

# HISTORIC BRASS SOCIETY NEWSLETTER

News, Views, Notes and Comments for Members and Friends of the Historic Brass Society

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Chris Whitehead, *Executive Editor*; Jeffrey Nussbaum, *Managing Editor*; Karen Snowberg and Viola Roth, *Production*.

## Historic Brass Society:

*Executive Committee:* Jeffrey Nussbaum, President; Ben Peck, Treasurer; Karen Snowberg, Secretary; and Linda Klein.

*Steering Committee:* Steve C. Anderson; Stewart Carter; Michael Collver; Ralph T. Dudgeon; Stephen Escher; Douglas Hedwig; Fred Holmgren; Douglas Kirk; Craig Kridel; William G. Mathews; Keith Polk; Viola Roth; Richard Seraphinoff; Robert Stibler; and Chris Whitehead.

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## PRESIDENT'S MESSAGE

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I'd like to let you know about the recent activities and future plans of the Historic Brass Society. The HBS has had a good start in becoming an important organization in the early music field. The *HBS Newsletter Vol. 1* and the *HBS Journal Vol. 1* were quite successful, and technical problems that caused a delay in bringing out the first journal have been addressed. The *HBS Journal Vol. 2* will also contain interesting and important work by leading scholars. We are now preparing for Vol. 3 of the Journal. On April 13, 1990, we were incorporated and will soon become a not-for-profit organization, which will be eligible to receive tax-deductible donations and apply for corporate and government support.

We have continued to expand an international network created to exchange ideas with music organizations throughout the world. Our News of the Field section in both the Newsletter and the Journal reports on activities of these many groups. They, in turn, have spread the word of our doings. The HBS co-sponsored last year's Early Brass Festival at Amherst, Mass., and is co-sponsoring the Sixth Annual Early Brass Festival this coming Aug. 3-5 (see the notice on page 13). We hope to sponsor a larger international symposium, inviting noted scholars, teachers and performers from throughout the U.S., Canada and abroad. If the needed funds can be obtained, this possible project might be planned for 1992. A word of thanks must be extended to those who have written material for our publications, the members of the Executive Committee and especially Karen Snowberg and Chris Whitehead, who have donated countless hours of their time in support of the HBS. I'd also like to thank Ron Nelson for his generous support. Of course, thanks must be given to you, the members of the Historic Brass Society.

Bringing out these publications has strapped our financial resources. In order to continue to publish important research and news of the early brass field, we need your continued support. Please encourage your students and colleagues to join the HBS. Also, your active participation is invited. Let us know of your thoughts and activities. Help us to continue.

Jeffrey Nussbaum  
President, Historic Brass Society

## EDITOR'S MESSAGE

Non-trumpeters reading the various accounts of the Basel Symposium and Fred Holmgren's piece, "Stalking the Valveless Trumpet," may think of those innocent-looking holes they've seen on Baroque trumpet reproductions and wonder what all the fuss is about. After all, the holes don't make the instrument much easier to play, they just correct intonation on a couple of notes and give the player a bit more confidence at higher altitudes.

Well, that's true. The trouble is, Valentine Snow and Gottfried Reiche didn't have holes. They simply made do, and with instruments of wildly varying qualities. If they survived without holes, we should be able to, also. Indeed, we ought to, if our aim is to try to understand and recreate the sound world they lived in. For a lot of us, however, that aim is tempered by the need to make a living. I don't get paid to play the trumpet (not often, anyway), so if I crack notes, my job's not on the line. People who do make a living at it understandably prefer to hit the notes. With a lot of modern reproductions, they can't do it if the holes aren't there. Modern tubing and spun bells will help lock the notes in place, but at the expense of the response Snow and Reiche would have expected from their instruments.

As the Basel Symposium's instrument-makers' show demonstrated, there are modern makers willing to explore the old methods. Because this is time-consuming hand work, these can wind up being expensive horns. String players may think we're hilarious when we whine about prices, but it does seem incongruous that an instrument with no moving parts costs more than a modern horn. So money again enters the picture. Most of us want more horns than we can afford, and the working musicians among us will go for the horn that does the most for the least money. Snow and Reiche would have done the same. Offered holes, would they have said, "No thanks, I'd rather hang myself out to dry"? I doubt it.

Does it simply come down to money, then? Not entirely. Holes affect the way a player thinks about the horn, they affect phrasing and articulation, they affect ornamentation. They also affect the way a maker thinks about the horn; let the holes take care of the wayward notes and the rest of the horn can be engineered for fast cornering and road-hugging excitement. In short, they make for a 20th-century Baroque trumpet, something Snow and Reiche, after all, didn't have (much as they might have enjoyed taking one of these babies out for a spin).

We need the instruments and we need more players willing to stick their necks out. As the instruments get better--and, one hopes, cheaper--maybe it will feel less like sticking our necks out, and more like the same wrestling we've been doing with this slippery instrument all along.

Finally, a short note on submissions. We want them. For the Journal, we'll welcome articles of 6,000 to 12,000 words, but will entertain longer pieces. For the Newsletter (and especially News of the Field), shorter pieces are much preferred. We can take floppy discs (5.25-inch, IBM compatible) of articles, but ask that you send a printout as well. Photos (black and white prints of good quality), drawings and musical examples can be used in the Journal; all originals will be returned.

Chris Whitehead  
Executive Editor

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### HBS FINANCIAL REPORT, COVERING ACTIVITIES OF THE FISCAL YEAR 1989 (JAN. 1, 1989 -- DEC. 1, 1989)

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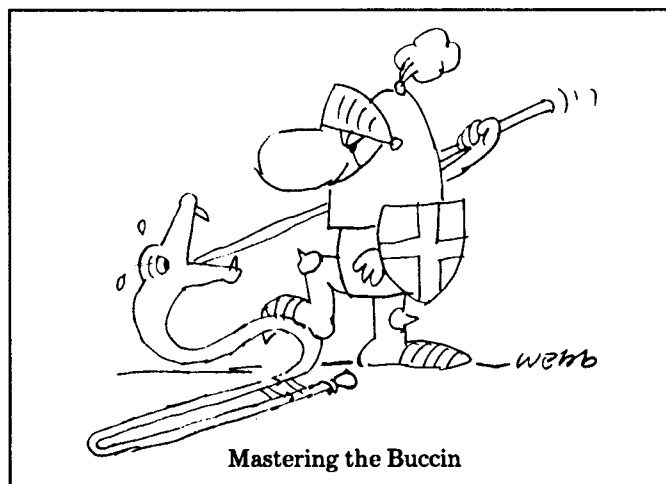
#### INCOME

<u>Earned:</u>	
Dues	\$3350.00
Advertising	430.00
Reprints	40.00
<u>Unearned:</u>	
Contributions	150.00
<b>Total Income</b>	<b>\$3970.00</b>

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#### EXPENSES

Printing (NLI & Jour.I)	\$1954.00
Mailing (NLI, Jour.I, Other)	1131.66
Legal (Incorp.)	536.00
Bank fees	65.18
Misc. (Photocopying, stationery, other supplies)	786.34
<b>Total Expenses</b>	<b>\$4473.18</b>
<b>DEFICIT</b>	<b>(\$503.18)</b>



Our thanks to John Webb for providing a note of levity for our Newsletter

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# NEWS OF THE FIELD

Compiled by Jeffrey Nussbaum

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If you have news of a publication, event, recording or ensemble that would be of interest to members, send it to Jeff Nussbaum, 148 W. 23rd St., 2A, New York, N.Y. 10011.

## Publication News

Michael Munkwitz, director of Forum Alte Musik (Wokrenterstr. 31, Rostock 2500 DDR) has an active year planned. FAM, dedicated to historical performance practice and historically informed early instrument making, presents concerts, symposia, workshops and publications on early music themes. Among its 1990 activities will be concerts and seminars, including one on early brass July 18-20 with Karl Hachenberg and Erhard Brepohl, a concert/workshop Oct. 19-21 with Friedemann Immer and a concert/workshop Dec. 15 and 16 with the Berliner Posaunen-Ensemble.

The International Society for the Promotion and Investigation of Band Music publishes the IGEB (Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik) journal in German, which gives information on a wide range of brass subjects. This society is one of several that have formed a relationship with the Historic Brass Society to exchange ideas. Its most recent journal (March, 1990) contains detailed news of the band music field as well as articles by Robert Gifford on "The Development of Contemporary Band Music in the United States" and David Bandy on "The Royal Hawaiian Band." The November, 1989, issue has several articles and a notice of the ninth congress of IGEB, which will take place at Dobbiaco, Italy, from July 10-15, 1990. Research papers will be read. Contact Bernhard Babla, Institut für Musikethnologie, Leonhardstrasse 15, A-8010 Graz, Austria.

The Association of Collectors of Musical Wind Instruments has published issues No. 6 (November, 1989) and 7 (March, 1990) of *Larigot*. This French language publication carries a number of articles on 19th-century brass instruments. Volume 6 has a detailed notice of the Historic Brass Society, calling for a friendly exchange, which HBS is thankful for and will continue to reciprocate, as well as articles on early French *cornets à piston*, a long piece on Robert Barclay's code of brass restoration, several short pieces and many announcements of interest to collectors. Issue 7 contains an extensive article on various types of valve systems. Contact Bruno Kampmann, President, 93 rue de la Chapelle, Apt. 166F, 75018 Paris, France. *Larigot* would be of particular interest to HBS members involved with 19th-century brass music.

Günter Dullat, author and editor, offers a series of books on brass subjects, including *Metallblasinstrumentenbau* (Moeck-

Verlag, Celle), a book covering the complete history of brass instruments. At 370 pages, it has more than 200 pictures and costs 193 German marks. Contact G. Dullat, W. Leiblstr. 10, 6085 Nauheim, West Germany.

## Workshops

Early music workshop time is almost upon us. This summer, after the Sixth Early Brass Festival on Aug. 3-5, the Amherst Early Music Institute will hold its annual two-week workshop. As usual, there will be plenty of activity for players of cornetts and sackbuts. Contact Valerie Horst, 65 W. 95th St., New York 10025.

Cornettist Douglas Kirk will be teaching at the Southern Utah Early Music and Dance Workshop July 22-29. Contact Doris Lufkin c/o Division of Continuing Education, Southern Utah State College, Cedar City, Utah 84720.

## Tarr in Florida

Edward Tarr has been appointed a Housewright Scholar and will be in residence at Florida State University School of Music during the spring, 1991, semester. During his tenure, Tarr will give lectures on interpretation of Baroque music, work with student ensembles and give concerts. For information, contact Bryan Goff, School of Music, Florida State University, Tallahassee, Fla. 32306.

## Sachse on Period Instruments

The Indianapolis Brass Choir performed the Sachse "Concertino" Feb. 4, 1990 with Charlie Conrad as cornet soloist. Conrad played an 1885 E<sup>b</sup> cornet by J. W. Pepper. The ensemble mainly used instruments from the late 1800s. Conrad reports that the use of authentic period instruments for this 1871 composition yielded a dramatic difference in sound from what is heard when modern instruments are used.

## Calliope, A Renaissance Band

Highlights of Calliope's current season were concerts at the Shrine to Music Museum in Vermilion, S.D., the Early Music Series in Columbus, Ohio, and a performance with the Fairbanks (Alaska) Symphony. The Summit label will soon release the band's "Calliope Diversions" on cassette and CD. Calliope, a quartet including cornetto and sackbuts, may be reached c/o Ben Harms at 817 West End Ave., Apt. 9B, New York, NY 10025, Telephone (212) 865-5351.

### **Sackbut in Poland**

Stephen C. Anderson, professor of trombone and chairman of the department of music and dance at the University of Kansas, gave lectures on the trombone in early music as well as performances on sackbut during a trip to Poland in January, 1990. One in the series of lectures was "The Soloistic Use of the Trombone in the Music of Dario Castello." Anderson performed several solo works on sackbut and trios and quartets with Polish sackbut players Piotr Wawreniuk (alto), Grzegorz Paszko (tenor) and Robert Krajewski (bass).

### **1st Brigade Band Turns 25**

The 1st Brigade Band claims to be unique among the "living history" bands in that it participates in the full range of musical activities that were a part of the Civil War bandsman's life: parades, concerts, ceremonies, worship services, military balls and battle (re-enactments). Informal concerts and sing-alongs are frequently a part of its activities. The band's 25th anniversary schedule is nearly complete and a series of concerts in Wisconsin, Illinois and Indiana is planned. Heritage Military Music Foundation has released a recording called "Classics on the Battlefield" that includes 17 selections, most not previously recorded by an organization using antique instruments. For information on the 1st Brigade Band and its recordings contact David Woolper, band manager, Box 1864, Milwaukee, Wis. 53201, telephone (608) 846-2802.

### **Oxford William Bull Trumpet Restoration**

Gerald Taylor, curator of the silver collection of the Ashmolean Museum at Oxford, has given permission on behalf of the museum to have the famous William Bull silver trumpet restored. In order to have the project approved, Don Smithers raised the funds through the good offices of John King, managing director of the Oxford Pro Musica/City of Oxford Orchestra. Peter Barton, who has done restoration work on the trumpets in the Warwick Museum, will restore the instrument. It has been proposed that Smithers perform on the restored trumpet in concert with the City of Oxford Orchestra in the Christopher Wren-designed Sheldonian Theatre sometime in 1991 or 1992.

### **Chestnut Brass Recordings**

The Chestnut Brass Company has recently been involved in two recording projects in addition to its year-round concert schedule. The members of the unique ensemble play dozens of brass instruments from the Renaissance through the 19th-century brass band tradition (they also play modern instruments, but this shouldn't be held against them!). Their

most recent recording has been "The Music of Francis Johnson and his Contemporaries: Early 19th-Century Black Composers" (see review elsewhere in this Newsletter). Their Newport Classics recording, "American Brass Band Music on Original instruments," will be out this summer. With music from the Harmonist's Society in Economy, Pa., selections from the E. K. Eaton collection as well as such barn-burners as Holloway's "Wood Up Quickstep," it features E $\flat$  keyed bugle, over-the-shoulder saxhorn, B $\flat$  keyed bugle, corneopean, natural horn, quinticlave, alto horn, trombone and ophicleide, among others. For information contact Chestnut Brass Company, P.O. Box 30165, Philadelphia, Pa. 19103.

### **New York Cornet & Sackbut Ensemble in Regensburg**

The NYC&SE completed its 15th season with a performance at the "Tage alter Musik" in Regensburg, West Germany, to critical acclaim: "Ample demonstration of the legendary perfection of top American musicians. Their playing was as sweet and smooth as velvet; even in the extreme registers, their sound production was perfect to the tiniest detail," wrote Jorg Riedelbauer in the Frankfurter Allgemeine Zeitung. The concert, held in a huge Medieval church, was attended by over 500 people and was taped for broadcast on German radio and the American National Public Television show "European Journal." Plans for a Baroque recording in September are under way. Emphasizing music definitely composed for cornets and sackbuts, the project will center on the music of Gottfried Reiche, Daniel Speer and Johann Pezel, but will also include pieces by Praetorius and Scheidt. For information about the ensemble, contact Ben Peck, 235 W. 102nd St., New York, N.Y. 10025, telephone (212) 222-5512.

### **L'Harmonie Universelle Ancienne**

L'Harmonie Universelle Ancienne consists of several early music ensembles that prominently feature historical brass instruments in their concerts. Henry Meredith, director, reports that the 1989-90 season was filled with interesting programs. The Ontario-based organization recently presented a wide range of unusual concerts. The natural trumpet ensemble The King's Herald and hunting horn ensemble Die Gesellschaft der Waldstädter Waldhörner presented a full program of 18th- and 19th-century brass ensemble music. They have given concerts dedicated to the music of Vejvanovsky, Biber, Bach, Handel and Purcell. Another unusual aspect of L'Harmonie is its "Victorian Echoes" series. Performing on 19th-century brass band instruments, the players recreate music popular during the 1890s. For information contact L'Harmonie Universelle Ancienne, 600 Medway Rd., R.R. 1, Arva, Ontario, Canada NOM 1C0, telephone (519) 659-3600.

*(Continued on Page 19)*

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# STALKING THE VALVELESS TRUMPET

By Fred Holmgren

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The situation for anyone wanting to buy a valveless trumpet is, and has been for some time, a confused one. It often seems as though less work has been done to determine and manufacture true "authentic" examples than with any other instrument. Because of the small market and extreme difficulty in playing, true copies of originals are rare and very expensive. Most of the demand has been, and remains, for instruments that have little to do with originals.

There are essentially two reasons for this. The natural trumpet without finger holes is exceedingly difficult and unpredictable to play. When even an experienced trumpet player picks one up for the first time, the attempt meets with little success and a great deal of frustration. The player frequently then picks up a compromise instrument with more tapered tubing and finger holes to assist in the intonation and accuracy problems demonstrated by the original. This produces much better results and far fewer nasty glances from colleagues, other musicians, conductors, recording engineers, recording industry officials, pets, etc. The very few brave souls who perform in concert on originals or good copies --- or the slightly more numerous who perform in recording studios --- are in the vast minority. When it has to be perfect the first time, the original or copy isn't used much.

The purpose of this article is not to chastise either the player who chooses an original or copy and misses more notes, or the player who chooses a compromise and goes further from rather than closer to "authenticity." It's intended as a listing of what instruments are available, what side of the controversy they fall on, where to get them, and in many cases, their approximate cost.

In some cases, as noted, my comments are based on hearsay rather than personal experience. As well, there may be other makers of valveless trumpets whose names I have inadvertently omitted, and I hope that if there are, they will let me know about their endeavors.

**Bob Barclay**  
3609 Downpatrick Rd.  
Gloucester, Ontario K1V 9P4  
Canada

I understand that Barclay is making copies of instruments, manufactured in the original manner with comparable alloys, using tools and techniques of the period. The trumpet he prefers and makes most often is a copy of the Hans Hainlein of 1632. He also makes a copy of a Johann Carl Ködisch trumpet c. 1700. Brass instruments \$900; silver instruments with gold-plated fittings \$1,300. Approximate delivery time nine months to a year.

**Gerald Endsley**  
2253 Bellaire St.  
Denver, Colorado 80207

Endsley makes what he describes as "a performer's first instrument, in that they are normally fitted with a modern leadpipe taper and have tuning vents." He offers two coiled models: in D, with three vents, \$500; in D/C with two vents per key, \$650. A long model in D with two vent holes is \$425 and a keyed trumpet is \$1,000. All appear to employ modern tubing and bells.

**David Edwards**  
5 Holly Ridge, Fenns Lane  
East End, Surrey GU24 9QE  
England

Edwards makes several instruments and apparently has plans for more. First is a copy, a facsimile as it is described, of a trumpet by John Harris made in 1715. It is a particularly interesting instrument in that it assembles in stages and therefore can be set up with finger holes or without, and in many different keys. This instrument is highly recommended by the people who have them, and in addition the cost is not prohibitive. The Harris trumpet in silver-plated brass, which comes with three yards and three back bows (five pitches from E<sup>b</sup> down through C<sup>b</sup>) costs 660 pounds (approx. \$1,090).

Edwards also makes a copy, in copper with silver ornaments, of the Simon Beale trumpet of 1667. It is equipped to play in D through C<sup>b</sup>; the price is the same as that of the Harris. Edwards also makes available a keyed instrument based on an anonymous maker in Copenhagen. He is now serving as a consultant for restoration of the William Bull trumpet in Oxford, and may copy that instrument (see News of the Field note on the restoration of the Bull trumpet). Edwards can supply a Baroque trumpet mouthpiece designed by Crispian Steele-Perkins. Approximate delivery time is four months.

**Finke GmbH. and Co.**  
Postfach 2006  
4973 Vlotho-Exter  
West Germany

Finke has made both coiled and straight instruments with modern tubing bells, mouthpieces and finger holes. They have been making natural trumpets for the past 40 years.

**Adolf Egger**  
Turnerstr. 32  
CH-4058 Basel  
Switzerland

Egger makes instruments in long and short versions with finger holes covering keys from modern pitch F to Baroque B<sup>b</sup>, and in the case of the short model, several different bells. The bells differ as to wall thickness and composition. These instruments also have untapered leadpipes, large shanks and Baroque-style bells. They are somewhat similar to the Ewald Meinel instruments but tend to be made more carefully and to play more consistently. Egger makes a keyed trumpet after an instrument by Alois Doke in Linz, and a slide trumpet (German model). He also offers Baroque mouthpiece copies and a wooden mute. Trumpet prices range from \$2,000 to \$3,000.

**Geert Jan van der Heide**  
Withagersteeg 4  
3882 MH Putten  
Netherlands

I haven't seen these instruments or played them, but I understand that they are accurate copies of Nuremberg instruments. They are reputed to be very well made and moderately expensive.

**Andreas Jungwirth**  
Schumanngasse 29/8-11  
1180 Vienna  
Austria

Jungwirth is reportedly making beautiful but rather expensive trumpets, including a solid silver Leichamschneider copy. No further information was available in time for publication.

**Steven Keavey**  
c/o Robert van Ryne  
118 Westfield Rd.  
Caversham, Reading RG4 8HJ  
England

Keavey makes two instruments, both of which have modern tubing, bells and mouthpieces. One covers F-E<sup>b</sup> and the other D-B<sup>b</sup>. Both instruments have finger holes which are of a different system from the German instruments following, and which work for modern pitch, classical pitch and Baroque pitch. These instruments are the ones heard on the majority of recordings made in England recently, as opposed to the German instruments heard on most of the German and American recordings of years past. Cost is approximately \$800-\$1,000 depending on the model.

**Ewald Meinel (formerly Meinel und Lauber)**  
Lerchenweg 2  
8192 Geretsried 1  
West Germany

This firm makes instruments which, while not being "authentic copies," have bells roughly copied from Nuremberg instruments. They don't have tapered leadpipes and so take large Baroque mouthpiece shanks and sound rather different from English facsimile and modern tubing instruments. They are available as long instruments with holes in D (with crook for C), modern and Baroque pitch, shorter so-called *Inventionstrumpeten* with changeable crooks in the middle in modern E<sup>b</sup> to Baroque B<sup>b</sup>, and yet a smaller instrument of the same style in E and F. Meinel also makes a coiled trumpet modeled after the famous Gottfried Reiche instrument, and will adapt a long model instrument for use as a slide trumpet (of the German variety, with a long mouthpipe). Prices range from approximately \$1,500 to \$2,500 depending on the model. Information is also available from Antique Sound Workshop, 1080 Beacon St., Brookline, Mass. 02146.

**Christopher Monk**  
Stock Farm House  
Churt, Farnham  
Surrey GU10 2LS  
England

Best known for his cornetts, Monk also made a copy of the William Bull brass trumpet in the Museum of London. In collaboration with Frank Tomes (25 Church Path, Merton Park, London SW19, England) he now makes these as Flatt Trumpets -- slide instruments based on the description given by James Talbot (a short, over-the-shoulder slide) -- as well as "straight" copies, or common trumpets. In brass, with a hammered bell, they are priced at 400 pounds (approximately \$660) for the common, 600 pounds (\$990) for the Flatt, with a six-month delivery time.

**Josef Monke**  
Metall Blasinstrumentenbau GmbH.  
Kornerstr. 48-50  
D-5000 Cologne 30  
West Germany

This firm makes instruments in long and short models with holes. In the past couple of years I believe they have been redesigned and are better than they used to be. Information may also be available from Antique Sound Workshop, 1080 Beacon St., Brookline Mass. 02146.

**Michael Munkwitz**  
Wokrenterstr. 31,  
Rostock  
DDR-2500  
German Democratic Republic

Munkwitz is the director of Forum Alte Musik (FAM), an organization dedicated to studying authentic performance and instrument-making techniques. Information on his natural trumpets was not available in time for publication (see News of the Field section for information on FAM activities).

**Graham Nicholson**  
Lutherse Burgwal 11  
s'Gravenhage 2512 CB  
Netherlands

Nicholson is making beautiful instruments attempting, as he says, to "recreate the Leipzig trumpet tradition." He can copy instruments from photos and with detailed measurements. He makes a copy of the Heinrich Pfeiffer trumpet of 1697 as well as making a slide trumpet using a copy of the bell of the Crone 1744 instrument. He has also copied the Carl F. Riedel Dresden trumpet of 1752. His prices are approximately \$1,000-\$2,000 with a one-year delivery time.

**Phil Parker**  
26 Chiltern St.  
London W1M 1PH  
England

Parker's instruments, employing modern tubing and bells, were designed in collaboration with Michael Laird and employ a system of "tunable" finger holes of his devising.

**Richard Seraphinoff**  
9245 E. Woodview Dr.  
Bloomington, Ind. 47401

I mention Seraphinoff because I know that he has made a few instruments. Although he is mainly a horn builder (of beautiful and well-playing instruments), he will make trumpets on request. Seraphinoff describes these as similar to the Keavey trumpets. Cost is approximately \$1,000; delivery time is eight months to a year.

**Signature Natural Trumpets**  
DEG Music Products  
Hwy H North, Box 408  
Lake Geneva, Wis. 53147

Signature makes a brass model (No. 2095) and one in silver, (No. 2095S), using all modern tubing and bells, with vent holes. Dimensions are given as follows: bell 4.75 inches (121

mm.), bore .460 inches (11.68 mm.), length 23.25 inches (590 mm.). Prices \$550 and \$650.

**Friedbert and Frank Syhre**  
Cothnerstr. 62a  
Leipzig DDR-7022  
German Democratic Republic

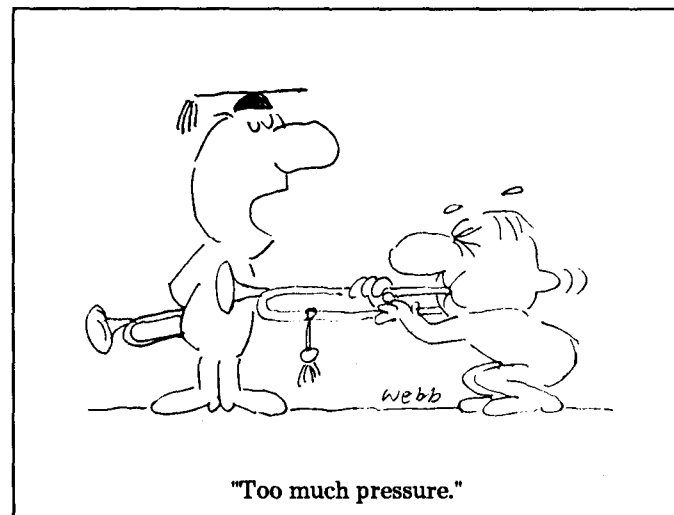
Father and son Syhre have worked on a project to reconstruct the coiled trumpet in Reiche's portrait. This instrument was featured in the *International Trumpet Guild Vol. 12 No. 1, 1987*. Efforts were made to obtain more information but none was available in time for publication.

**Max and Heinrich Thein**  
Stavenstr. 7  
28 Bremen  
West Germany

I haven't played these instruments. I am told they are facsimiles of existing historical instruments and are very beautifully done. Their sackbuts are also available in historical manufacturing techniques and historical alloys. Also available is a coiled instrument with holes at either a=440 or 421, curiously. They are very expensive.

**Rudolf Tutz**  
Innstr. 51,  
Innsbruck, Austria

Tutz is reportedly making copies of Viennese instruments including a keyed trumpet. No information was available in time for publication.



**John Webb**

31 Pottery Lane  
London W11 4LY, England  
(U.S. agent: Scott Sorensen  
1721 W. Burnsville Pkwy. No. 304  
Burnsville, Minn. 55337)

Webb makes an ever-increasing array of instruments. He began by offering instruments "in the style of" English natural trumpets and slide trumpets. The non-slide instrument could also be had with finger holes. He has now added copies of Haas trumpets from Nuremberg and the famous Anton Schnitzer "figure eight" trumpet. In addition, he offers a coiled instrument after the Gottfried Reiche portrait. There is also a keyed trumpet in G with crooks down to D. He also offers three mouthpiece copies: a Kohler slide trumpet mouthpiece of the mid-19th century; a Thomas Harper Sr. from the early 1800s, and a new smaller mouthpiece he calls the "clarino." Prices and instruments: coach horns \$375-445; English natural trumpet in D \$1,525-1,965; Haas trumpet in D \$1,735 (brass), or \$2,660 with jeweled bell; demilune stop-

trumpet in F \$1,835; Reiche coiled trumpet in F \$1,870 and in D \$2,085; Bendinelli model pretzel trumpet (after Schnitzer) in D \$2,135; English slide trumpets in F \$2,480 and \$2,535; keyed trumpet in G (brass \$2,480, silver \$2,650). Webb also sells orchestral horns and accessories such as crooks, shanks and mouthpieces.

I should add in closing that, in addition to the already mentioned mouthpieces available from David Edwards, John Webb and Adolf Egger, mouthpieces are also made by Bruno Tilz, 8530 Neustadt a. d. Aisch, Postfach 1745, West Germany. Tilz mouthpieces are also available from Antique Sound Workshop, whose address is given above.

While this listing is not absolutely complete, it does at least present an interesting array. The main distressing factor about it is the noticeable lack of domestic (U.S.) examples. This adds complications in obtaining multiple examples of instruments, mouthpieces, modifications, etc. We can only hope that this situation will improve in the years ahead.

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## THE BASEL SYMPOSIUM ON NATURAL TRUMPET AND HORN

*By Edward H. Tarr*

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The symposium "Naturtrompete--Naturhorn," which the Schola Cantorum Basiliensis presented between Jan. 28 and Feb. 2, 1990 came off very successfully, in a most amicable and fruitful atmosphere. More than 50 participants attended from Switzerland, Germany (East and West), Czechoslovakia, Italy, France, Belgium, Holland, England, Northern Ireland, the United States and Canada.

On Monday, Jan. 29, after co-host Peter Reidemeister's greeting, Don Smithers gave a brilliant opening lecture on symbolism of the trumpet from antiquity to J.S. Bach. His introduction by this writer, who made no secret of the fact that the two have had differences of opinion for more than 15 years, was welcomed by all, as it sealed the beginning of a new and fruitful period of cooperation. Reine Dahlqvist's talk on high horns showed that in the German Baroque period there was no special *corno da selva* or *corno da caccia* -- only the horn. He dismissed the recent theory according to which the horn solo in Bach's B Minor Mass should be played an octave higher than it has traditionally been performed. Pavel Bakovsky summarized the known facts about the hunting horn, as related to the origins of notated hunting calls, up to Paris and Count Sporck. Lowell Greer's workshop masterfully demonstrated the various kinds of horns available to players today, with the appurtenant stylistic

considerations, contrasting the Classical-Romantic hand horn with the Baroque horn, for which he accepted hand-stopping on the 11th and 13th partials on an otherwise open instrument.

**Tuesday, Jan. 30.** This writer's presentation on articulation showed the spread of the Northern Italian tradition of unequal articulation through Bismantova (1677) and the later sources for mixed articulation in the second half of the 18th century (Quantz, Altenburg), attempting to come to terms with the Bach cantatas and oratorios by observing Bach's development from the Weimar period to his later years. In the ensuing discussion, Don Smithers pleaded for a "no-holes" approach before a study of historical articulation, since he felt that playing without holes had changed his concepts of articulation, while this writer felt that stylistic knowledge should have precedence over technical matters. It should be obvious to those holding either opinion that even if finger holes are to be used, the player should be thoroughly conversant with a trumpet in its truly natural state. (In this connection, this writer is of the opinion that his own contributions to playing without holes -- in "Baroque Masterpieces for Trumpet and Organ Vol. 3"; in the Erato recording of Handel's Fireworks Music [released in the



United States by the Musical Heritage Society as MHS 4505--ed.) and in the forthcoming CD release of "The Silver Trumpets of Lisbon," with the original music of the Charamela Real played on 12 of the surviving silver trumpets of the Lisbon court, due for release in one or two months -- tend to be overlooked by the uninformed.) The presence of Walter Holy, the pioneer performer on the Baroque trumpet from 1959 on, was a great boon to the symposium. Holy, still active as a teacher and an occasional performer at age 68, brought immense enthusiasm and the authority of experience with him. In a letter to this writer, dated Feb. 7, 1990, he calls for us to remember Otto Steinkopf, who died 10 years ago, on Feb. 18, 1980. Holy reminds us all that "clarino playing would not be what you all have made of it, were it not for Steinkopf's [system of] holes. -- Do not forget him entirely, because of his good deed."

Crispian Steele-Perkins capably demonstrated many different kinds of copies (good ones, they were) of British instruments, showing his theory on Roger North's description of John Shore's "turne screw" (see *Galpin Society Journal XLII*, 123-4: a kind of short slide at the mouthpiece end), demonstrating Frank Tomes' slide trumpet, and performing on an English trumpet made in 1717, the year of Handel's "Water Music". Symposium co-host Thomas Müller made a witty-serious plea for a more declamatory approach to performance on the hand horn, underlining his discussion with well-chosen recorded examples. Daniel Lienhard summarized the contributions of the various Parisian professors to the development of horn-playing in the second third of the 19th century. Friedemann Immer presented the keyed trumpet as an instrument that never enjoyed a long development, its perfection being interrupted by the invention of the valve; he addressed himself to the mouthpiece question, performing the same excerpt from the Haydn concerto on four different types (Baroque, funnel-shaped, modern, and modern fluegelhorn; the second and fourth types are quite similar). In his demonstration, ex-Schola student Gilles Rapin, now a freelance Baroque trumpeter in Paris, made a profound impression on listeners with his keyed instrument, using a historical funnel-shaped mouthpiece which seemed to render a quite homogeneous sound.

**Wed., Jan. 31.** In the morning, exhibitors showed off their instruments. They were: Robert Barclay, David Edwards, Rainer Egger, Geert Jan van der Heide, Andreas Jungwirth, Graham Nicholson, Friedbert Syhre and John Webb. It is astounding to note a collective progress in the use of historical methods of production, progress which is reflected in a superior tone color, intonation and "bendability" of the impure partials as far as trumpets are concerned. Discussion about the use of vent holes may indeed be made obsolete in the foreseeable future. In the afternoon, symposium participants were given a guided tour of the Bad Säckingen

Trumpet Museum by this writer and by the museum's founder, Ernst W. Buser. Afterwards, Werner Gosch gave a lecture on a newly discovered collection of church cantatas in the City Church of Weissenfels, by composers of Bach's generation and the next. His musical examples were performed live by members of the Schola Cantorum Basiliensis and by the vocal ensemble "piacere vocale" (Michel Uhlmann, conductor). The Alumni Trumpet Ensemble of the Schola performed various works, including the Altenburg concerto, on historical instruments.

**Thursday, Feb. 1.** Robert Barclay first spoke authoritatively on a code of ethics for the restoration of brass instruments, then turned his attention to historical methods of fabrication. The metal specialist Karl Hachenberg presented a well-founded discussion on the sources of metals going into 17th- and 18th-century Nuremberg instruments, showing that makers were dependent on the quality of the metal available to them and that--contrary to an often-voiced opinion--purity of the alloy was just as important to them as it is today. Rainer Egger discussed the pressures on the modern brass instrument maker, rightfully insisting that quality (and authenticity) has its price; in demonstrations by this writer of an instrument made up of components of identical dimension, but of "historic" vs. "modern" fabrication, listeners could hear for themselves the astonishingly great difference produced by the method of workmanship. A round-table discussion, ably conducted by co-host Veronika Gutmann, concluded the day. Gutmann then gave the first of several tours through the brass collection of the Historical Museum, including visits to the archives of the famous Bernoulli Collection.

**Friday, Feb. 2.** The composer Bernhard Krol spoke about the thoughts leading up to his composing a new piece for natural horn quartet (in four different pitches), employing as many non-stopped notes as possible. Erich Penzel, who has perhaps the largest, and certainly the most successful, horn class in Europe, gave a careful presentation of brass embouchure, showing various kinds of exercises used in his class in Cologne. Gregor Widholm showed the acoustical properties of natural vs. valved horns with well-chosen examples (slides, tapes, video). Peter Downey attempted to place the beginnings of the German Baroque slide trumpet in the first half of the 17th century, with well-chosen (and partly new) musical and documentary examples. However, he was surprised by closing speaker Renato Meucci, who showed unequivocal iconographical evidence from a Milan church of a true slide trumpet from the 15th century; Meucci also had valuable things to say about the long trumpets of S. Angelo in Formis and about a set of newly discovered long trumpets in Siena, made by Sebastian Hainlein.

The papers and discussions were well balanced by concerts. In the opening performance on Jan. 28 (Edward H. Tarr, Niklas Eklund and Joan Retzke, soloists; the Schola trumpet class and the Freiburg Baroque Orchestra), little- or never-heard works by Ferdinand Tobias Richter (Tarr and Retzke), Caldara (Eklund heading the four-part trumpet ensemble) and, especially, by George von Reutter, in the incredibly high and difficult "Servizio di tavola No. 2" from 1748 (Tarr and Eklund) and thus originally written for the legendary Johann Heinisch and an unknown colleague, were presented. On Feb. 1, a distinguished quartet of horn players -- Thomas Müller (Basel), Claude Maury (Brussels), Lowell Greer (Ann Arbor) and Jurg Allemann (Basel) -- gave the world premiere of Bernhard Krol's "Basler Romanze," Op. 114 (on hand horns in F, E<sup>b</sup>, D and B<sup>b</sup> basso). They also performed individually or in smaller groups with Rolf Junghanns (fortepiano). This listener was particularly moved by Greer's and Junghanns' performance of the Beethoven horn sonata. The final concert took place Feb. 2. The Schola trumpet class performed the anonymous "Sonata a 5 Clarini" from Kremsier (1670), Joan Retzke played the first Viviani sonata and Niklas Eklund the Leopold Mozart concerto (with Ulf Soderberg, organ), and members of the Schola horn class performed old and new pieces (including a second hearing of Krol's "Basler Romanze"), finishing with a resounding performance by pupils, teachers and visiting artists of Rossini's "Fanfare de chasse" -- 13 hornists in all!

The papers will be published in a forthcoming Schola publication; please watch this periodical for details.

**Report on the Excursion to the Bad Säckingen Trumpet Museum Jan. 31, 1990; Lecture by Werner Gosch (Leipzig) and Concert by the Alumni Trumpet Ensemble of the Schola Cantorum Basiliensis**

There will hardly be a trumpet enthusiast who does not realize the importance of the court of Weissenfels for the art of trumpet playing in the 17th and 18th centuries. We need only mention the Altenburgs, father and son, Gottfried Reiche, and both the father and brother of J. S. Bach's second wife, Anna Magdalena, court trumpeters all. It was apparently the court trumpeters who also performed in the City Church. Werner Gosch spoke about a collection of cantatas that had been stored in a broom closet of the parsonage, forgotten for some decades, the authors of which are contemporary with Bach or belong to the following generation (an English translation of his lecture title: *The trumpet and horn parts in the cantata practice in the Weissenfels City Church around the middle of the 18th century*).

There are 73 cantatas whose authors can be identified, among whom are Johann Friedrich Agricola, C. P. E. Bach,

Georg Benda, Johann Friedrich Doles, Foerster, Geere, Johann Gottlieb Graun, Karl Hartwig, Joseph Haydn, Johann Adam Hiller, Gottfried August Homilius, Johann Gottfried Krebs, Johann Friedrich Reichardt, Rosetti, Christian Gotthilf Tag, Johann Georg Weiske, Johann Karl Wiedner, Ernst Wilhelm Wolf. Another 50 works are anonymous, and include an overture, various arias, two magnificats and four masses as well as cantatas.

Most of the cantatas in question are scored for the standard formation of choir and soloists SATB, woodwinds (two oboes and bassoon), strings, continuo -- and brass: two or three trumpets (usually in D) with timpani, and two horns (usually in D or G). The range and degree of difficulty of the brass parts, seen as a whole, are comparable with those in the works of Bach, whereas (since the bulk of these works were written later than most of Bach's cantatas) stylistically they show a tendency toward integration into the orchestra in the sense of the second half of the century.

The use of brass instruments in this body of works can be summarized as follows.

1. The trumpeters also played the horn. Some works require the brass players to play first one instrument, then the other, as can be seen from the original parts, photocopies of which Gosch sent to us in advance. Example: Homilius, "Ein höher Tag kommt". The opening chorus has three D trumpets and timpani, a trio has two G horns and an aria with choir and the final chorale are again for three D trumpets and timpani.
2. Trumpets and horns were interchangeable. Some works were written first for horns, but the parts were then performed on trumpets, and vice versa. Examples: Geere, "Der Tod ist nun verschlungen". First version of opening chorus, chorale and aria for two trumpets in D; second version (with the name of the instrument simply changed in the parts) for horns. Homilius, "Gott! Du wirst deinen Sohn" (an oratorio). First version for two D horns, second for two D trumpets.

In the case of parts in D, the question as to whether the horns played alto or basso could not be answered satisfactorily (although Reine Dahlqvist during his lecture a day earlier had produced evidence showing that the horn solo in the "Quoniam" aria of Bach's *B Minor Mass* should be performed in the low octave, as it has been done traditionally).

The musical examples for Gosch's lecture were performed from the photocopies of the original parts by musicians from the Schola Cantorum Basiliensis (choir and small orchestra) under conductor Michel Uhlmann.

In addition, members of the Alumni Trumpet Ensemble of the Schola performed several works, including three difficult Dresden processional fanfares (one of them ascending to e<sup>7</sup>) and the Altenburg Concerto. Participants were past and present members of the Schola trumpet class: Roland Callmar (student from Stockholm), Edward Cervenka (free-lance musician in Basel, originally from New York), Richard Dobkowski (free-lance musician in Basel, originally from Detroit), Michael Mansson (student from Lund, Sweden), Graham Nicholson (free-lance trumpeter and instrument-maker from the Hague, originally from Britain), Paul

Plunkett (professor of trumpet at the Canberra conservatory in Australia), Gilles Rapin (free-lance trumpeter in Paris) and Edward H. Tarr. The timpani were played by Naoki Kasai (student at the Freiburg conservatory, from Japan). The vocal ensemble "piacere vocale" (consisting of teachers from the Basel Music Academy and invited guests) also performed works by Monteverdi and Schütz, led by Uhlmann, the group's founder. The afternoon began with a guided tour through the Trumpet Museum led by the museum director, Tarr.

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## NATURAL TRUMPET AND HORN SYMPOSIUM - ANOTHER VIEW

*By Crispian Steele-Perkins*

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Those looking forward to six days of intellectual stimulation, good fellowship and discourse with some of the most influential performers and manufacturers of "historic" brass instruments could not have been in any way disappointed with the symposium in Basel, superbly organized and hosted by Edward H. Tarr and Peter Reidemeister (director of the Schola Cantorum Basiliensis).

**Jan. 28.** At 5 p.m. in the Predigerkirche we were entertained by the Freiburg Baroque Orchestra accompanying a variety of items for single and multiple Baroque trumpets which demonstrated the skills of Edward Tarr and some of his students. The church was so full that I did not receive a program, so can report little without risk of error.

**Jan. 29.** The conference was officially opened by Tarr, who introduced probably his most distinguished colleague, Don Smithers, who gave one of the most thought-provoking discourses I have ever heard; his subject, "The Symbolism and Emblematic Uses of Trumpets in Music and Art." I take the liberty of presenting what can only be an inadequate precis of his dissertation. Smithers pointed out that in the most primitive societies, conches, animal horns, femur trumpets and others are sounded as a mark of respect for the soul of deceased animals or warriors. This tradition was preserved through Roman times (*litui*) to the present "taps" or "last post" on the bugle. He stressed that the sound and sight of a trumpet in Medieval and Renaissance cultures was symbolic of power and authority (as it is today in England at the judges assize-courts and at royal pageantry) at a time when such emblems were important and respected by God-fearing folk. The instrument appears frequently in religious art right up to the 19th century and as such had a significance of which we have lost sight (along with man's spiritual aspirations -- which seem to have disappeared) in the smog of industrial innovation. Such was the gist of Smithers' talk, which was over all too soon, and I beg his forgiveness for this simplistic account of it.

In the afternoon, Reine Dahlqvist provoked some strong reactions to the debate over what instruments were intended for use in Bach's cantatas. He endeavored to solve the question of when horns and when trumpets were used in the works for slide and *da caccia* instruments. I rather cowardly sat on the sidelines of the ensuing debate, which was not wholly conclusive, and will wait for the dust to settle.

The evening's talk by Lowell Greer on the hand horn worked backwards chronologically and threw out ideas for approaches to performing that were practical and immensely impressive when he demonstrated them. His security and pure tone on this difficult instrument are truly inspirational.

**Jan. 30.** The first talk in the morning was about articulation, a subject upon which Edward Tarr is authoritative, and one overlooked by many so-called "authentic" performers. Documentation of Renaissance and early Baroque practices are plentiful and clear, but as Tarr illustrated, we again enter grey areas when interpreting the music of Bach (and his contemporaries). His manuscripts are sometimes vividly clear in conveying his intentions, but at other times are confusingly ambiguous -- so the debates rage on.

This was followed by my own contribution, about the trumpet in England 1650-1900, in which I endeavored to demonstrate the development of uniquely English devices for perfecting the intonation and accuracy of the instrument without losing its emphatically dignified tone. These included (for the first time, I believe) John Shore's "turne screw" and the Flatt-Trumpet (developed by Frank Tomes from Talbot's manuscripts) as well as William Shaw's 1787 finger hole system and the modern one of Michael Laird.

A hole-less copy of Simon Beale's 1667 instrument by David Edwards and a keyed trumpet, also by Edwards, were played alongside Walter Morrow's 1885 long A trumpet by Hawkes and Son, and a fine slide trumpet from the same period by Cubitt of London. The finale was Handel's "Hornpipe" played upon a 1717 John Harris instrument converted by Harper c. 1820 to a slide trumpet, restored for the occasion by Peter Barton and using Harper's own mouthpiece.

The evening workshop featured Friedemann Immer upon various keyed trumpets, during the course of which he demonstrated the effectiveness of different mouthpieces in obtaining satisfactory intonation and sound production. It was interesting to note that with shallower mouthpieces the tone color between individual notes altered greatly -- the most acceptable solution proved to be deep enough to even out the tone, yet small enough to ensure clear high notes.

After this, we proceeded together to the Bernoulli collection, which was a mind-boggling experience: row upon row of priceless Haas trumpets hanging on string with all manner of 19th-century brass curiosities on the opposite walls, cornetts, cornepeans, keyed bugles and ballad horns; other rooms in the building house similar quantities of French horns, trombones and tubas, as well as a number of items that defy categorization!

**Jan. 31.** The exhibition of instruments was one of the most useful facets of this symposium. Unfortunately, I missed the round-table discussion on the following day and the talks by various manufacturers as indeed I had missed the contributions of Thomas Müller and Daniel Lienhard on the previous afternoon. Trying out and, of course, comparing instruments side by side and talking with their makers enabled one to decide which compromises were acceptable, which finishes (some were brightly polished and silvered, others in the beaten-brass state associated with Nuremberg) were preferred and what specification of tube and bell size (hand-hammered or machine made) favored. It is not my place to comment upon my own preferences, although the deliberate and successful show-stealer seemed to be Bob Barclay's 16th-century copy in silver with gold ornaments! How splendid it was to have contributions from Canada, Australia, the United States as well as both East and Western Europe. Particularly gratifying was the presence of Walter Holy, who was responsible for such magnificent playing and recordings upon his Jagertrompete back in the 1960s. To summarize, therefore: a wonderful event in every-way. Let's have a whole lot more of them!

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## SECOND KEYED BRASS CONFERENCE

*By Ralph Dudgeon*

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The Second Keyed Brass Conference was held at the Streitwieser Trumpet Museum in Pottstown, Pa., from Oct. 13-15, 1989. The conference was organized by Franz and Catherine Streitwieser and Ralph and Virginia Dudgeon. Twenty-three participants spent the three days rehearsing, touring the trumpet museum, listening to papers and participating in group discussions on topics relating to keyed brass instruments and their use in the 19th century. The conference ended on Sunday the 15th with a gala concert. Among the featured performers were The London Serpent Trio, the Chestnut Brass Company, the Saturday Serpent Society, ophicleide soloists Robert Eliason and Jay Krush, and keyed bugle soloist Ralph Dudgeon.

Most of the participants brought antique keyed instruments from their collections to compare and discuss. The meeting assembled the largest number of keyed brass instruments and players in the world (at least for that brief weekend). Among the unique instruments present were Philip Palmer's "monster" ophicleide and quinticlav (reproductions by Robb Stewart), the trumpet museum's impressive keyed instrument collection, which featured a newly restored A. K. Litch

presentation E. G. Wright E<sup>b</sup> silver keyed bugle, and many other important European and American keyed instruments from the collections of Ralph Dudgeon, Phil Palmer, Henry Meredith, Robert Eliason, Mark Elrod, Jon Korzun and Steve Dillon.

Highlights of the meeting included mass rehearsals of 19th-century band literature. It is impossible to describe the sound of a monster ophicleide, three serpents, 10 ophicleides, two quinticlaves, three B<sup>b</sup> keyed bugles and two E<sup>b</sup> keyed bugles playing together! Bob Eliason chaired a discussion on ophicleide regulation, covering key adjustment, false fingerings and other affairs necessary for a well-tempered ophicleide performance. Ralph Dudgeon read a paper on A. K. Litch and the Fitchburg Cornet Band. The Litch bugle had just been returned to the museum that weekend after a complete restoration by Robb Stewart.

Saturday featured the London Serpent Trio (Christopher Monk, Clifford Bevan and Andrew van der Beek), who graced the assembly with several charming "mini concerts" and joined in the group playing sessions. A group discussion was

an unexpected highlight of the afternoon. Topics of that discussion included the place of keyed brass in the historically informed performance practice movement, the sound qualities of keyed bugles, ophicleides and keyed trumpets, and questions of repertoire. Robb Stewart contributed comments on his experiences as a restorer of original instruments and a maker of reproduction keyed brass. Stewart had a collection of before-and-after photos that documented several of his restorations. Henry Meredith had a collection of period mouthpieces, which were inspected by many of the participants. Franz Streitwieser was on hand throughout the meeting to demonstrate items from the trumpet museum's collection and contribute his considerable knowledge and experience to the group discussions. Members of the LST were able to draw interesting parallels and contrasts between the revival of the cornetto and serpent and the current work with keyed brass.

Saturday's full schedule of events was capped by a wonderful dinner at the Alpenhof Restaurant. The authentic German food and drink, the tour stories from the London Serpent Trio, a demonstration of yodeling by Henry Meredith and the wonderful comradeship shared by the keyed brass group all contributed to a great evening and set the tone for the final concert on Sunday.

Unfortunately, the LST had to leave early on Sunday to be in South Carolina for a concert the next day. However, the Chestnut Brass Company arrived Sunday, after returning from a tour, and joined forces with the tutti ensemble in the dress rehearsal for the concert. The Chestnut Brass Company was also featured in a set of early American band repertoire on keyed brass.

The Keyed Brass Conference Gala Concert featured Bruce Barrie, Thomas Cook, Ralph Dudgeon, Henry Meredith, Robb Stewart and Franz Streitwieser on keyed bugles; Steven Dillon, Virginia Dudgeon, Robert Eliason, Mark Elrod, Lloyd Farrar, Marion Hesse, Mark Jones, Jay Krush, Connie Palmer, Philip Palmer, David Vinning, Robert Wagenknecht and Therese Wagenknecht on ophicleides, and Mignon Bozart on piano.

Plans are already under way for a third conference to take place in the fall of 1991. Interested persons should contact the conference coordinator, Ralph Dudgeon, 5745 U.S. Route 11, Homer N.Y. 13077 for details.

## SIXTH EARLY BRASS FESTIVAL

The Historic Brass Society and The Amherst Early Music Festival-Institute present on August 3 - 5, 1990 at Amherst College, Amherst, Massachusetts the Sixth Annual Early Brass Festival. Activities will begin Friday evening, Aug. 3, with registration and informal playing sessions. The festival will include panel discussions, papers, playing sessions and a concert for performers on the cornet, sackbut, natural trumpet, and other early brass.

Presentations and panels will encompass a wide variety of topics, including: "Brass Improvisation in the Early Renaissance", "Keeping One's Chops Together in Today's Busy World", "Performance Practice at San Marco toward 1600", and "Current *Misdirections* in the Early Brass Field". In addition, the Annual Meeting of the Historical Brass Society will be held.

People planning to attend:

Barry Bauguess, *natural trumpet*  
 Ronald Borrer, *sackbut*  
 Stewart Carter, *sackbut*  
 Michael Collver, *cornetto*  
 Allan Dean, *cornetto*  
 Douglas Kirk, *cornetto*  
 Martin Morell, *musicologist*  
 Gary Nagels, *sackbut*  
 Ben Peck, *sackbut*  
 Terry Pierce, *sackbut, repair*  
 Keith Polk, *musicologist*  
 Robert Sheldon, *organologist*

Co-directors of this year's festival are Stewart Carter and Ben Peck. Registrar is Linda Klein. For more information, contact Ben Peck, 65 W. 95th St., #1A, New York, NY 10025 (212) 222-5512.

The fee for participation in the festival is \$30 (\$20 for members of the Historic Brass Society). Housing costs \$24 per person per night (\$40/night/double room). Inexpensive dining is available. Send the application below with your check for the Festival fee (made out to "Amherst Early Music, Inc."), which is refundable less \$5 until July 15, to:

Early Brass Festival, 65 W. 95th St. - 1A, New York, NY 10025. Housing fees are paid at Amherst.

### Registration form, 6th Annual Early Brass Festival

Name \_\_\_\_\_

Instrument \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Evening Phone \_\_\_\_\_

Will you need housing? \_\_\_\_\_

Indicate when you need a Single or a Double room: Friday, August 3 \_\_\_\_\_ Saturday, August 4 \_\_\_\_\_ Sunday, August 5 \_\_\_\_\_

\_\_\_\_\_ Send me information on the Amherst Early Music Festival-Institute & its week-long courses in cornetto & sackbut.

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# THE FIRST INTERNATIONAL SERPENT FESTIVAL:

University of South Carolina, 1989

By Craig Kridel

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It was a year we wished not to be missed: 1989, the 399th anniversary of the serpent. Thus, in recognition of Canon Edme Guillaume's 1590 contribution to the musical world and in anticipation of the events of the 400th anniversary, the first Serpent Festival was held from Oct. 20-22, 1989, with 26 serpentists from Canada, England and the United States descending on Columbia, S.C., for this three-day, four-performance event.

While many serpent concerts and celebrations have occurred in recent years, the festival sought to present the instrument in the most comprehensive manner thus far, demonstrating its various musical traditions in secular, sacred, orchestral, military and chamber music.

The Friday evening concert permitted American performers to display their talents and the progress of playing that has occurred in this country during the past five years. Two American ensembles, the Saturday Serpent Society of Richmond, Va., and the American Serpent Players of New York City, performed repertoire ranging from 16th-century dances to 20th-century popular music. Highlights of the concert included virtuosic playing on keyed bugle by Ralph Dudgeon of Cortland, N.Y., and two world premiere performances: P.D.Q. Bach's "O, Serpent" (discovered for the festival by Prof. Peter Schickele) played by the London Serpent Trio, and Simon Proctor's "Snake in the Glass" for glass armonica and serpent performed by Craig Kridel of Columbia, S.C., and armonica virtuoso Dennis James of Columbus, Ohio, with the composer accompanying on the harpsichord. In addition, University of South Carolina tuba professor Ronald Davis, performing on the American anaconda, presented a heart-warming interpretation of a favorite from the anaconda literature, "Annie Laurie". The concert concluded with the University of South Carolina's Fanfare Francaise performing selections from the late 18th-century French military band repertoire.

Saturday afternoon provided one of the more unusual opportunities ever presented to serpentdom. The 26 members of the United Serpents Grande Band went to the University of South Carolina football game, and in a display of "collegiate Americana" at its finest, the Grande Band had the honor of performing after the national anthem and immediately before the entrance of the football teams. Sixty-five thousand Carolina fans were treated to a stirring rendition of the Carolina classic "Under the Boardwalk" by the largest gathering of serpents since 1790 (accompanied by the university marching band).

As unique as the afternoon proved, participants and audience members were not disappointed by the events of Saturday evening. Andrew van der Beek and six university wind musicians performed a Feldparthie by Haydn. This was followed by van der Beek and Christopher Monk, with the university's Graduate Vocal Ensemble, demonstrating the serpent's original function: accompanying plainsong, in this case, repertoire from an 18th-century French mass. The newly composed concerti followed. Alan Lumsden performed Simon Proctor's "Serpent Concerto" and van der Beek, Monk and Clifford Bevan presented Robert Steadman's "The Year of the Serpent". Both concerti were accompanied by the university chamber orchestra, Donald Portnoy, conductor. The concert ended with what is becoming a serpent tradition: a large group performance of "The Tortoises" and "The Elephant" from Saint-Saens' *Carnival of the Animals*.

Following the third international meeting of United Serpents on Sunday morning, the festival concluded with an afternoon solo concert by the London Serpent Trio and, as a finale, a large band performance of Simon Proctor's "The Amherst Suite for Eight Serpents" (written for the 1986 First International Meeting of United Serpents held at the Amherst Early Music Festival).

Serpentists are now awaiting the weeklong workshop, coordinated by Christopher Monk, and the 400th birthday party, scheduled for Friday the 13th of July, 1990, in London.

The First International Serpent Festival, sponsored by the University of South Carolina and coordinated by United Serpents (with support from the South Carolina Arts Commission -- an act of true bravery, as will be recognized by anyone who has sought support for the arts), received recognition in *USA Today* and on National Public Radio's "The Morning Edition" and "Performance Today". South Carolina Education Radio is currently editing a one-hour, national radio broadcast for NPR. For more information about United Serpents and the serpent's 400th birthday, write United Serpents, P.O. Box 8915, Columbia, S.C. 29202.

Please note that in the *Historic Brass Journal*, (Vol. 1, 1989) pages 36 and 33 have been transposed.

# RECORDING, BOOK AND MUSIC REVIEWS

## RECORDINGS

### Il Concerto Palatino di Bologna

North Italian Music for Cornetts and Trombones  
Accent ACC 8861 D

Concerto Palatino: Cornetto: Bruce Dickey, Doron Sherwin, William Dongois, Jean Tubéry; Trombone: Charles Toet, Sue Addison, Harry Ries; Wim Becu; Organ: Jacques Ogg, Herman Stinders; Chitarrone: Stephen Stubbs

There are several recordings available that showcase various cornett-sackbut groups. If you haven't any in your collection, I suggest you pick this one up, for it reveals what I feel is the best of these ensembles. Concerto Palatino's consummate technique, intonation and ensemble set new standards in the revival of this music. The cornetto work represents the cutting edge of virtuosity, and the accuracy and finesse of the trombones is unmatched. One immediately hears that this is an ensemble and not merely a thrown-together group. One does not achieve the just intonation and stylistic homogeneity that this group has with a band of "gigsters."

Concerto Palatino takes its name from the Bolognese ensemble of similar forces that remained active from 1537-1779, and the various sonata, canzonas, sinfonias and motets performed on this disc are a representation of what its repertoire was likely to have been.

In listening, one is soon aware that this ensemble has a distinctive style, characterized by attention to detail within a phrase. Shorter motifs and individual notes are the preferred units and are highlighted invariably through the use of *messa di voce*. The stretches of *passaggi* marked by short, even, clear articulation, are separated by long notes again given accent with large *messa di voce*. This style has become the *de facto* standard for a lot of Baroque music of late on original instruments, but this frequent use of *messa di voce* can obscure the longer phrases in some pieces. In this recording it is particularly audible in treble instruments, where, together with the acoustic, it makes the music swim in syrup at times. The treatises of the period are preoccupied with the art of diminution and the various *affetti* but have little to say in detail about the art of phrasing. It is a pitfall to adopt some affects of the *seconda prattica* that were fashionable at that time without retaining the basic elements that once inspired the *prima prattica*. For this inspiration it would be helpful for the performer to consult vocal performance practice, the inflections of speech and the art of rhetoric. One rhetorical principle is the highlighting of particular key words within a sentence or phrase for dramatic effect, but this is reserved for places of imperative emotion. The main objective of such emphasis is to enhance the meaning of the entire phrase. Applying the *messa di voce* to an entire phrase rather than a single note would be welcome relief, as would the countless other effects (*esclamazione, crescendo, decrescendo*, etc.) that can shape a note or phrase.

This need for the execution of a complete phrase is particularly acute in the motets. They really are a different genre from the others, and they suffer from the artificial imposition of smaller "*messa di voce* units" on the phrase that the composition doesn't have or need. The ensemble's style seems to suit the canzona best, which they aptly demonstrate with first-rate performances of "Canzona per sonar à 8", "Duodecimi Toni" and "Canzon per sonar Primi Toni à 8" by Giovanni Gabrieli. Though derived from a vocal form, the canzona was perhaps the most suited to an "instrumental" treatment with its repeated motifs and shorter sequences of dialogue. In this form, the longer phrase gives way to imitative themes more so than in the motet. The assigning of genre names in the music of this period seems at times so arbitrary that one is tempted to ignore them completely. However, there is one basic distinction that can be made regarding the pieces on this disc, namely that the motets were vocal pieces originally, whereas the canzonas, sonatas and sinfonias were conceived for instruments. It is here also that Concerto Palatino seems at home, as evidenced by the beautiful trombone performance in Sonata à 4 "La Rizza" and the excellent cornetto work in Sonata "L'Onofria" à 8 by Cesario Gussago. These and other works by Cavalli and Viadana provide ample opportunity for the ensemble to exercise its *affetti* in the shorter musical units, imitative motifs and dance-like rhythms that these works offer.

Two motets that are not hampered by the performing style are "Tota pulcra es, Motetto passeggiato per canto e basso" and "Benedicta sit sancta trinitas, motetto passeggiato per canto solo", by Giovanni Pierluigi Palestrina with *passaggi* by Giovanni Bassano. Here the *messa di voce* style works more effectively in the thinner texture of a more soloistic arrangement. In fact, applying a style appropriate to the original setting of the motet would be a mistake. After all, one cannot be loyal to Palestrina and Bassano at the same time. In spite of criticisms aimed at the use of *passaggi* in the works of Palestrina, the practice of adding ornaments and diminutions to existing vocal music was commonplace in northern Italy. With this practice the original line and form of the piece were often rewritten to show off the abilities of the solo performer. In fact, it was this very practice that helped give rise to the instrumental forms of sonata and canzona (as the recording's notes point out). The trombone and cornetto parts here are immaculately executed.

I look forward to the next Concerto Palatino recording. Perhaps the group will be able to do a series of recordings with an equally good choir. This would provide an ideal backdrop for its dazzling performances of 17th-century instrumental music and would give listeners the diverse setting that music of this period has to offer.

Michael Collver

**Seventeenth-Century Italian Trombone Sonatas**  
Musical Heritage Society CD 512214W; cassette  
312214Z; LP 912214F

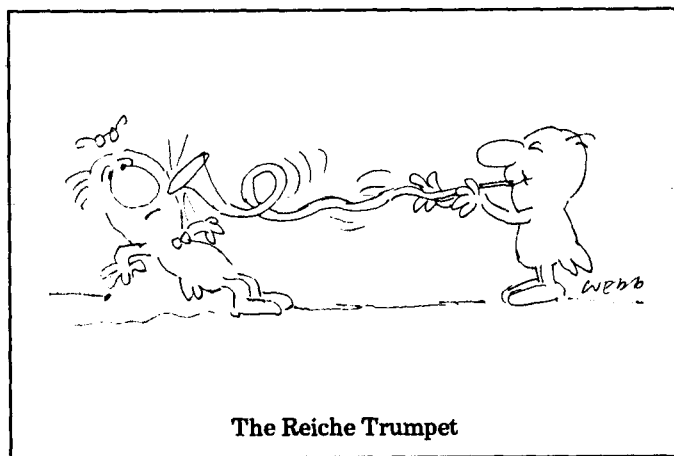
Trombone: Ronald Borrer; Violins: Nancy Wilson, Linda  
Quan; Cornetto: Raymond Mase; Organ: Frederick Renz.

Bertali: Sonata 3; Castello: Sonatas 5 and 12;  
Cesare: La Augustana, La Hieronyma, La Famosa;  
Frescobaldi: La Bernadina, La Superba, La Nicolina;  
Picchi: Canzone 3 and 8; Riccio: La Fineta, La Rubina.

This is a welcome program of a repertoire underrepresented on recordings; only three or four of these works have appeared previously. All but one are from the early experimental days of the *seconda prattica*. The exception, from a generation later, is the Bertali, exceptional too in actually being a dulcian piece. Robert Wigness, in his edition for trombone, claims that the "character of the line differs not at all from other sonatas that specify trombone." This is nonsense; a look at the Bertali trombone sonatas shows a radically different approach to *tessitura* and phrasing. It's thrilling to hear Borrer negotiate endless streams of rapid low eighth notes. It's also thrilling to hear Christian Lindberg play Vivaldi. Enough said.

Everything is in place technically: right instruments and ornaments, right enough pitch (a=440), deft slide and tongue work. But I find these performances a bit conservative, limited in dynamic and tempo change and in local phrasing. This approach works best in the Castello pieces, which are bizarre enough on their own. It's fatal to Cesare's "La Hieronyma", which is ploddingly under tempo. Borrer also alters the rhythm in m. 28 (Hieber edition), which does not materially improve the voice leading, but does stop the rhythmic drive dead. Still, enough tasty things happen, in composition and performance, to make this a recording worth having. *Encore, Ron, ma con passione.*

Jeffrey Quick



The Reiche Trumpet

**Edward H. Tarr, Classical-Romantic Trumpet  
Concertos, Christophorus CD 74557**

Franz-Liszt Kammerorchester, Janos Rolla, conductor.  
Haydn, Concerto in E<sup>b</sup>; Hummel, Concerto in E (second  
version, 1804 or later; first recording); Neruda, Concerto in  
E<sup>b</sup>; Conradin Kreutzer, Variationen in G für die "cromatische  
Trompette" (first recording); Augustin Millares, Fantasia  
para la Tromba in A<sup>b</sup>, 1847 (first recording).

An altogether excellent recording featuring the outstanding trumpeter/musicologist Edward H. Tarr. The Kreutzer and Millares, recorded here for the first time, are charming and welcome additions to the repertoire. Played on the three-valve "romantic trumpet" pitched in low D for the Kreutzer and low E<sup>b</sup> for the Millares, the pieces offer a wonderful opportunity to hear a type of instrument rarely heard for more than 100 years. As Tarr comments in his excellent and informative notes, "The chronological development of the trumpet has meant a constant shortening of its tube length. As with other musical instruments, the newer solution has brought better accuracy (the watchword is *perfection!*) but less tonal substance." Tarr's performance on this instrument is tonally satisfying and richly resonant; indeed, it sounds much more like the Baroque natural trumpet than the modern valved instruments.

The Haydn and Hummel concertos are played on modern E<sup>b</sup> and E trumpets, respectively, yet one is aware of a tonal quality to these instruments in these pieces that seems intended to approximate the darker sound and less pointed articulation of the 19th-century trumpet. The Haydn is fresh-sounding (with a wonderful new cadenza) and the second version of the Hummel is very interesting to hear, especially when as convincingly interpreted as here. Particularly noteworthy about this performance is the tempo in the third movement, considerably less fast than has recently become customary. This tempo reflects some recent research indicating that Hummel directly quotes a section of a march from an opera by Cherubini (in fact, a very popular tune of the day) toward the end of the third movement, thus suggesting a tempo more characteristic of this march.

The Neruda concerto is played on a five-valve B<sup>b</sup> horn and is beautifully performed. This recording seems destined to suggest some new approaches to the Haydn and Hummel concertos, and offers two new, lively works from the Romantic period. It should be added that the orchestral playing and conducting are absolutely superb, a fitting complement to Tarr's virtuosity and interpretive skills. Altogether, a thoroughly enjoyable and very special recording.

Douglas Hedwig



**The Music of Francis Johnson and His Contemporaries: Early 19th-Century Black Composers**

Musicmasters MMD6 0236 (also available from Musical Heritage Society, CD 512532L, cassette 312532W)

Performed on Original Instruments by The Chestnut Brass Company and Friends; Diana Monroe, violin, Tamara Brooks, conductor.

Although Francis Johnson's name is known to historians of American music, little of his known *oeuvre* has been recorded. It is, therefore, an important musical event when more than a half-hour of his music is made available. Unfortunately, the present performances, on period instruments, by the Chestnut Brass Company augmented by various friends, are not fully successful in recreating these pieces.

Because no original orchestrations survive, the marches and dances composed by Johnson and his contemporaries have been reconstructed from the published piano scores. The arrangements, by Jay Krush, are straightforward and unexceptional. They would probably serve as a good base for the elaborations that Johnson and his soloists were known to have played. On their own, however, they are too similar. The performances also lack energy; the playing is often not crisp and is, one might say, authentically out of tune. The small brass band is more successful in the faster pieces; the waltzes, in particular, seem to lack rhythmic propulsion.

The notes, while informative, might have included the readily available biographical dates for Johnson's contemporaries, and the dates of publication for the pieces here recorded.

*John Graziano*

**BOOKS**

**The Trumpet**, by Edward Tarr

Translated by S. E. Plank and Edward Tarr  
229 pp., 8 color photographs, 38 b/w illustrations.  
Hardbound. ISBN 0-931340-13-6. \$29.95

**The Horn**, by Kurt Janetzky and Bernhard Brauchle

Translated by James Chater  
135 pp., 10 color photographs, 60 b/w illustrations.  
Hardbound. ISBN 0-931340-14-4. \$24.95

**Musical Instruments: An Illustrated History from Antiquity to the Present**, by Mary Remnant  
240 pp., 240 b/w photos and illustrations. Hardbound. ISBN 0-931340-23-3. \$32.95

All three published by Amadeus Press, 9999 S.W. Wilshire, Portland, Ore. 97225.

*The Trumpet* and *The Horn* books have much in common. Both were originally published in 1977, in German, and present a general overview of the history of their respective instruments. Both are packaged beautifully, with splendid color photographs, and tell the history of the instruments in concise fashion.

The Janetzky and Brauchle book presents aspects of the general history of the horn in 10 chapters, ranging from origins and prehistory through the modern horn. For this reader, the chapter on the horn virtuosos Jean-Joseph Rodolphe, Ignaz Leutgeb, Johann Wenzel and Giovanni Punto was one of the most informative. There was interesting biographical information on these famous players and their connection to various composers and solo pieces. Examination into the music of Richard Strauss and his contemporaries was also well done. It seemed clear that the authors regard Strauss as having established the major voice for horn writing, giving some detailed analysis of his most beautiful and innovative horn music.

The many illustrations and photos provide the most interesting aspect of the book. Most of the material was dealt with on a rather light and superficial level. Clearly this book is not a detailed scholarly work but a general overview. When dealing with the early history of the instrument and discussing the Baroque period, this broad-brush approach resulted in some unclear conclusions, most particularly, when there is a question whether the instrument is a horn or a trumpet. The authors took the most general definition of a horn, i.e. conical tubing and large bell, and in doing so claimed a wide range of instruments to be horns. They call an instrument a Tibetan horn instead of a Tibetan trumpet. The horn/trumpet debate during the Baroque period is even more involved. The instrument pictured with trumpeter Gottfried Reiche by Elias Gottlob Haussmann (not Gottlieb as given in this book) is referred to as a horn.

This is not a matter of nit-picking. The classification and proper taxonomy of instruments is important. While *The Horn* is not intended to be the forum for such a large topic, there was confusion because the issue was addressed in only the lightest manner. It is hoped that the publication of a more detailed work may supplement the reissue of this one.

Edward Tarr's book in this series, *The Trumpet*, is also a general historical overview of his chosen instrument. Equal in beauty of photos and packaging to *The Horn*, Tarr's book seems to be a more detailed account of his subject. The work deals with the many aspects of the trumpet, from prehistory through antiquity and all the major periods in music history to the present. The chapter "Golden Age of the Natural Trumpet (1600-1750)" was the most comprehensive. Tarr discusses the trumpet music of most major composers as well as the music centers important during the Baroque period. He also mentions important theoretical and practical instrumental tutors in his discussion on playing technique. It would have been helpful had more detailed information been given about specific works mentioned. Full titles, dates and publication availability would have been welcome.

As a general overview, Tarr's *The Trumpet* is a good work, presenting basic information on the history of the trumpet up to our present day. This English-language edition is most welcome.

Mary Remnant's *Musical Instruments* is another beautifully packaged book put out by Amadeus Press. It gives a brief history of Western classical musical instruments. Rather than treat her subject chronologically, as is often done, Remnant examines each family of instruments as a separate group. This gives the reader a clear look into the relationships and developments within each of the instrumental families.

The chapter on brass instruments is a basic historical overview of all the instruments in the group, starting in the biblical period and working forward to the present day. The book gives very basic information, is not very in-depth and does not presume to be a scholarly work. The many wonderful illustrations from all periods form the best part of the book.

Jeffrey Nussbaum

**Brass Bibliography Sources on the History, Literature, Pedagogy, Performance and Acoustics of Brass Instruments**, by Mark J. Fasman

488 pp. Hardbound. ISBN 0-253-32130-1. \$37.50. Published by Indiana University Press, 1990.

This work is an invaluable research tool for musical performers and scholars working in the brass field. Fasman's new book is an outgrowth of his doctoral work and is extremely comprehensive in scope. This classified bibliography lists more than 6,000 books, journal articles and dissertations pertaining to brass instruments. The languages surveyed are English, German, French and Italian. Entries are divided into four main classifications: reference and research materials; history and music literature; pedagogy, study and technique; acoustics and construction. These are

further subdivided, mainly by instrument, into 39 headings, with cross-references for entries falling under more than one. The earliest of these writings date from the late 18th century and the compilation is comprehensive from 1820 to 1988.

Jeffrey Nussbaum

**MUSIC**

**Music for Four Trumpets from the Ellis Pugh Collection, Vol. 1. No. 117. \$12.**

**Three Marches for (4) Duty Trumpets and Kettle Drums** by Carli Zoeller. No. 118. \$8.00.

Published by Spring Tree Enterprises  
5745 U.S. Route 11, Homer, N.Y. 13077

The desktop publishing revolution has entered the world of early brass music with the first-rate publications put out by Spring Tree Enterprises. This new organization, run by Ralph and Virginia Dudgeon, has an impressive list of more than 20 publications. Spring Tree has a keyed bugle series, cornetto, horn and trumpet music from the Baroque and early Classical periods, and brass tutors, including a facsimile of the 1837 edition of Thomas Harper's "Instructions for the Trumpet". There are also recordings and a series of 19th-century natural trumpet ensemble music from the archives of the Streitwieser Foundation.

"Music for Four Trumpets from the Ellis Pugh collection, Vol. 1", is an interesting assortment of ensemble music from the Streitwieser series. The four compositions included are Fanfare "The Cuirassier," Polka "The Pretty Cantiniere," Galop "The Charge" by Hippolyte Jude and March "Elisabeth" by J. B. Cauley. The informative notes in this edition explain that the music was all arranged by Ellis Pugh (1847-1926), who was an active trumpeter in Philadelphia. The compositions are quite delightful. Although this music does not rank with the late Beethoven quartets, it does present a surprisingly wide range of musical expression. There is a good deal of lyrical, melodic writing in these works with interesting dynamic shifts. The music in this collection spans a two-octave range from G to g'.

Carli Zoeller's "Three Marches for (4) Duty Trumpets and Kettle Drums" is another in the series. These works, fanfare-type marches in the military band tradition, are less inventive than the Ellis Pugh collection, but can provide some enjoyable playing for a natural trumpet ensemble. Zoeller's music has a timpani part, the traditional bottom voice of a natural trumpet ensemble. Both collections in this series provide some enjoyable music that even a beginner on this most difficult instrument can play. The editions are very attractive, giving the performer historical and biographical notes, a score and parts. The type is easily read.

Spring Tree is interested in publishing works by scholars and other musicians who have done work editing little-known early brass works which might not be economically feasible for a larger publishing company to produce. Thanks to "cottage industry" publishing enterprises such as Spring Tree, we now have access to music that would never otherwise have seen the light of day.

*Jeffrey Nussbaum*

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### **News of the Field, (Continued from Page 4)**

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#### **Makers listed**

All instrument makers who wish to be included in the "Register of Early Music" should send catalogues to Carl Willetts, 44 Hillary Rd., Penenden Heath, Maidstone, Kent ME14 2JT, England. There is no charge for the listing.

#### **New York Natural Trumpet Ensemble**

An ensemble for natural trumpet and timpani has been formed to perform multi-voice compositions on the original instruments. This group, including timpanist Ben Harms and trumpeters Doug Hedwig, John Thomas, Jeff Nussbaum, Carl Albach, Sandra Coffin, Flora Herriman, Linda Klein, Jim Hamlin, Frank Hostica, John Hicks and Tom Freas, plays trumpet ensemble music from the 17th, 18th and 19th centuries. All interested natural trumpeters in the New York City area should contact Jeff Nussbaum, 148 W. 23rd St., New York, N.Y. 10011, telephone (212) 627-3820.

#### **Baroque and Classical Timpani**

Ben Harms writes: Two years ago I was asked to write the percussion article for Early Music America's *Collegium Director's Handbook*. Among of the matters to be addressed were "where can one purchase these instruments?" and "who are the best makers in the field?" I was faced with questions I had encountered for the previous 15 years. Aside from a maker in England, whose instruments cost quite a lot in the United States, there was really no one specializing in the field.

After much thought and research, I decided to try making some available commercially myself. I had made some kettledrums in 1984 and 1988, so had some experience with making instruments and knowing the issues involved.

The instruments now available from Harms Historical Percussion are Classical and Baroque kettledrums ranging in size from 20 inches to 24 inches, several sizes of tabor (essentially intended for pipe-and-tabor players and for collegia) and the OMNI drum, which is a one-headed drum (with snare that can be muted) playable either as a hand drum or used as a small tabor. Planned for the summer is the development of an authentic field drum, an instrument that, in truth, differs very little from later rope field drums. Tambourines are also in the development stage and should be ready by the fall.

Skin heads (calf and goat) are used exclusively. Shells and hoops are wood only, and there are gut snares and strong hemp rope. I am doing all my own leather work.

For further information, contact: Ben Harms, 817 West End Ave., Apt. 9B, New York, NY 10025, Telephone (212) 865-5351.

#### **ITG Conference**

The 1990 International Trumpet Guild Conference was held on June 6-9th at the University of Maryland, College Park. Among the many talks and concerts presented, Don L. Smithers was a featured lecturer at that event.

#### **Third International Natural Horn Competition**

The Third International Natural Horn Competition was held in Bad Harzburg, West Germany on June 13-17, 1990. This year's jury was: Hermann Baumann, (Germany), Vitale Rujanowski (USSR), Lowell Greer (USA), Michael Thompson (Great Britain), Bernard LePonam (France), Knut Hasseimann (Germany).

#### **Brass Roots Museum Exhibition**

The Edinburgh University Collection of Historic Musical Instruments is cooperating with the Art Galleries and Museum Division of the City of Bradford Metropolitan Council in organizing a major exhibition dealing with the history of the British brass band. The exhibition, entitled "Brass Roots: 150 Years of Brass Bands", has brought together examples of the original instruments, contemporary photographs, music manuscripts and other surviving relics of the early brass bands. The exhibition was shown in the Salford Art Gallery from February 4 to March 8, in the Horniman Museum of London from March 17 to April 30 and will be at the Museum of Labor History in Manchester from May 7 to July 15. Information: Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristol Square, Edinburgh, EH8 9AG, Scotland.

## **CLASSIFIED AD SECTION**

For Sale: New E<sup>b</sup> Contrabass Ophicleide, 11 keys. \$3200.  
Robb Stewart, 140 E. Santa Clara Street, #18, Arcadia, CA  
91016.

Wanted: Vintage antique brass instruments, catalogs and  
photos of bandsmen, bands, etc. Mark Jones, 2686 Green  
Street, Eden, NY 14057.

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For Sale: Levin curved cornetto, \$300. Reiner Weber mute  
cornettino in D, \$225. Collier G mute cornetto, \$90. Orum  
Stringer (215) 295-7149, evenings.

Wanted: Ophicleide and/or contrabass trombone. Contact  
Holli Nelson, P.O. Box 132, Advance, N.C. 27006, telephone  
(919) 998-2884.