

HISTORIC BRASS SOCIETY NEWSLETTER

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

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PRESIDENT'S MESSAGE

I'd like to give you an update on the Historic Brass Society news. The HBS has continued to thrive. Last year we had almost 400 members, continued to create an even larger avenue of communication with other music organizations, and published important articles related to the early brass field. The **HBS Newsletter** and **HBS Journal** are vehicles which present the latest scholarly research, helpful articles (such as the present report on natural horn makers), news of leading figures in the field (such as the interview with Jean Rife) and general news. We hope these publications serve the entire historic brass field. Please send us news of your activities as well as letters letting us know your thoughts.

The HBS is now a not-for-profit corporation and the application process of becoming a tax-exempt organization is still pending. Thanks are due Harry Feigenbaum for his help in this seemingly endless process. The members of the executive committee and advisory board have also been very helpful throughout the past year. A special note of thanks should be given to Barry Bauguess, Chris Whitehead and Karen Snowberg for their efforts in producing the fine HBS publications. I hope many HBS members will join us at the Early Brass Festival at Amherst and I hope to hear your thoughts about the HBS.

Jeffrey Nussbaum
President, Historic Brass Society

EDITOR'S MESSAGE

The theme that runs through this newsletter, though not always obviously, is the difficulty we all have in choosing the right tools for the job, and the debate over what those tools should be.

The trumpet community knows well the pros and cons of the node-hole dispute. As Bob Barclay's letter, and the reviews of recordings by Jonathan Impett and the Trompetenensemble Edward Tarr, make clear, there are good arguments -- not just historical, but musical -- for performing on instruments that match as closely as possible the characteristics of the original. At the same time, everyone who does so knows what nasty surprises the instrument can inflict, on player and audience alike.

A similar dispute is entering the horn world, too, as the interview with Jean Rife and Rick Seraphinoff's survey of natural horn makers reveal. Node holes are now making their appearance on Baroque horns (I heard such horns in use recently in an English Concert performance of the First Brandenburg Concerto; lovely playing, but what are we after in these performances?), and hornists are divided over their contribution.

Seraphinoff also raises the monetarily daunting, but important, point that a single horn doesn't suffice; there are too many periods for one period instrument. Few of us can afford to have the right horn for each job, but none of us can afford not to think about the sound qualities and playing qualities of the instruments that would have been used the first time around.

The cornett and sackbut symposium described by Doug Kirk and Stephen Escher was marked by debate over cornett mouthpieces and even the question of how a sackbut should be held.

The search for answers will not end in these pages, or at the Amherst Early Brass Festival, or at similar symposia. We still have much to learn. But it's the search that counts, the questions we pose ourselves and each other, the choices we make and the experience we share. As Jean Rife says, the squabbling helps keep it lively. And it reminds us, or should, that we pick the tools to serve the music, knowing as we do so that some of the tools are very difficult indeed to use.

ERRATA

In the HBS Journal Vol. 2, 1990, the photograph appearing on Page 8 of the Gottfried Reiche portrait, was inadvertently flopped, or printed backwards. The engraving on the facing page shows the proper pose.

On Page 213, the number of HBS members was omitted. There are not XXX members; there are currently almost 400.

On Page 214, Scott Sorensen was inadvertently listed as U.S. agent for Helmut Finke; he is in fact U.S. agent for Webb Trumpets, as the advertisement on Page 217 makes clear.

Chris Whitehead
Executive Editor

HBS FINANCIAL REPORT, COVERING ACTIVITIES OF THE FISCAL YEAR 1990 Jan. 1, 1990 -- Dec. 31, 1990

Opening balance	\$1,536.63
(cash on hand, 1/1/90)	
Revenues	
<u>Earned</u>	
Membership dues	5,746.84
Advertising	830.00
Library subscriptions	225.00
Sale of back issues of journal and newsletter	307.00
Sale of mailing list	24.00
<u>Unearned</u>	
Contributions	<u>250.00</u>
Total revenues	\$7,382.84

Expenses	
Bank fees	93.87
Legal fees	516.00
Mailing costs	2,356.38
Printing	1,708.60
Miscellaneous (photocopies, supplies, etc.)	<u>986.52</u>
Total expenses	\$5,661.37
Closing balance	\$3,258.10
(cash on hand, 12/31/90)	

(Discrepancies between the 1989 closing balance and 1990 opening balance are due to a change in accounting procedures. The 1989 figures were adjusted to reflect all costs incurred in the production of HBS Journal Vol. I, which did not actually appear until early 1990. The current report reflects only those transactions that occurred during calendar year 1990.)

Serpent Celebration 1590-1990

Christopher Monk

The serpent is, for some, in cheerfully affectionate terms, an Heroic Failure, utterly eccentric in construction, appearance, acoustics and tone. Yet a serpent that can pass its M.O.T. (roadworthiness test for cars in the United Kingdom) produces fine, gentle tones over a three-octave range, especially if the player has some talent and has spent more than a jocular hour or two on it. Reflection also suggests that if it came into existence at the end of the 16th century to accompany plainsong, and could still be fulfilling that function 300 years later, this gives a new meaning to the word "failure."

The Paris Conservatoire opened 200 years after the serpent first appeared. The brass department had 21 professors, of whom four were for the serpent. There were also 31 brass performance tutors of whom eight were for the serpent. The bureaucratic decrees required 12 such staff to have some 40 students among them at any one time. So there were some 52 serpentists all told in any one year. At the turn of the 18th century, there seems to have been no shortage of recruits for the Heroic Failers. Printed tutors make it clear that the standards of playing were demanding, too.

It is not, then, too surprising to find the serpent specified in scores by such great names as Handel, Beethoven, Rossini, Verdi, Mendelssohn and Wagner. When Haydn's masses were performed with great forces, serpents were often used to improve the bass. Froehlich, a highly respected professor and conductor in the early 19th century, wrote, "Of all wind instruments the serpent has the deepest and fullest bass tone ... a skilled serpent player can uplift a piece of wind music and give it dignity and strength."

Clearly there is more to the serpent than just the endearing Gerard Hoffnung image, and there are many things to celebrate.

Work on the Celebration started early in 1989. Since all serpent players enjoy the legend that it was bachelor Canon Edmé Guillaume of Auxerre in France who fathered the serpent in 1590, we hoped it might take place there. Sadly, the only useful response came months later, long after anything could be done. London is easily accessible to all and St. John's, Smith Square, next door to the Houses of Parliament, has long been a friendly venue for the London Serpent Trio. We settled the major concert there for Friday, July 13. We also decided on a Serpent Workshop in a serpent workshop at Stock Farm House, Churt, for the week of July 7-14.

There were three particular anniversaries in mind. Edmé Guillaume's brilliant idea in 1590 was a 400th. The largest recorded assembly of serpent players hitherto took place on July 14, 1790, when 50 helped celebrate the Fall of the Bastille in Paris -- a 200th. The only known contra-bass

serpent, the anaconda to its friends, made its appearance in Yorkshire in 1840 -- a 150th.

Every known or suspected serpent player was invited to take part. Out of some 200 (serpents are still a minority sport) it was truly remarkable that 58 from all over the world made often enormous efforts to attend the Birthday Concert at St. John's. In the U.K., they didn't just come from John O'Groats to Lands End but from Stornoway to the Scilly Isles. In addition to a fine contingent from the United States, Canada, Germany, France, Italy, Spain and Australia were all memorably represented. Ages ranged from 19 years to three score and 10. There was a valuable sprinkling of ladies. Tuba players were much in evidence, of course, but every kind of musical background as well. We had a judge, a very senior executive of British Nuclear Fuels, a professor of education, chemists, physicists, engineers, lawyers, civil servants, teachers -- you name it. And, delightfully, we even had our own consultant psychiatrist.

The anaconda, of course, was booked to come down from Edinburgh for its own 150th birthday party. Musically it was essential for the greater depth it would provide to the 50 or more serpents expected. With those numbers it was going to need help, so "George" was called into existence. The anaconda is a double-size English military instrument made to be carried and played horizontally. George, so named because he played his first notes on St. George's Day, 1990, (and because it's so boring to keep saying "the contra-bass serpent we made this year, not the other one"), is a double-size church serpent. A church serpent, stood on its end, is some six inches taller than a military instrument. So George is a foot taller than the anaconda and is made to be played vertically, not resting on the player's lap but on the ground. Like the anaconda, George plays in 16-foot C and is believed to be the only other of this size ever made. Construction was a saga in itself and occupied more than 750 hours of workshop time. The outcome was very worthwhile and he played with great distinction at St. John's with his older and more experienced sibling. He is the property of Philip Palmer of Richmond, Va., who kindly allowed us to make full use of George and played him himself for a part of the concert.

The workshop at Stock Farm House must have been the happiest week in the whole of the house's 200-year history. There were 22 students from eight countries and three continents. The five members of the London Serpent Trio were the tutors. It was a trifle crowded but the weather was fine and by using everything indoors, out of doors and two workshops cleared for the occasion there was room for all we needed. There could be classes for Beginner Beginners, Beginners, the Competent, the Ambitious, the Expert. No

one was going to lay claim to anything more than competence at best, but during the week, as at previous serpent workshops, the standard rose remarkably, and the last two categories were in evidence even if not named. A neighbor most generously cleared out his farm shop so that we could have somewhere to rehearse the big items in the concert program with up to 35 players including day visitors. Other neighbors generously opened their houses to give bed and breakfast to students. We did wonder what the neighborhood would make of all the sounds but these seemed to blend agreeably enough into the natural world around. The only complaint came from a house where the two builders took to dropping their work and hopping over a hedge to listen to the afternoon rehearsal. It was a model of international cooperation overcoming a few language problems that might have been worrying. The kindness and goodwill of everybody without exception made it an enjoyable success that left many of us on a "high" for a long time afterwards.

Music for such a concert as has never taken place before for 50 or 60 players, some of whom would never have played a serpent in public previously, set a few conundrums, especially as a third of the players might only be able to come to one rehearsal on the day. A few were able to come to Stock Farm House and join an afternoon rehearsal. Others were able to come on our mid-week visit to the London Zoo where we had a photo-call and public rehearsal in the Humming Bird Enclosure. The Elephant House for the moment is given over to tracking herds in Africa by satellite. Thanks in particular to Clifford Bevan, Alan Lumsden, Simon Proctor, Camille St. Saens, Heinrich Schmelzer and Andrew van der Beek, it was possible to devise a program building up from three to 58 serpents in which all the players, whatever their expertise, could genuinely perform in more than a token way.

The first half was given by the London Serpent Trio and three special guests. It ended with Schubert's "Marche Militaire" by eight players and a completely new sound, that of the serpent band. Everybody was on stage for the second half, which opened with three pieces originally for six trumpets. Four of the parts demand only two, three or four notes, so everybody could join in. A sonata by Gabrieli had 11 quite hairy parts, taken by members of the workshop, and two quite simple ones with the plainsong taken by the tutti serpents. St. Saens' *Tortoises* and *Elephant* are almost ritual for serpent gatherings, but with so many taking part can never have been heard before like this. Simon Proctor's *Amherst Suite* was played by members of the workshop trebling the eight parts. The two "worm" soloists distinguished themselves, of course.

The grand finale was a wonderful setting of Tchaikovsky's *1812 Overture* for serpents in eight parts. The Czarist anthem in the closing bars played by tutti serpents, including the "worms," bore a remarkable resemblance to *Happy Birthday* when it could be heard in an encore. For the first

time through, the audience had been invited to emulate the cannon by bursting 400 birthday balloons distributed by Prelude, the company that handled the concert and all the PR. The noise was deafening and compensated for the absence of bells by making 58 serpents giving everything they had and more totally inaudible.

A digital recording has been issued on cassette by Dogrose Sound of 26 Bell Lane, Ludlow, Shropshire, England (7 pounds including postage and packing). It has to become a collector's item as the one complete record of a unique event, a Shakespearean St. Crispin's day for all serpentists and buffs of historical brass. You can judge too how the capacity audience voted about Heroism and Failure.

HBS Journal, Vol. 3, Winter 1991

Tentative Contents

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2. Herman Jeurissen - *Mozart's First Horn Concerto*
3. Herbert Heyde - *18th & 19th Century Brass Instrument Makers from Berlin*
4. Henry Howey - *Life of the Hofstrompeter and Stadtpfeifer: A Look through the Novels of Daniel Speer*
5. Robert Pyle - *Computer Generated Model of a Natural Trumpet and Baroque Trumpet Mute*
6. Keith Polk - *Improvisation in the 15th Century*
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8. Bruce Dickey - *L'Accento: In Search of a Forgotten Ornament*
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17. News of the Field - reports of symposia, workshops, publications, concerts, research, reviews.

Jean Rife: An Interview

Jean Rife's credits on natural horn include appearances as recitalist, chamber artist, and concerto soloist in Germany, Switzerland and Belgium, first prize winner at the Heldenleben International Horn Competition and a solo recording for the BBC in London. In the United States she has appeared as soloist with Banchetto Musicale and the Smithsonian Chamber Players and at the Boston Early Music Festival, the Frick Art Museum, the Northwest Bach Festival, the Connecticut Early Music Festival, Yale University and elsewhere. Edward Tatnall Canby wrote in *Audio* that her recording "Solo Music for Natural Horn" (available from Jean Rife, 45 Kilgore Ave., Medford, Mass. 02155; \$10) on Titanic Records was "a musical landmark in my life." On modern horn, Rife performs concertos, chamber music and recitals, often featuring contemporary works for horn, and appears with such contemporary ensembles as Dinosaur Annex, Griffin Music Ensemble, Alea III and Musica Viva. Her orchestral experience includes several years as principal horn with the Boston Classical Orchestra and the Rhode Island Philharmonic. Rife's major mentors on her instrument were Joseph Singer and Douglas Hill. She currently teaches horn and chamber music on the faculties of the New England Conservatory and the Massachusetts Institute of Technology.

This interview was conducted by Historic Brass Society President Jeffrey Nussbaum on Feb. 23, 1991.

JN: How long have you been playing natural horn?

JR: The first time I picked up a natural horn was about 20 years ago, at the Smithsonian Institution, where I had worked just after Oberlin. There I met Bob Sheldon, who was then working in the musical instruments collection, and he very generously invited me to try the horns in the collection during my lunch hours.

JN: So you had no experience on natural horns before that?

JR: No. It was only after leaving Oberlin that I even heard my first *Concentus Musicus* recording with Harnoncourt, and through that became aware of the interest in original instrument performances. While I was in Washington, James Weaver produced an orchestra concert using original instruments in which Bob and I played together. This was before Smithsonian Chamber Players emerged as a group; we were experimenting.

JN: How long did it take you to get ready for that first concert?

JR: Ready? I had been "experimenting" for several months, and trying to figure out this beast, but of course we have to get out in public and play before we're ever really "ready,"

don't we? That's part of the learning. Shortly after that first concert, I moved to Boston, where I first played with an orchestra that Robert Koff started at Brandeis University, then one or two chamber concerts of two horns and strings produced by various musicians in the area.

JN: I think about the development of early brass playing techniques in recent times and it's my perception that natural horn players have had an advantage over the trumpeters in that they were playing more authentic instruments even right from the beginning. Is that the case?

JR: As horn players, we started playing on whatever we could rig up. Of course my first concert was on antiques in the Smithsonian's collection, but occasionally you would find orchestra players just holding down the appropriate valves of their modern horns and playing them as natural horns with hand stopping. All brass came along after the harpsichordists, the string players, and flutes, oboes and recorders were fairly sophisticated in their equipment and approach. Most often, you would see players using a modern horn with the valves removed, or once in a while a horn built from modern parts -- a bell flare, modern tubing wrapped up. Only in the last 10 to 12 years have modern makers gotten serious about copying antiques. Of course there are exceptions.

JN: What about horn players using vent holes and other compromise playing techniques?

JR: There is a lot of controversy about these techniques. As horn players, we need to play accurately and in tune, we want our equipment and our technique to be authentic, but we feel our naiveté. Considering that 18th- and 19th-century players usually started on these instruments as children, the most experienced of us are relatively inexperienced, and we can't stand on anyone else's shoulders, as Punto could on Hampel's, for example. We also have a lot to learn about equipment still -- matching mouthpieces and horns, and matching both to the player. I think that playing with vent holes is *more* of a compromise than playing hand horn, though it seems to be very much in vogue in certain circles. It works, but I see no historical justification for it.

JN: It seems that in trumpet circles the trend is to use compromise equipment.

JR: I do have a lot of sympathy for that. Trumpet players don't have the option of hand stopping except on the coiled trumpet. And unless you're better than anyone alive today at bending pitches without using the holes, you unfortunately won't get many chances to try.

JN: I agree that the player has a need to make a living and try to secure his position, but on the other hand, if one does not make the effort to learn the old playing techniques of lipping, then they will never be learned. Perhaps it should be the gifted amateur who tries to learn them, not the professional free-lancer.

JR: Of course there are a few brave professionals who are trying these techniques in public, many more who experiment in the privacy of our studios, but yes, the gifted amateur and the student also play roles in these advances. Rick Seraphinoff with his natural horn studio at Indiana University provides a wonderful workshop for building expertise by study, practice, performance and instrument-making. Since he is actively involved in all areas of study, he is a good model for students. The same is true of Lowell Greer at Michigan.

JN: So you think they are helping the field.

JR: Of course. But there are other approaches as well. Here in Boston, for example, most of our players come to natural horn as modern players looking for ways to enrich their musicianship on modern horn, as well as for more playing opportunities. The quality of the groups here is so high, with Banchetto Musicale as the oldest of the groups, and ensembles such as Handel-Haydn Society and Boston Cecilia shifting to more performances on original instruments, that players can come in with good ears and lots of experience as professional players and pick up musical nuances very quickly. This is often followed by more listening, more reading, discussions with other players, study of sources and instruments, some smaller ensemble playing. But again, the quality of playing has to be high. Boston audiences are no longer awed by the simple fact of a player having no valves. They expect us to be as competent as the players they hear in modern instrument performances. It's also a matter of trust from conductors, contractors and audiences that our equipment and approach will be appropriate to the period.

JN: I think recordings have also had a large influence on the early music field.

JR: Recordings have helped raise the audience's expectations. It's hard for us to play to such high expectations, but it's good for us, too. Recordings have also created a large and enthusiastic audience for original instrument performances.

JN: On a technical level, what are the difficulties for you in playing modern horn, Baroque and Classical natural horns?

JR: It's difficult to play the right notes at the right time, in tune. The accuracy and intonation are *more* difficult on the early horns, but the problems are similar. At first it was difficult to feel comfortable with the Baroque and Classical horns, to learn to love them, to coax out a beautiful warm

sound. For that reason, it was important for me to actually stop playing the modern horn for a few weeks before a natural horn performance, and concentrate on blowing the early horn.

JN: Do you feel that your development at that early period as a modern horn player and as a natural horn player were going along on a parallel course? Or do you feel that you were already developed as a modern horn player?

JR: In the '70s, I was just beginning natural horn, so of course that development had to come along much faster to approach the musical standards I had for myself as a modern player. Now the work I do on each horn helps me play the other horns. Since the instruments and the music are different, the work on each instrument is different as well. I will work differently on a Mozart divertimento part, or even the quintet for horn and strings, than I will on the Schumann *Adagio and Allegro* or the *Jazz Set* by Douglas Hill. I should say that my development on both instruments has been enhanced by the growing number of players I'm in touch with. We can share information, stories, cry on each other's shoulders and challenge each other.

JN: Tying in with that, one of the reasons the Historic Brass Society was formed was to help develop those kinds of connections through our newsletter and journal. This interview is a case in point.

JR: Yes, it is valuable. I grew up on a farm in Kansas and, as a musician, was pretty isolated from the other farm kids. I grew to like being alone, and that desire has stayed with me as an adult. I also think of myself as a shy person often, and it can be difficult to make those connections. But in 1985, the International Horn Society invited me to speak and to play a recital on natural horn at their convention; from that event I started to connect more with the horn world, and have met some really wonderful people and learned some exciting things. The Historic Brass Society can serve us in the same ways, with a more specialized focus.

JN: What are your teaching responsibilities now?

JR: I teach chamber music groups at MIT, am on the horn and natural horn faculty at the New England Conservatory and the Longy School, and have several private modern horn students.

JN: Is there any interest in the natural horn?

JR: There is interest in learning about it, but most students don't want to focus on it full-time.

JN: As a teacher you don't feel it's your responsibility to push natural horn on students.

JR: I don't think I should push anything on my students. But I do think it's important to share what I know about early horn with my students and we definitely study Baroque and Classical music with performance practice in mind, both in private lessons, and even more when I'm coaching chamber music. This semester, for example, I have three ensembles working on Bach. So of course I bring in a different stylistic approach than someone who hasn't spent a lot of time playing original instruments.

JN: Being a teacher is a very responsible task. I think a lot about the role of music teachers, particularly in regard to preparing the student professionally. It's an obvious fact that the music profession is extremely competitive and the vast majority of music students do not make it professionally. I wonder if many music teachers properly educate their students about that fact. That is to say, not to discourage them, but make them more aware.

JR: I think it's important for students to have fantasies and dreams, to take risks. Of course, we have to be practical, too, and not believe we can win a Chicago Symphony audition after two years' study. But of course it's not usually such an obvious call. It's hard for us to know what is going on in the minds of our students, and we need to question this point both ways as we teach. I want to help my students develop the tools they need to fulfill their ambitions. But of course my most important job as a teacher is to be a model of a possibility for their own lives.

JN: What was it about your training and background that led you to early music?

JR: Oberlin has produced a lot of people my age who are great experimenters, people who choose "alternative" routes to making music.

JN: So there was this spirit of alternative possibility at Oberlin.

JR: Yes, there was, and I'm sure it fostered that kind of attitude in me. But chance has played a role in offering me opportunities, too. It was because of my early marriage and the Vietnam War that I was in Washington, D.C., without a job. I chose to work at the Smithsonian, and there the chance to work with their collection came up. It was chance that led me to audition for Martin Pearlman, who directs Banchetto Musicale in Boston. I was going through a divorce at the time, and Marty and I fell in love, eventually got married, did several concerts together, and then our record of "Solo Music for the Classical Horn." He has been a big influence on my early music interest, of course.

JN: There is often a connection with playing an early instrument and music scholarship. Did you get involved with scholarly research?

JR: I wouldn't call myself a scholar, although I have read the requisite Quantz, the articles in Grove's and the 11th edition of the Encyclopedia Britannica, Mersenne and Diderot, and of course Morley-Pegge, Fitzpatrick, Barbour, and lots of articles on the history of horn performance. I have written a couple of papers focused mainly on the evolution of hand stopping. I also own copies of the important horn tutors -- Domnich, Duvernoy, Dauprat -- and have spent some time translating them as well. I also have followed interests in music history and theory and in European history -- political, social and philosophical -- by taking courses at Boston University and Harvard Extension, as well as reading widely. All of this gives me a better understanding of what people were thinking and doing, and how they saw the world in the 18th and 19th centuries, contrasted with how we see the world now.

JN: This is a very big interest for us -- trying to figure out not only how to play the instruments, but trying to understand what earlier periods were like. I guess the ultimate result of all that study of the past is that it might tell us something about what we should do today. We certainly don't have all the answers today. They had their *mishegoss* back then, but we sure do as well!

JR: Yes. In earlier times, Europeans and Americans believed that our technology was improving the world, that we would eventually know everything. Of course, that way of thinking has changed radically. We believe that people in the 18th century did have an intelligent way of looking at the world, that we have gained some things but lost others. But of course we *live* in the 20th century. We can't go back. We can't recreate a performance exactly the way Bach heard it. I just got a letter from Friedemann Immer, who was preparing for the first original-instruments performance in the 20th century of Bach's Christmas Oratorio in Bach's church, the Thomaskirche. Exciting! But it will be a 20th-century experience.

JN: Well, I think that is true, but if a person makes the effort of learning the history and the authentic performance practice techniques, then that person will probably come closer to playing the music the way it was played in the Baroque period than if he or she had never made that effort.

JR: For me, the early music approach is not an attempt to recreate anything, but rather a fresh way to look at music. What can we learn about the music by having original instruments or copies? What can we learn by reading about the composer and his time? But at the same time, we should have the humility to realize that we don't really know how they played back then.

JR: I can tell you everything about how I play, and what I'm thinking, what I'm wearing and what I had to eat the day before and you won't know how I sound unless you hear me play. I guess the main point for me is that this research has opened up new and probably more authentic ways of playing and hearing early music. Not that it's necessarily the best way. I still want to hear Yo-Yo Ma playing Bach cello suites, Glenn Gould playing Bach Goldberg Variations and Horowitz playing Scarlatti. But now we are informed in fresh ways. All this information helps me find where I fit in as an interpreter, a creator of musical performances.

JN: As you say, there are a lot of possibilities and if we can keep away from the squabbling ...

JR: Why do you want to keep away from the squabbling? That's part of what keeps it lively. I have a problem with those who decide that they have it right.

JN: The *truth*.

JR: Yes, that's "absolutely" right.

JN: Do you have any last points that you'd like to tell our readers that we may not have touched upon?

JR: I think it's important for students, which we all are, to look at the sources, read what is out there, play music, hear other people playing music. It's also important to play the early instruments, see what they feel like. I had to find my own way because of when I studied. Now our resources are much better. We have classes at Indiana and Michigan; I'm teaching in Boston. Douglas Hill in Wisconsin has a set of early horns for students to play on; John Cryder in Harrisonburg, Va., has gotten natural horns for his students. I'm sure there are many I know nothing about, but this is an indication of a real trend toward possibilities for students. But it's still very important for the student to search out her/his own way, playing as often as possible with good players.

JN: Jean Rife, thank you. It's been a pleasure.

NEWS OF THE FIELD

Compiled by Jeffrey Nussbaum

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

Mozart Horn Music Found

Mozart's *Rondo for Horn and Orchestra* K. 371 (composed in Vienna, 1781) is now complete thanks in part to the efforts of Prof. Marie Rolf, Chair of Music Theory, Eastman School of Music at the University of Rochester. A new manuscript, a bifolium (4 pages), containing 60 measures of new music has recently been discovered and identified as belonging to K. 371. It matches precisely between pages 2 and 3 of the only known manuscript of this work. Rolf presented a paper on this exciting new discovery Feb. 6, 1991, at the Salzburg International Mozart Congress that will be published in the Proceedings. She is preparing an edition of this work for Barenreiter Verlag. A new edition of K. 371 is greatly needed in light of the discovery of the new music. Mozart never completed the orchestration for this piece. As a result of knowing the complete horn part, it has become obvious that many of the previous orchestrations done by various editors were misguided. The first recording was performed on modern valved horn by Timothy Brown and the Academy of St. Martin in the Fields Orchestra for Philips Records in its

Complete Mozart Edition series, Vol. 45. Rolf gave a talk on this subject at the Pierpont Morgan Library in New York on May 14, 1991. K. 371 is housed at the Morgan Library, which is currently presenting an exhibition, *Mozart: Prodigy of Nature* (May 8-Aug. 4). This event is the largest exhibition of Mozart's autograph scores, letters and early printed editions ever seen in the United States. Rolf was assisted by Philip Myers, principal hornist of the New York Philharmonic. Myers performed excerpts from K. 371 demonstrating hand stopping techniques on the natural horn. An interesting point Rolf made during that lecture, one Myers agreed with, was that both tempi and articulations need to be rethought in light of the approach a performer might take when using a natural horn.

Mozart and Brass Musicians

Eugen Brixel has published the first of a series of articles on Mozart's relationship with brass players in Vol. 73 of the *Brass Bulletin*. Brixel examines a number of works that cover social conditions for brass players at the time as well as Mozart's contact with many brass musicians. Herman Jeurissen will present an article in the 1991 **Historic Brass Society Journal**, Vol. 3, examining K. 371 as well as other Mozart horn music.

More Mozart News

The exciting news of newly found music by Mozart brings to mind the long-lost Mozart *Trumpet Concerto* written when he was only 12 years old. We thank Don L. Smithers for bringing to our attention the only known reference to this lost work, a letter from Leopold Mozart to Lorenz Hagenauer of Salzburg. The letter is housed in the Staatsbibliothek Preussischer Kulturbesitz in Berlin. An extract of the letter reads:

Vienna, 12 November 1768

The new church of Father Parhammer's orphanage will be blessed on the Feast of the Immaculate Conception. For this Feast Wolfgang has composed a solemn mass, an offertorium and a trumpet concerto for a boy, and has dedicated them to the orphanage. Presumably Wolfgang himself will conduct this music. There are reasons for everything."

Two other Mozart letters that mention trumpets and horns are puzzling. On Dec. 1, 1780, Wolfgang writes to his father asking him to send the *sordini* for horns and trumpets, and in a letter dated Dec. 19, thanks his father for the mutes. It presents a question as to why the instrumentalists needed the composer to supply such equipment. (We thank Abigail Sieven and W.W. Norton for their kind permission to reprint the text of the Mozart letter from *The Letters of Mozart and His Family* by Emily Anderson, available from Dept. AKS, W.W. Norton & Company, Inc., 500 Fifth Ave., New York, NY 10110 for \$75.00. Copyright (c) The Executors of the Late Miss Emily Anderson, 1966 Revisions (c) The Macmillan Press Ltd., 1985)

Mozart Symposium

On May 21, 1991, Don L. Smithers presented a paper on Mozart's Brass Music at the Lincoln Center Mozart Bicentennial Symposium in New York City. This paper, which will be published in the *HBS Journal*, Vol. 3, described Mozart's contribution to brass music and focused on the trumpet. Smithers described Mozart as having an antipathy toward the trumpet and analyzed a number of Baroque compositions that he arranged. A most enlightening example was Mozart's arrangement of Handel's *Messiah*. The trumpet writing was, in Smithers' opinion, unexceptional. This talk, accented by the Smithers wit and bravado, was the hit of the day's presentations, often causing the usually staid musicological audience to break into laughter and applause. Perhaps the most interesting aspect of the presentation was his demonstration on trumpet of techniques of lipping and playing the first two harmonics in full tone. John Thomas also assisted Smithers by playing the natural trumpet. Smithers gave an appeal to the audience that performance on uncompromised instruments was necessary to properly perform these parts. Playing the first two harmonics on modern-type equipment is virtually impossible, and those notes are called for by Mozart and others. It was very unfortunate that the Smithers

presentation was abruptly cut short and he was not allowed to give even a brief summary or concluding remarks.

IGEB Pannonic Research Agency

The International Society for the Promotion and Investigation of Band Music has announced the creation of the Pannonic Research Agency of the Institute for Ethnomusicology in Oberschützen. This new organization will concentrate on research of music from the areas of Austria and Hungary. The organization is named after Pannonia, the ancient country in Central Europe, now chiefly Hungary. The first project is under the direction of Prof. Dr. Zoltan Falvy, director of the Institute of Musicology of the Hungarian Academy of Sciences in Budapest. The project is titled *Wind Instruments and Wind Music in the Pannonic Area Since the 16th Century*. The agency will publish a yearbook, *Musica Pannonica*, as well as a news bulletin, *Research Reports*. IGEB also notes that in an effort to establish closer cooperation with musicians and scholars in the United States and Canada it has published an *Arbeitsberichte* which is a pamphlet containing an extensive list of articles as well as American dissertations on wind music topics. Members of IGEB receive the bulletin three times a year as well as the annual *Alta Musica*, a German language yearbook of high quality. No. 12 in that series is the 1990 two-volume set, *Besetzung und Instrumentation Des Blasorchesters*, edited by Bernhard Habla. This 599-page volume is about 19th-century wind music. Contact: Wolfgang Suppan, President IGEB, Leonhardstrasse 15, A-8010 Graz, Austria.

Call for Papers for IGEB Congress

The annual IGEB conference will take place from April 28-May 3, 1992 at Feldkirch/Vorarlberg in the westernmost part of Austria. The main topic of the conference will be "Important composers in the New Music for Band in the 20th Century." Submission deadline for papers is November 15th, 1991. Arrangements for housing for scholars presenting papers will be made. Contact: Wolfgang Suppan, President IGEB, Leonhardstrasse 15, A-8010 Graz, Austria.

Call for Papers

Submissions are being sought to be presented at the *Great American Brass Band Festival* in Danville, Ky., in June, 1992. The range of topics addressed will focus on American band music from the late 18th century to the early 20th century. In addition to the presentation of papers, a round-table panel discussion of issues relating to band music (period instrument performance practice, new research, and literature), will take place. Scholars and performers in the brass field will be in attendance. Papers should be 30-40 minutes in length. Submission deadline is January, 1992. Contact: Prof. George Foreman, Music Dept., Centre College, Danville, Ky. 40422.

Sudrophones

Larigot No. 8, September, 1990, the French language bulletin of the Association of Wind Instrument Collectors, features the 1905 instrument catalogue of F. Sudre. Detailed explanations and photos of many "Sudrophones," cornets and other 19th-century brass instruments are included in this issue. There is also a piece on Couesnon cornets from the first decade of this century. *Larigot* No. 9, December, 1990, features the 1913 catalogue of the Belgian instrument maker Van Engelen Frères. Contact: Bruno Kampmann, 93 rue de la Chapelle, Apt. 166F, 75018 Paris, France.

Nuremberg Trumpet Makers and Renaissance Slide Trumpet Makers

Soon to be published by Oxford University Press is *The Art of the Trumpet Maker: Tools, Materials, and Techniques of the Trumpet Makers of Nuremberg* by Robert Barclay. Tom Strang, in a joint effort with Bob Barclay, has been making reproductions of an early 16th century S-shaped Renaissance slide trumpet. These beautiful handcrafted instruments can be pitched in either C, D, or E. Contact: Bob Barclay, 3609 Downpatrick Rd., Gloucester, Ontario K1V 9P4 Canada.

Unknown Trumpet Concerto

In the recent *Brass Bulletin* No.73, Albert Hiller has a brief article about an anonymous trumpet concerto housed in the Library of Congress Music Collection. This early Classical period work is described by Hiller as a virtuoso piece comparable to the Richter concerto and deserving of attention. In three movements, it encompasses a two-octave range from F sharp to F sharp². Photocopies are available from the Library of Congress, Music Division, Washington D.C. 20540 (Number Music 3262 Item 1).

Streitwieser Trumpet Museum

The Streitwieser Trumpet Museum has started a newsletter announcing its activities. Vol. 1, No. 1 of *Sound The Trumpet* mentions new acquisitions to its collection of more than 750 instruments as well as the results of the first coach horn blowing contest. The museum sponsored this event at the annual Devon, Pa., Horse Show. In previous years, only the coach driving was judged. Through the initiatives of the Trumpet Museum, horn blowing is now considered an important aspect of this show. Music teacher and coach horn player Charles Moll won the event. For more information contact: Streitwieser Trumpet Museum, Fairway Farm, Vaughan Rd., Pottstown, Pa. 19464 (215) 327-1351.

Italian Brass

Renato Meucci, professor of music at the Conservatorio Vicenza, has recently published an article on low Italian brass, "Il cimbasso e gli strumenti affini nell'Ottocento italiano," in *Studi Verdiani* 5. He has also just completed an Italian translation of Anthony Baines' work, *Brass Instruments: Their History and Development*, published by Edizioni di Torino, Torino, Italy. 1991 ISBN: 887063-091-9.

FOMRHI Quarterly

The July, 1990, *Quarterly* No. 60 published a notice about the HBS and offered some very complimentary words about our publications and other efforts. The Fellowship of Makers and Researchers of Historical Instruments Quarterly publishes scholarly as well as practical articles concerning a wide range of issues related to historical instruments. Among the articles in the current Quarterly were two interesting ones about old wood and the inherent problems involved in using it for musical instruments. Contact: Hon. Sec. J. Montagu, c/o Faculty of Music, St. Aldate's Oxford OX1 1DB, England.

L'Harmonie Universelle Ancienne

L'Harmonie Universelle Ancienne, under the direction of Henry Meredith, has been keeping busy performing with two of the ensembles in that organization. It is comprised of a natural trumpet ensemble, *The King's Herald's*, and a natural horn group, *The Forest City Horn Society*. On Oct. 7, 1990, they performed at the Streitwieser Trumpet Museum. Included in the performance were works by Monteverdi, Fantini, Diabelli, Dauvergne, Schanti, Wunderer and Haydn. Contact: Henry Meredith, 600 Medway Rd., R.R. #1, Arva, Ontario NOM 1C0 Canada, (519) 659-3600.

Serpent News

The *Newsletter for US*, United Serpents, No. 6, Spring, 1991, gives a report on the London Serpent Celebration and also announces it will now be published twice a year. The second 1991 issue will be published this fall. There will be reports on new serpent compositions. Plans for US to collect dues to help offset the cost of the newsletter will be made. Contact United Serpents, P.O. Box 8915, Columbia, S.C. 29202 or The Amherst Early Music Institute, 65 W. 95th St. #1A, New York, N.Y. 10025.

New Contra-Bass Serpent

Phil Palmer reports that his new contra-bass serpent in CC, affectionately named "George," was first sounded on St. George's Day, April, 1990. "George" is the largest contra-bass serpent ever and only the second one extant. The first, known as the "Anaconda," is now in the musical instrument collection at Edinburgh University in Scotland. Palmer has sent in some vital statistics of "George": The instrument was made by Christopher Monk from a solid piece of sycamore; standing height is 65.5 inches; weight is 27 pounds; walls are .25 inches thick; range is from three octaves below middle C to one octave above, and the dimensions were taken from the Baudouin church serpent (c. 1810).

(Continued on Page 18)

European and American Natural Horn Makers

Richard Seraphinoff

With assistance of Professor Uwe Bartels and Viola Roth

The following list of natural horn makers with descriptions of their instruments (which, in spite of all possible efforts, is certainly still incomplete), was compiled by sending questionnaires to more than 50 instrument makers suspected of making natural horns of some type. They were asked to describe each model of horn they make, the musical period for which it is appropriate, details of crook systems, pitch levels, prices, etc., and any additional information they would like to make known that makes their particular instruments unique. Names of makers were obtained through the efforts of Professor Uwe Bartels of Buchholz, Germany, who compiled lists of European makers, and even made follow-up telephone calls to some of them.

Having neither seen nor played many of these instruments, and being one of the makers on the list myself, I thought the fairest approach was to use only information obtained directly from the makers themselves, making no personal evaluations or comparisons among instruments. Generally, the response to the questionnaire was very good, although a few prominent makers, who I know produce natural horns, did not respond. The addresses of these are listed at the end without specific information on their instruments.

Gebr. Alexander

Rhein. Musikinstrumentenfabrik GmbH

Bahnhofstr. 9

D-6500 Mainz, GERMANY

Tel. 06131/232944

Fax: 06131/224248

Alexander is currently producing two models of horn, an accurate reproduction of a French orchestra horn by Halari (their Model 290) and a modern-bore natural horn (Model 194).

Model 290 has a bore size of 11.3 mm. and is copied from an original of about 1840 by the well-known Paris maker Antoine Halari. This instrument is a fairly small French orchestra horn on the usual pattern and is furnished with a set of terminal crooks for B flat, A, G, F, E, E flat, D and C, as well as a coupler that, when added to C basso, makes B flat basso. The horn is made at A=440, but extra slides can be ordered for lower pitch levels. The bell is made using modern working techniques and has a bell garland.

Model 194 is essentially a horn of modern bore and bell size without valves. Alexander has been producing this sort of natural horn for a number of years, while the above-mentioned, more historical Model 290 was introduced in the early 1980s. The horn stands in F and is supplied with crooks

for E, E flat, D, C and B flat basso which fit into the tuning slide. The mouthpiece is fixed to the body of the instrument.

Cases are available: for the Model 290, a rectangular wooden box with space for the horn and all crooks; the Model 194 fits in a standard horn case, which Alexander also makes. It also makes mouthpieces and can make copies either from an original or from measurements. Special requests and custom work are welcome. Delivery time for Model 290 is nine months; for Model 194, three to five months. Prices are available on request.

Couesnon

3 Av. Ernest Couvrecelle

Estampes sur Marine

B.P. 44-02402 Chateau-Thierry Cedex, FRANCE

Tel. 23.83.56.75

Among the wide variety of instruments (with and without valves) that Couesnon makes are a 19th-century French orchestra horn and several types of trompes de chasse. The orchestra horn is copied from a model by Gautrot (Paris) of about 1860, and is built on the standard orchestra horn pattern with tuning slide and crooks for F, E, E flat and E. Price is 8,450 francs (\$1,470). Crooks for B flat alto, A, A flat, G, C and B flat basso can be special-ordered. The trompe de chasse comes in a variety of models of various qualities and prices ranging from the "Trompe de Piquér in Re" (3,600 francs; \$626) to the extra-light (750 grams) "Modèle Fontainebleau" with silver trim (9,720 francs; \$1,691).

Instruments can be delivered almost immediately upon ordering. Cases are available for all models.

Adolf Egger

Metallblas-instrumentenbau

Turnerstrasse 32

4058 Basel, SWITZERLAND

Tel. 061 681 42 33

Available in the United States through Antique Sound Workshop, 1080 Beacon St., Brookline, Mass. 02146. Tel. (617) 734-7415.

Adolf Egger, already well-known for historic trumpets and trombones, also produces a French Classical horn copied from an original of 1841 by Courtois. This instrument can be supplied in two different models (which basically refer to the degree to which the instrument is hand-made, though the process would appear to involve some spinning). The historic model, which Egger began offering in 1990, is made, with the

exception of the tuning slide inner and outer sleeves, completely from hand-made tubing. The bell on his model is completely hand-hammered. Price on request. The price list refers to this instrument as an Inventionshorn, due to the fact that Egger has developed a crook system that involves four tuning slides of various lengths, three crooks and one cylindrical coupler that will also allow the horn to be played from B flat alto to B flat basso at A=440, 430 and 415. The price for the standard model horn with this set of crooks in the May, 1990, price list is 5,275 Swiss francs (\$3,692); horn corpus alone is 2,900 Swiss francs (\$2,030). This instrument can also be made on special request with the traditional French set of crooks, consisting of a separate crook for each key, as in the original. Delivery time is six to nine months.

Cases for the Inventionshorn are available at 400 Swiss francs (\$280), and mouthpieces can be made upon request. The firm also does restorations and other custom work.

Robert Engel

Koppstrasse 94

1160 Wien, AUSTRIA

Tel. (0222) 925210/9257994

Robert Engel is a well-known maker of Viennese-style brass instruments, and in particular the "Wiener-Horn" with double-piston Vienna valves, which, though still in use as the standard instrument in many orchestras in Austria, can be considered a historical instrument in that it is the most appropriate instrument for much of the Romantic literature for the horn.

The natural horn Engel makes is the direct predecessor of the Wiener-Horn and is based on the instruments of the 19th-century maker Leopold Uhlmann. These horns are built on the same basic pattern as his valve instrument, with a rather large bell and fairly wide bore, and can be crooked from C alto to C basso.

The price for the natural horn corpus is 17,850 Austrian schillings (\$1,499). Prices for crooks were not included in the price list, but can be had on request. Mouthpieces can be made on request, and cases are available. Delivery time is between 4 and 12 months.

Helmut Finke GmbH & Co.

Industriestr. 7

W-4973 Vlotho/Exter, GERMANY

Tel. 05228/323, Fax: 05228/7462

Finke was one of the first makers to become involved in reproducing historical brass instruments and has been producing early horns, trumpets and trombones for 40 years. His horns are a Baroque corno da caccia and a late 18th-century Inventionshorn.

The Baroque horn is based on drawings and specifications by Dr. Willi Wörthmüller in *Die Instrumente der Nürnberger*

Trompeten und Posaunenmacher. The Inventionshorn is copied after a Bohemian original in a private collection. Both models are completely hand-made and have hammered bells, bell garlands and thin-walled tubing, as in the originals. Both instruments would appear to use the same crook system, accepting both terminal crooks and tuning slide crooks. The horns stand in C alto with a short straight bit, and are supplied with five crooks that can be used in various combinations to play in all keys from C alto to C basso. Other individual crooks for lower keys (presumably to avoid awkward combinations) are available on request. Current price for either model is 3,900 German marks (\$2,312), which includes a set of five crooks and lacquer finish. Delivery time is normally six to eight weeks. Cases that can hold an instrument and up to eight crooks are available.

Finke makes mouthpieces, too, though it is not clear if any are historical copies. Finke recommends using a detachable-rim mouthpiece on its natural horns so that a deeper cup may be used for longer crooks.

Lowell Greer

8841 Hitchingham Road

Ypsilanti, MI 48197, USA

Tel. (313) 484-4683

Modern and early hornist Lowell Greer has been making reproductions of early horns of several types for about 15 years. He is currently making two types of crooked Baroque orchestra horns, and two Classical orchestra horns.

The two Baroque horns are pre-1750 models without tuning slides based on instruments by Stark and Hoffmaster. The Stark horn is a three-coil instrument with a rather large bell throat and flare which can be crooked from F down to C basso at A=415. The Hoffmaster is a two-coil horn with a smaller bell and can be crooked from B flat alto to C basso, also at A=415. The crook system generally consists of B flat alto and six terminal crooks and a set of three or four couplers plus tuning bits. Both horns can be made with or without nodal venting.

The Classical horns are characteristic of the late 18th- and early 19th-century French and Austro-Bohemian instruments. The French orchestra horn is made with a small, French-style bell and characteristic long, slow tapers throughout. This horn can also be made in the cor solo configuration with crooks from G to D. The Austro-Bohemian orchestra horn is a larger instrument, especially in the bell throat and flare. Both models of orchestra horn can be supplied with one-piece crooks for the entire range or terminal crook and coupler systems. Because the mouthpieces and other tapers are copied without compromise for modern mouthpieces, these horns respond best with historical mouthpieces.

Prices and delivery time on request.

Timothy Holmes

3924 Fort Street
Lincoln Park, MI 48146, USA
Tel. (313) 381-2274

Timothy Holmes is currently very active in making Civil War period brass instruments but has also made natural horns. He makes natural horns of his own design as well as copies of Classical period horns. Prices vary depending upon the instrument and are available upon request.

Geert Jan van der Heide

Withagersteeg 4
NL 3882 MH Putten, NETHERLANDS
Tel. 3418-53538

Geert Jan van der Heide stresses the importance of making historic instruments using authentic techniques and materials. He works alone, using only hammers, anvil and forms. The final finish is obtained by burnishing and scraping to arrive at the proper thickness (about 0.2 mm. in the bell section). Tubes are seamed in all instruments, with the exception of the least expensive models, which have seamless tubes but still have hand-made bells.

Several models of Baroque and Classical horn are available. From the Baroque he offers a totally conical bore two-coil horn after J. L. Ehe (1735) in F at A=415 (price 5,940 Dutch gulden; \$3,112), and a three-coiled partially cylindrical horn after J. W. Haas (1725), also in F at A=415 (6,050 gulden; \$3,170). These are fixed-pitch instruments, but both can be made to accept crooks ranging from high B flat to low C (horn with one crook: 6,050 gulden [\$3,170]; additional crooks 550 gulden [\$288] each).

His Classical horns are copied from Raoux (c. 1800). Available are the orchestra horn with from one crook (6,600 gulden; \$3,458) to the entire range from B flat alto to B flat basso (11,500 gulden; \$6,026), and the cor solo with cylindrical tuning slide crooks for G, F, E, E flat and D (9,680 gulden; \$5,072).

A Bohemian Classical horn after Anton Kerner (Vienna, late 18th century) is in preparation.

These instruments can be made at any desired pitch level, and because all work is done by hand, almost any special request can be accommodated.

Several models of sheet metal and turned historic mouthpieces are available. Cases are not supplied with instruments. The waiting period for a new horn is about two years.

Ernst Langhammer & Sohn

Postfach 1183
3559 Burgwald-Industrie-hof, GERMANY
Tel. (06451) 9808

The firm of Ernst Langhammer & Sohn makes two varieties of Parforce horn. The single-coil instrument, which would appear from the information received to be available in a number of different keys, costs 586 German marks (\$347), and a B flat/E flat horn with quick-change valve is 1,250 marks (\$741).

Cases are available for these horns, and delivery time is four to eight weeks.

S. W. Lewis Orchestral Horns

1770 Benteau Avenue
Chicago, IL 60613, USA
Tel. (312) 348-1112

Steve Lewis, maker of custom handmade modern valve horns, also offers a natural horn with modern bore and bell size which is made using the same parts as his valve instruments. The instrument has a fixed mouthpipe and two tuning slide crooks plus a half-step extension, making it possible to play in F, E, E flat, and D at A=440. It can be made in brass or nickel silver and the price is approximately \$3,000.

George McCracken

HCR-01 Box 53
Barhamsville, VA 23011, USA
Tel. (804) 566-0564

George McCracken, whose workshop is near Williamsburg, Va., builds both modern and historical horns and does restoration and custom work as well. He makes three different styles of small French Classical horn which are based on early 19th-century instruments by Raoux. They are basically the same instrument made in three different configurations, each with its own style of crook system, the dimensions of bell, bore and tapered sections being identical in all three.

The first design is an orchestra horn style with terminal crooks. This horn is normally supplied with a G terminal crook and set of three couplers, which can be used in combination to play all the keys from G to C basso. The price for this set is \$2,400. Other one-piece crooks from C alto to C basso can be made on request. He also makes a cor solo style with tuning slide crooks for G, F, E, E flat and D, available for \$2,600. The third design is an Inventionshorn, also with tuning slide crooks. Price with F, E flat and D crooks: \$2,400. Extra crooks up to C alto can also be made for this horn.

Both the Cor Solo and the Inventionshorn have a fixed mouthpipe, the difference being that the Cor Solo has an extra loop of tubing around the circumference of the body of the horn, making it stand in G with a single-bow tuning slide, whereas the Inventionshorn stands in C alto with the same tuning slide. These horns can be made at any desired pitch level and are supplied without cases. Mouthpieces are also available, both turned and made of sheet metal in various designs. Delivery time is about six months.

Wenzel Meinl GmbH
Seniweg 4 Postfach 710
D-8192 Geretsried, GERMANY
Tel. 08171/31642 or 51018

Wenzel Meinl is a manufacturer of German-style hunting instruments. The firm makes two models of Parforce horn: a two-coil leather-wrapped horn in either B flat or E flat with tunable mouthpipe shank, and a B flat/E flat "Doppel-Parforcehorn" with one quick-change valve.* It also makes the small "Fürst-Pless" horn in high B flat, with or without valves, and a "Sauerländer Halbmond Horn" as well as a "pocket" Jagdhorn in high B flat. Price lists and other details for these instruments were not included in the information I received from the maker.

Josef Monke
Metall-Blasinstrumentenbau GmbH
Körnerstrasse 48-50
D-5000 Cologne 30, GERMANY
Tel. 49-221-51632

U.S. distributor: Antique Sound Workshop, Brookline, Mass.

Josef Monke in Cologne produces two models of early horn: an Inventionshorn based on an original from the early 19th century (he does not specify the maker or country), and a Baroque horn. Both models are completely hand-made in a plain style (no engraving or ornamental braces). Bells are hammered and finished by spinning. The finish on the instruments is a smooth matte surface; a highly polished finish is available for an extra charge.

The Inventionshorn is pitched in A=440 and has an extra tuning slide extension for A=435. A full set of chromatic crooks from C alto to B flat basso is available for this horn. I assume that, as the horn is described as an Inventionshorn, the crooks are of the type that fit into the body of the instrument at the tuning slide, and that the mouthpipe is fixed to the instrument. The price for the corpus of the Inventionshorn is 2,275 German marks (\$1,349). Crooks range from 110-385 marks (from smallest to largest; \$65-\$228).

* The "double parforcehorn" is a 20th-century invention designed to give the open horn in E flat more available notes and correct intonation by shortening the horn to B flat alto with a rotary valve. This was developed by Wenzel Meinl in 1960.

The Baroque horn corpus is priced the same as the Inventionshorn and is built at A=415. Unfortunately, I received no other descriptive information on this horn or its crook system.

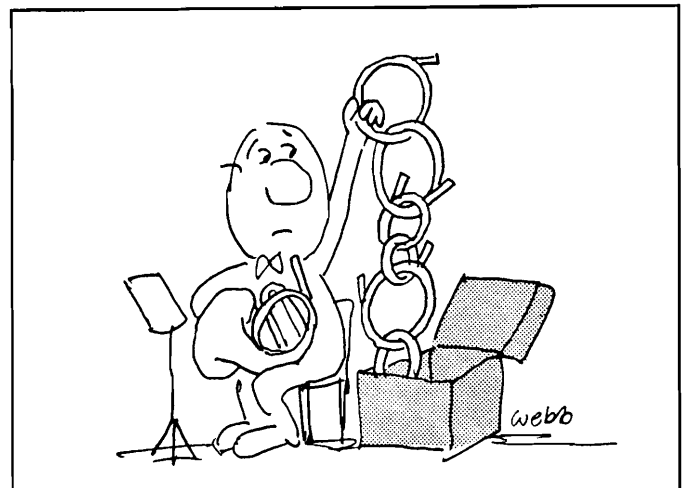
Monke does not supply cases for his natural horns. He does make mouthpieces, and he adds that the instruments are playable with standard modern mouthpieces. Delivery time is about three months.

Paxman Musical Instruments Ltd.
116 Long Acre
London WC2E 9PA, ENGLAND
Tel. 01-240 3647/2

Available in the United States through Osmun Brass Instruments, 438 Common St., Belmont, Mass. 02178. Tel. (800) 223-7846.

Paxman makes two models of natural horn, one Baroque and one Classical. Its Classical horn is patterned after the French orchestra horn of the early 19th century, though it does not mention a particular maker. According to Paxman's published literature, it has redesigned the bore and tapered sections of the instrument slightly to improve response and ease of playing, which it felt was a difficulty with the longer tapers and smaller bore of many old French instruments. The Classical horn comes with a complete set of one-piece crooks, including all the standard keys from C alto to C basso plus a coupler for B flat basso and a long tuning slide. The entire set gives C alto to B flat basso in almost every pitch level from A=440 to 415. The price for the horn, all crooks and case is \$3,395 (from Osmun).

The Baroque horn, which, unlike most Baroque horns, has a tuning slide, has a smaller bell tail and flare than the Classical horn, and has been conveniently designed to use the same crooks as the Classical horn. This horn is also not copied after a particular maker. Price for the horn corpus only: \$1,380.



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

Daniel Rouch

Kjelsaveien 51
N-0488 Oslo 4, NORWAY
Tel/FAX: +47-2-221458

Daniel Rouch makes three different models of natural horns.

Englebert Schmid

Kohlstattstr. 8
W-8949 Kirchheim-Tiefenried, GERMANY
Tel. 08266/1579

U.S. Agent: Orpheus Music Co.
13814 Lookout Road
San Antonio, TX 78233-4528, USA
Tel. (800) 821-9448

Englebert Schmid has been making custom valve horns for about ten years, and has fairly recently begun producing a valveless model of his own design. This instrument is described as having a fixed mouthpipe and tuning slide crooks (inventionshorn style), with extra slide sleeves so that all the keys from high B flat to low B flat can be played at any pitch level between A=440 and 415.

The bore and bell size are comparable to his valved instruments, making it a comfortable instrument for the modern valve hornist, though he has designed a special mouthpipe for this model in order to give a more characteristic "early horn" quality to the sound. This horn can be supplied in yellow or gold brass, with bell garland and with optional lacquer finish and water key. Also available is a detachable set of rotary valves, making the instrument playable as a three-valve single horn in B flat.

The price for the natural horn with crooks is approximately \$4,000. The detachable valve section is \$800. The instrument can be supplied with a standard horn case which does not accommodate all of the crooks. Delivery time is two to four months.

Schmid also offers a hunting horn in E flat, made in the traditional German style.

Richard Seraphinoff

9245 E. Woodview Dr.,
Bloomington, Ind. 47401-9143, USA
Tel. (812) 333-0167

Over the past 10 years I have made approximately 70 natural horns of several designs. The instruments currently being made are from an original by M. A. Raoux (Paris, c. 1825) from the collection of Professor Louis Stout, now housed in the Streitwieser Trumpet Museum in Pottstown, Pa. This is an orchestra horn of the French style, with a rather small bore and bell. The original was Number Four of a set made for the Opéra Comique orchestra in Paris. This instrument can be made in the standard orchestra horn configuration, with or without bell garland, and can be supplied with any number of crooks up to the entire set of 11 (C alto to C basso

plus B flat coupler) and low-pitch tuning slide, or in the cor solo style with crooks for G, F, E, E flat and D at A=440 or 430. With the full set of crooks and long slide, the orchestra horn is playable at A=415, 430 and 440 in all keys.

Current cost of the orchestra horn corpus is \$1,550. Crooks, priced individually, range from B flat alto at \$110 down to C basso at \$275. Sheet-metal mouthpieces are \$75. The cor solo in brass, with crooks from G to D is \$2,600; the same with sterling silver trim is \$3,000. Waiting time is approximately eight months to one year. I do not supply cases with my instruments.

I also make Classical sheet-metal mouthpieces appropriate to the period of these instruments in cor-alto, cor-basse and cor-mixte styles.

Because I make these instruments one at a time by hand, special requests such as sterling silver braces and fittings or unusual crooks or mouthpieces can usually be made. I also occasionally make Baroque trumpets and do other custom work, as well as restorations.

Within the next year or two I plan to make available copies of an early 18th-century horn by J. W. Haas in both fixed-pitch and crooked models, as well as detachable two- and three-piston valve sections to fit the French Classical orchestra horn.

Friedbert Syhre

Cöthnerstrasse 62a
0-7022 Leipzig, GERMANY
Tel. 41-581331

Syhre, who is also well-known for his several models of modern descant horns, makes a 19th-century Bohemian natural horn copied from an original made by F. Korn in Mainz (c. 1830), currently in the Leipziger Musikinstrumentenmuseum. This horn is made on the Inventionshorn pattern, with fixed mouthpipe and crooks which fit into the tuning slide. The large bell and bore size make this a very appropriate Romantic instrument. Syhre describes this horn as being made using working methods of the period. The bell section is made from a single piece of metal (no extra triangular gusset in the bell flare), and both the body of the instrument and crooks are made from rather thin metal, as was the original.

The crooks range from G down to B flat basso. B flat alto and A can be played with an extra mouthpipe attachment that bypasses the mouthpipe fixed to the horn and the first section of tubing.

The price for the horn corpus is 2,050 German marks (\$1,215). Crooks range from 110 to 350 marks (\$65-\$207). The entire set costs 2,050 marks (\$1,215). Delivery time is about 12 months.

A soft case for the horn and a separate bag for crooks are also available for 210 marks (\$124) and 135 marks (\$80) respectively. Syhre also does restoration work and custom instrument design.

Max & Heinrich Thein

Stavenstrasse 7
28 Bremen, GERMANY
Tel. 0421/325693

The brothers Max and Heinrich Thein have been making brass instruments together in Bremen since 1974. They produce many models of modern and historical instruments including trumpets, horns and trombones.

Their price list includes early 18th-century fixed-pitch Baroque Corno da Caccia-type instruments by the following Nürnberg makers: F. Ehe (in D, A=421), J.W. Haas (in B flat or D), M. Hainlein (in D, A=421), and G.F. Steinmetz (in D). The cost for each is approximately DM 4150.

Later 18-century Germanic orchestra horns are also available, copied after the following makers: J.C. Hofmaster, J.A. Baur, Huschauer, Lorenz and Kerner. The cost for the corpus only is also DM 4150.

French Classical instruments after Courtois (orchestra horn and inventionhorn) and Raoux (cor solo) are available for DM 4150, again without crooks.

The prices for individual crooks range from around DM 413 for B flat alto to DM 700 for C basso. All crooks can be made at any pitch level. These instruments are all made to specifications taken from instruments in museums and private collections. The Theins note that the instruments on their list are only a selection of what they are able to make.

The standard prices noted above are for instruments made after museum originals and decorated as the originals, but not using exclusively historical working techniques. Hand-hammered bell and handmade, seamed tubing can be used on any model for an extra 50% charge. Making any of these horns using the above-mentioned techniques and in an historical alloy (an area in which they have done much research) adds 100% to the standard prices.

Their work would all appear to be custom order work, making all special requests possible. They stress that they are able to copy any historical instrument brought to them. Prices include mouthpiece, but cases are not supplied. No information was available on delivery time.

John Webb

Padbrook, Chaddington Lane
Bricknoll, Nr. Wootton Bassett
Swinden SN4 8QR, Wiltshire, ENGLAND
Tel. 0793/753171

John Webb produces two styles of natural horns, which he calls the Webb-Halstead Baroque and Classical horns.

London natural horn player Tony Halstead provided technical and practical advice in the designing of the horns and "test-drives" each one as it comes from the shop.

The Classical model is a Germanic orchestra horn of a fairly large design copied, with slight modifications, from an original by the late 18th-century Bohemian maker Franz Stohr. Both the Baroque and Classical horns are finished with bell garlands and bracing typical of their respective periods. The crook system is described as a Viennese system consisting of C alto, B flat alto, F, E flat and four couplers, making it possible to play in any key from C alto to B flat basso in any pitch level from A=440 to 415. The horn is supplied with a hand-made, brass-fitted hardwood case.

The Baroque horn is based on a Viennese Leichnambschneider crooked horn of about 1720 with an additional adjustment to the size of the body hoop to make the horn play at A=415 using the Classical horn crooks. This horn does not have a tuning slide but can be adjusted with a thumbscrew tuning shank and tuning bits. Four vent holes have been added to correct the intonation on the 11th and 13th harmonics in G, F, E flat or D, one hole for each key. They are supplied with screw caps so the player has the option of performing with or without the holes, and possibly using hand stopping.

Prices and delivery times for these horns can be had by contacting John Webb directly.

Gerhard Wolfram

Wernitzgrüner Str. 27/PF26-44
0-9659 Musikstadt, Markneukirchen, GERMANY
Tel. 3068

Gerhard Wolfram, maker of many types of brass instruments from trumpets and flugel horns through trombones and baritone, also makes a variety of "Jagdmusikinstrumente." His Parforce horns (German versions of the French trompes de chasses) are available in the following models, all with green wrapping and tuning shank: B flat with one or two coils, F in two coils, E flat in two or three coils, D in three coils. Prices range from 570 to 650 German marks (\$338-\$385), with lacquer finish. The Parforcehorn can also be made with a quick-change valve allowing the instrument to be played in E flat and B flat. Also available are the small "Fürst-Pless" horn, which is also tunable (245 marks, \$145; 1,030 marks, \$610, with rotary valves), and the B flat Sauerländer Halbmond horn copied after Reidel (Dresden 1773) for 480 marks (\$284).

These instruments can be supplied with soft cases and delivery time is very short. He also does restoration.

Josef Stocker

Alphornbau
Wichlemstrasse 1a
CH-6010 Kriens/Luzern, SWITZERLAND
Tel. 041-452106

U.S. agent: Jim Ghighi, 402 Great Glen Rd., Greenville, S.C.
29615. Tel.: (803) 268-2616

I am including Josef Stocker's alphorns in this list because I thought they would be of interest, although they are not precisely within the compass of this article. Alphorns are available from Stocker in all keys from C alto (240 cm.) down to E flat (410 cm.), with F, F sharp and G being the most common keys used today. Prices range from 1,770 to 2,690 Swiss francs (\$1,239-\$1,883), depending on length.

Heavy cloth cases for any size horn are 150 francs (\$105), and since there are always many instruments in stock, delivery time is almost immediate. Many of the alphorn accessories, including special mouthpieces, books, records and music are also available.

The following makers were unable to send any detailed information in time for inclusion in this article, but can be contacted directly at the following addresses:

Ewald Meinel

Postfach 1342
8132 Geretsried 1, GERMANY

U.S. distributor: Antique Sound Workshop, Brookline, Mass.

Copies of 17th- and 18th-century trumpets, trombones and horns.

Hermann Ganter

Bayerwalderstr. 51
W-830355 München, GERMANY

Viennese horns with and without valves.

Horst Molter

Markstr. 13
D-6751 Mackenback/Pfalz, GERMANY
Tel. 06374 51 72

Etablissements Milliens

28 Rue Klebert
93100 Montreuil, FRANCE

Natural horn copies and trompes de chasse.

Maison Perinet

174 Boulevard de Charonne
75020 Paris, FRANCE

French trompes de chasse.

The following names will also be of interest to anyone looking for antique natural horns and other instruments, or expert restoration and conservation of original instruments.

Andre Bissonet

6 Rue du Pas-de-la-Mule
75003 Paris, FRANCE
Tel. 48 87 20 15

Antique instrument dealer, has many 18th- and 19th-century horns and trompes de chasse.

Tony Bingham

11 Pond Street
London NW3 2PN, ENGLAND
Tel. 01 794-1596

Dealer of antique instruments, usually has interesting horns for sale. Catalogue on request.

Ursula Menzel

Rosental 16 (am Stadtmuseum)
D-8000 München, GERMANY
Tel. 089 260 43 26

Master restorer of historic brass instruments, and also dealer of antique brasses.

Some thoughts on choosing a natural horn

A list such as this can be a little confusing for someone looking for a natural horn. The first question to be asked when beginning the search for an instrument is, for what purpose will the horn be used? For the person who plays the modern horn every day and occasionally picks up the natural horn for demonstrations, or to play the occasional recital piece (especially with modern piano), an instrument with some compromises toward the modern horn in bore size and tapers, and which works well with a modern mouthpiece, can be very comfortable and get reasonably good, quick results. But, if one has the time and patience to study early horn technique seriously and get used to the idiosyncrasies of a truly accurate historical copy played with an early mouthpiece, the result can ultimately be far superior to, and musically more satisfying than the modern-bore natural horn.

Instruments made on a more modern design, with larger bores and faster tapers, usually tend to "lock in" to notes more securely, giving a more immediate response and an initial feeling of stability and accuracy. These very qualities, however, limit the player's ability to bend notes to correct intonation and require more extreme hand stopping, resulting in a more pronounced difference in tone color between open and stopped notes. It is ultimately well worth the time and effort required to master a more historically accurate horn with slower responding attacks and wider, more flexible note "grooves," which makes it not only possible to minimize the difference between open and closed notes, but also gives the instrument a warm quality that blends well with other early wind and string instruments.

If one decides to go the fully "authentic" route, the next question is, which type of horn will be the most useful for the playing being done. If one can only afford one horn, an all-purpose Classical orchestra horn would probably be the most useful type to have, as it can usually be played at Baroque, Classical or modern pitch and can be crooked in any key. Though it is not the best situation, Baroque music can be played on a Classical horn if a Baroque horn is not available - but the reverse is not nearly as successful.

The choice between a French and Germanic (Austro-Bohemian) style orchestra horn is one of personal preference. The smaller French bell throat makes for comfortable and effective hand stopping and a compact sound, while the larger German and Viennese instruments are often freer blowing and warmer sounding.

The next important addition to the early hornist's equipment is a Baroque instrument at A=415. More makers are beginning to make early 18th-century horns, and consequently, over the past few years some legitimate choices have become available. Nodal vents are available on some models, and although it is not a historic technique, it is being successfully used by many players. Having vent holes on the horn does not commit the player to using them exclusively, as they can be plugged to play with hand stopping, if desired.

These two types of horn are the most essential for performing the greater part of 18th- and 19th-century literature for the natural horn, although further specialization could be done if one had the possibility of owning a half-dozen instruments. The ideal collection might include a Germanic Baroque horn, a French 18th-century trompe de chasse, an English Baroque horn, some sort of mid-18th-century orchestra horn, French and German Classical horns and a Viennese Romantic instrument, and then on into early valved instruments, which are slowly becoming part of the early hornist's equipment. For most of us, however, this sort of luxury is not an option; therefore it is necessary to decide which one or two instruments (for starters, at least) will be most appropriate for the work you plan to pursue.

Horn News

The April 1991 *Horn Call* vol. XXI No. 2 has a report by Prof. Siegfried Schwarzl on the Second Austrian Horn Day. This event was part of a week-long music symposium from Sept. 1-8, 1990, in the Schlosshof, one of Prince Eugene's palaces in Lower Austria. Panel discussions, lectures and concerts on horn topics, including natural horn and alphorn, were on the program. Plans were discussed to present the Third Austrian Horn Day in western Austria in 1992.

A Horn Symposium will be held at Zagreb, Yugoslavia, Sept. 1-7, 1991. The symposium is organized under the patronage of Zarko Domijan, president of the Croatian parliament. Zagreb is a very musical city boasting two symphony orchestras, two chamber orchestras, two opera houses, seven music schools and the Music Academy. Some 30 artists and professors from many nations have confirmed their participation. A natural horn concert is planned during a trip to the Plitvice Lake district. The participation fee is 450 German marks. Contact: Prof. Prerad Deticek or Prof. Haris Nonveiler, Music Academy Horn Symposium, Gunduliceva 6, 41000 Zagreb, Yugoslavia. Tel. 041-420-276.

Horn Competition

The American Horn Competition, Inc. has announced the 1991 Horn Competition from Aug. 30-Sept. 2, 1991, at the University of Alabama. An international panel of judges will select the winners with a total prize purse of \$3,500. Judges for the natural horn competition will include: Uwe Bartles, Lowell Greer, Richard Seraphinoff and Louis Stout. The three competition divisions will be: Professional Soloist, University Soloist, and Natural Horn Soloist. Contact: Steve Gross, College Conservatory of Music, University of Cincinnati, Cincinnati, Ohio 45221 (513) 542-HORN, or (513) 556-9553.

Die Deutschen Naturhornsolisten

This natural horn ensemble reports that it has made a new recording with Hermann Baumann, "Grande messe de Saint Hubert" (Philips CD 426301-2). The group consists of Eva-Maria Görres, Wilhelm Bruns, Michael Gasciarino and Oliver Kersken. In 1985, this group of horn players, then students of Baumann's, started the ensemble with the goal of playing horn ensemble music on original instruments. The group has thrived and now performs extensively throughout Europe. Their repertoire consists of natural horn music from the Baroque through the 19th century and they have also commissioned several contemporary composers to write for them. Two members of this ensemble, Oliver Kersken and Eva-Maria Görres plan to participate in the Early Brass Festival #7 at Amherst, MA (Aug. 2,3,4). Contact: Oliver Kersken, Heinrich-Lersch Str. 16, 4000 Düsseldorf 13, Germany.

Hermann Baumann

Horn virtuoso Hermann Baumann has had a busy season performing on modern and natural horn. Recent natural horn performances of the Mozart horn concerti have been with the National Symphony in Washington, D.C. (March 21-26, 1991) and with the Tulsa Philharmonic Orchestra March 13, 1991. Contact: Thea Dispeker Inc., 59 E. 54th St., N.Y. 10022. (212) 421-7676.

The Hampshire Consort

Robert Stibler informs us that the Hampshire Consort, the resident faculty early music ensemble of New Hampshire University, has had a busy season. The members of this versatile ensemble perform on cornetts, sackbuts, recorders and a wide range of other Renaissance wind instruments. The group consists of Robert Stibler, John Rogers, Paul Merrill and Nicholas Orovich. On April 28, 1991, they performed a concert at the Johnson Theater of virtuoso 17th-century Italian music. On the program were works by Gabrieli, Dalla Casa, Cesare and Cima. The ensemble has been invited to participate in the Isaac Symposium in Innsbruck, Austria, in the summer of 1992. A European tour is being planned. Contact: Robert Stibler, Dept. of Music, University of New Hampshire, Durham, N.H. 03824.

Dennis Ferry

Dennis Ferry reports that in addition to his responsibilities as principal trumpeter of the Orchestre de la Suisse Romande, he has been active in the historical brass field. His beautiful natural trumpet recording, *Scarlatti and Melani Arias*, has recently been reissued on a Harmonia Mundi CD (HMA 1905137). He has also recently recorded a number of turn-of-the-century cornet solos with Ensemble Le Virtuoso Romantique. That recording, *Passione Amorosa*, is also on Harmonia Mundi (HBC 905209). Ferry performs on natural trumpet regularly with Les Arts Florissants, La Chapelle Royale and the Smithsonian Chamber Players.

Gabriele Cassone

Natural trumpet virtuoso Gabriele Cassone was a featured soloist at the recent International Trumpet Guild Conference (May 22-25, 1991) at Louisiana State University, Baton Rouge, Louisiana. He has also just released a natural trumpet and organ recording of the music of Fantini, Viviani and Frescobaldi (Nuova Era 6832).

Parrott Records Venetian Church Music

Andrew Parrott, the director of the Taverner Consort, Choir and Players, has recently released a new CD on the EMI label (CDC 7541172). This wonderful recording of Venetian church music has some beautiful cornetto and sackbut playing. On cornetto are: Doron Sherwin, Stephen Escher and Douglas Kirk. Playing sackbut are: Charles Toet, Yuji Fujimoto, Trevor Herbert, Claudia Schafer and Wim Becu.

Serpent Recording

A special recording has recently been issued privately of the July 13, 1990, serpent celebration concert at St. John's Smith Square, London. (See the article by Christopher Monk in this issue.) Music by Speer, Frescobaldi, Schubert, Schmelzer and Simon Proctor among others is performed by serpent ensembles numbering from 3 to 58 -- the largest number known to have ever been assembled!! Aside from the wonderful and fun serpent performances, Christopher Monk's lively commentary is also featured. Contact: Dogrose Sound, 26 Bell Lane, Ludlow, Shropshire, England. The price of the cassette recording is 7 pounds.

New Trombone Recording

Swedish trombone virtuoso Christian Lindberg is currently preparing to record a new CD of works by Wagenseil, Reutter, Eberlin and Albrechtsberger. Many of these works were recovered by the musicological efforts of J. Robert Raum.

The Whole Noyse

This San Francisco-based band (Stephen Escher and Brian Howard, cornetts; Richard Van Hessel and Ernest Rideout, sackbuts; Herbert Myers, curtal) plans to record a CD of 16th- and early 17th-century Italian music. The recording will be produced independently. Contact: Stephen Escher, 742 Homer Ave., Palo Alto, Calif. 94301 (415) 321-9492.

Rumors of Death Were Premature

J. Robert Raum presented a paper at the ITW conference at the Eastman School of Music in Rochester, N.Y. June 11-15 1991, titled "The 18th Century Trombone: Rumors of Its Death Were Premature." He is also writing a series of articles in Vols. 72, 73, and 74 of *Brass Bulletin* on the alto trombone in the 18th century.

Musicque de Joie

This five-member sackbut ensemble has been concertizing throughout Europe, specializing in the 16th-century repertoire of canzoni, motets, chansons and dance music. Among the many composers they perform are Gabrieli, Willaert and Monteverdi. The members of Musicque de Joie are Alain Recordier, Jacques Barbier, Manuel Gonzalez, M. Antony Thouret and P. Marie Vauxion. Contact: Alain Recordier, 19 rue Croix de Bois, 45000 Orléans, France. Tel. 38 62 07 64.

ITW

The ITW conference is scheduled to take place in Detmold, Germany, at the Hochschule für Music-Detmold Sept. 20-24, 1992. It will be hosted by Prof. Heinz Fadle, president of the International Posaune-Vereinigung.

(Continued on Page 33)

The London Cornett and Sackbut Symposium

By Douglas Kirk and Stephen Escher

A symposium on cornetts and sackbuts was held Nov. 24, 1990, at the Guildhall School in London, chaired by Andrew Parrott. The symposium was planned to coincide with a large and exciting recording project on EMI of the Taverner Consort, Choir and Players involving eight cornett and 16 sackbut players from England, Italy, France, Germany, Holland, Belgium and North America. The recording, scheduled for release in 1992, is comprised of sonatas, canzoni and motets by Giovanni Gabrieli, most never before recorded on historic instruments and some, the grandiose and exceedingly beautiful late motets preserved in the Kassel manuscript, only just now available for the first time in a modern edition. In numbers alone, it was an important and memorable occasion for those interested in Renaissance and early Baroque music for brass. From a player's standpoint, the project was an ideal opportunity to examine instruments, meet and share information with other players and to hear and play some of Gabrieli's most brilliant works. The symposium itself allowed the players and some 40 other participants to meet and hear eight brief presentations on topics of interest to players and enthusiasts of cornetts and sackbuts.

Ian Harrison opened the event with a talk entitled "Cornetts and Sackbuts in England c. 1500-1600." Based on his researches into ecclesiastical records in Canterbury, and Durham, Harrison has been able to trace the use of cornetts and sackbuts in those major centers from 1528 (Durham), and 1589 (Canterbury), to 1670 in Canterbury, when the money for the ensemble was given to the brother of the last cornett player for the player's burial. The 1528 reference comes from a sermon given by Peter Smart, in which he objects to settings by William Smith of the Nicene Creed and the Collect that include the participation of sackbuts. These items are still to be found, along with anthems for festival days, in the Durham partbooks. The situation with the waites in England is somewhat more sketchy because no music survives for them. Payment records are our major information source. The cornett was added to the London waites in 1568 and later than that in other towns. A major, as yet untapped, musical source is the set of partbooks by John Hingeston in the Victoria and Albert Museum. Here are more than 200 pieces that could be reconstructed because of concordances with surviving string ensemble pieces.

Peter Holman, with his presentation on "Mathew Locke's Verse Anthems," established that cornetts and sackbuts played an important role in the performances of verse anthems in the 17th century. The instruments had been added to the Chapel Royal under Elizabeth in 1591, and records of their use survive from 1605 (the visit of James to Oxford -- the occasion for which the two Christ Church cornetts were purchased), 1606 (James and the king of

Denmark in London, cornetts and sackbuts playing from the roof of St. Paul's) and afterwards. In 1633, 12 services were provided which incorporated wind instruments (feast days and holidays) and in 1663, 12 new services were provided. Not until 1670 were the wind instruments replaced with strings and even then, winds were used in certain ceremonial occasions, such as the portrayal of a tenor cornett in use at the 1685 coronation. Holman finds that there were two styles of verse anthems in use: one with obbligato parts for winds and the other for strings. Although time did not permit a detailed comparison of the two, he illustrated the wind style with "The Lord hear thee in the day of trouble," with obbligato parts for two cornetts and two sackbuts, and his reconstruction of "Lord, thou hast been gracious unto thy land," with parts for one cornett and two sackbuts. Holman finds no evidence supporting the use of viols with verse anthems until after the Restoration. Pre-Restoration string style anthems would have used a violin band.

Next was a short presentation by Andrew Pinnock on "The Slide Trumpet in England" with a demonstration by Crispian Steele-Perkins. Pinnock gave a succinct account of the rise of the slide or "flatt" trumpet in the later 17th century. He sees the slide as an aid in tuning the instrument, in an attempt to improve upon the trumpet, not reinvent the trombone. Notwithstanding, he observed that by 1690, there were no professional trombone players in England -- they had shifted to flatt trumpets. Both presenters called to mind Roger North's discussions of English trumpet playing, particularly his comments on the "twisting motion" employed by trumpet players in their grips. They see this as the motion one would most likely make when tuning while playing: extending or retracting the instrument in a sort of corkscrew motion (could this have been the case with the 15th-century slide trumpet as well?). Steele-Perkins' other observations included choice of mouthpieces, the use of crooks and a demonstration of the difference between German and English trumpet sounds.

Jeremy Montagu and Christopher Monk presided over a session entitled "Sackbut and Cornett Mouthpieces: A Discussion." Montagu began with the observation that far too many cornett players are playing the big, trumpet-like mouthpieces. Monk pointed out that there are people who play on inauthentic mouthpieces and make a beautiful sound, and those who play on authentic mouthpieces and make "an hideous noise." Monk seeks advice from players as to what varieties of mouthpieces to supply with his instruments. Bruce Dickey added that cornett players today must play a much wider variety of repertory than the original players would ever have had to confront: from delicate chamber

music to outdoor tower music, and music from various national styles. He finds it doubtful that one mouthpiece would be ideal for all these kinds of music. Dickey's students in Basel use a variety of mouthpieces and embouchures, but all produce a similar type of sound, geared to the 17th-century Venetian style of playing. Charles Toet touched upon some ideas about sackbut mouthpieces and players' preferences. Douglas Kirk added that all original cornett, trumpet and sackbut mouthpieces feature a sharp shoulder (the drop from the cup into the throat) -- a feature not found in any modern cornett mouthpieces. This was a fine discussion that just scratched the surface of many important issues before time ran out.

One of the more provocative talks was given by Keith McGowan. In his "Sackbut Pitches and Grips," McGowan drew on iconographic evidence to adduce that sackbuts were held with an underhand grip (hand coming up between the tubes of the slide) which protected the player's hand from flat stays and eliminated excess oblique stresses on the slide. Because this position made it impossible to use a closed first position, McGowan felt that it supported Speer's (and Virgiliano's) documentation of the sackbut as being thought of as an instrument in A, not B flat. This A is cited by Speer as two finger widths from the closed position, and a crook (such as that illustrated in Praetorius) could lower it to G. This led inevitably to questions about pitch standards. The underhand grip and the idea of a sackbut in A sparked some of the day's most active debate.

Nicholas Heppel followed with an interesting paper entitled "Coryat at San Rocco." He related the accounts by Thomas Coryat of feasts celebrated at the Scuola Grande da San Rocco and other churches in Venice at the end of July and beginning of August, 1608. (Some of these accounts can be found translated by Carol McClintock in her book *Readings in the History of Music in Performance*, Indiana Univ. Press, 1979.) San Rocco was one of the most important centers of musical activity in Venice in the 16th and early 17th centuries and Coryat's descriptions of liturgical and devotional gatherings there are of particular interest. Unfortunately, he is not specific about the nature of the services that he heard in San Rocco and the surviving archives do not specify either. Because of the hour at which the event began (5 p.m.), the lavish musical participation, and the mention of "psalms and hymns" in the record, the event has often been construed as a liturgical celebration of vespers; however, Heppel pointed out that this was probably not the case, given the unusual length of the service and the fact that apparently two or three separate altars were used simultaneously. He concluded that the service was of a devotional nature, rather than liturgical, and that archival material is not sufficient to allow us to reconstruct the event. However, it was clearly of major importance to the city of Venice (St. Roche is not in the Roman calendar but he was celebrated in Venice as one of its saviors from the plague).

Douglas Kirk spoke on "Giovanni Gabrieli and his use of *Cornetti Bassi*." The term *cornetto basso* was used by Venetian instrument makers to refer to instruments of lower tessitura than the *cornetto alto*, the normal instrument pitched in A. For his study of the works of Gabrieli, Kirk felt that *cornetti bassi* were either the alto-sized instrument pitched in G (the instrument that Bruce Dickey cited as a *cornetto di contralto* in the Bologna archives) and/or the tenor pitched in C or D. Given that tenors make up about one-sixth the population of all surviving curved instruments, and one-third of those in the collection of the Accademia Filarmonica in Verona, they should be taken as having considerable contemporary importance. A study of all of Gabrieli's surviving instrumental and vocal works yields only three pieces with specified *cornetto basso* scoring: the *Canzon in Echo Duodecimi toni à 10* and the *Sonata Pian e Forte* from the 1597 collection, and *In ecclesiis* from the 1615 collection. From a player's point of view, it is most successful to consider mezzo-soprano clef parts as implying use of the alto-size instrument (the third cornett of *In ecclesiis*, the third cornett from each choir of *Canzona in Echo* and -- when the specified downward transposition of a fourth is employed -- the solo cornett of the *Sonata Pian e Forte*). Parts written in alto clef are most successful on the tenor instrument, although all of these parts are playable on a good tenor. These constitute only a small minority of the total probable uses of *cornetti bassi* in Gabrieli's opus because the instruments were surely used frequently to double or replace vocalists in his motets, and to play the many unspecified mezzo-soprano and alto clef parts in other canzoni and sonatas. Kirk concluded by noting that there is nothing in Gabrieli's orchestrations or scoring to support the use of the alto sackbut in his music, as he never wrote higher for trombone than a' in alto clef. Indeed, given that Virgiliano's tables show that the standard Italian brass ensemble of the day consisted of one cornett and three tenor sackbuts, the alto may not even have been known yet in Italy.

The final presentation was given by Bruce Dickey and explored "The Use of the Cornett in Bologna 1658-1779." The talk was an attempt to more precisely pinpoint the demise of the cornett in northern Italy. The dates in the title represent what Dickey believes to be two very important events in the history of cornett playing in Bologna. In 1658, Maurizio Cazzati, maestro da capella in San Petronio, fired all the musicians in a radical reform of the cathedral's Capella Musicale, some of whom were members of Bologna's civic wind band, the Concerto Palatino. In 1779, Concerto Palatino was suppressed due to the public scandal it created from embarrassingly poor playing in the piazza San Petronio. Dickey assumes that between the two dates, cornett playing was still important in northern Italy. Concerto Palatino consisted of eight trumpets, four cornetts, four sackbuts and two plucked instruments. The cornetts and sackbuts comprised two identical choirs, each consisting of one *cornetto di soprano*, one *cornetto di contralto* and two tromboni.

Dickey cited examples of Bolognese composers Giacomo Perti, Giacomo Predieri and Francesco Passerini, giving rise to the notion that music for cornetts in this late period (1658-1779) was challenging, trumpet-style writing, often performed with trumpets, strings, sackbuts and continuo. The amount of printed music that mentions cornetts drops off dramatically after 1630, due in part to the plague and a slumping printing industry. Music found in manuscripts, Dickey maintains, gives us a very different picture of what role the cornett played in this period. Perti, who was for 40 years maestro da capella in San Petronio, wrote for cornetts and trumpets often in alternating pairs in the late 17th-century Bolognese style. The writing of Passerini, who was at San Francesco in Bologna from 1660-1670 and moved on to Santa Maria dei Friari in Venice shows that the combination of cornetts, trombones and violins was popular there as late as 1670-1680 and that cornetts not only played *colla parte* and *cantus firmi*, but much more technically demanding music.

There is never enough time to discuss adequately some of the expansive issues raised at events such as the London Symposium and indeed, many times we were forced to press on just as debate was heating up. Time constraints led to the unfortunate cancellation of Andrew Parrott's talk entitled "The Transposing Wind Player," which promised to be one of the more enlightening of the presentations. We can only hope to see his work and ideas on this topic in print soon, perhaps in these pages. Parrott is due a great deal of praise for his efforts to further our understanding of cornetts and sackbuts.

Tarr at Florida State University

by Bryan Goff

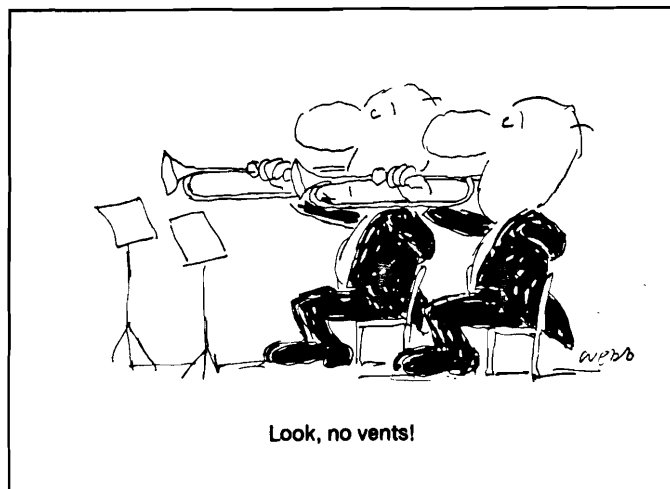
The Florida State University School of Music had the honor of having its Housewright Scholar Chair filled during the Spring, 1991, semester by Edward H. Tarr. During his weeks on that campus he gave lectures to the general student body as well as the Baroque performance practice and wind pedagogy class. He taught the FSU trumpet students in master classes, group lessons, and also worked privately with more than 30 trumpet majors. His expertise added considerable polish to the FSU Baroque Trumpet Ensemble, which has been invited to perform at the 1991 ITG Conference in Baton Rouge. Tarr's first performing occasion was the opening concert of the 1991 Florida State Trumpet Festival, a two-day event that attracted 200 trumpet enthusiasts and included performances by the Western Brass Quintet and Freddie Hubbard. Tarr was featured as soloist on Baroque trumpet, horn, and modern trumpet with Irmtraud Kruger, organ, and also the FSU Baroque Trumpet Ensemble. Solo works

featuring Tarr included Jeremiah Clarke's *English Suite*, Sigismund Ritter von Neukomm's *Marche Religieuse* (for horn and organ), and a 1984 work by Stanley Weiner, *Variations on a Theme of Jeremiah Clarke*. Tarr was joined by Professor Bryan Goff for the *Voluntary in C for Two Trumpets* by John Barrett. Tarr conducted the FSU Baroque Trumpet Ensemble in performances of C.P.E. Bach's *Marche fur die Arche* and H.I.F. Biber's *Sonata Sancti Polycarpi*.

In addition to his activities at the university, Tarr was featured in a March 3 concert on period instruments by the Tallahassee Bach Parley. That program included Godfrey Finger's *Sonata for Trumpet, Oboe and Continuo*, as well as J.S. Bach's *Cantata No. 137* and Christoph Graupner's *Magnificat*. Bryan Goff and Jeffrey Snyder joined Tarr on Baroque trumpets.

Although Tarr's visit culminated with a *bon voyage* party hosted by the trumpet studio, the final musical event was a cooperative venture March 8 of FSU's Baroque Ensemble, Early Music Ensemble, and Baroque Trumpet Ensemble, coached and directed by Tarr. Included were works for trumpets and sackbuts by Speer, a Divertimento by Mozart for flutes and trumpets, works for soprano and trumpet by Melani and Scarlatti, and a work by Lubeck for 3 singers, 3 trumpets and organ. The concert closed with an antiphonal performance (34 assorted musicians) of Michael Praetorius' *In Dulci Jubilo*.

Edward Tarr brought to Florida State University an impact that reached beyond the trumpet studio. He brought his own knowledge, his years of experiences, many new repertoire suggestions, and several unique new ideas. Above all, he brought a spirit of professionalism which should have a long-term influence on FSU's students for a quest of the highest attainment of artistic excellence.



Report of Two Workshop Weeks with Bruce Dickey and Charles Toet

By Sebastian Krause

Basel lies in Switzerland. That much I knew, but not much more than that. Why? Up to now, it was behind the West German border, far away and nearly inaccessible, aside from business trips (for example, on a tour with an orchestra). Then came the fall of 1989 and, along with the peaceful revolution in my country, came the promising possibility of free travel. Although even today bureaucratic difficulties have not completely disappeared.

In the winter of 1989, I had a friend at the Schola Cantorum in Basel who told me of an intensive workshop week to be offered with Bruce Dickey and Charles Toet. Shortly before the end of the year, I was overjoyed to receive an official application for the course. Previously I knew Bruce Dickey and Charles Toet only through records, radio and t.v., but now I was to receive instruction from them...fantastic! The Association for the Advancement of the Music Academy of the City of Basel made participation possible for all those interested in a week emphasizing the "Music of Heinrich Schütz." Once in Basel I learned that these days in January were preparation for a further week in June, at the end of which a concert was to be performed.

On January 22, 1990 I arrived in Basel. The course was set to begin at 12:00 p.m. Gradually one saw more and more people in the courtyard and in the cafeteria carrying their zink sheaths and their slender sackbut cases. The week began with a great surprise: there were 18 sackbut players enrolled! In order to assess their capabilities, an informal playing session was organized. Participants were organized into quartets to play a Canzonato by Braun. Subsequently, the class was divided into two groups and ten sackbut players were selected to play in the concert in June. The others were given several interesting possibilities, such as auditing the rehearsals along with ensemble playing and private instruction. This division was necessary due to the widely varying capabilities of the participants. It served to separate interested, enthusiastic amateur participants from those who play trombone as a career, or professional sackbut players, who already had specialized in the early trombone.

The following countries were represented: Switzerland, France, the Netherlands, Sweden, and Germany. Possessed with the purpose of playing the music of the 1600-1700's authentically and well on our tightly scaled instruments, we were quickly drawn closer together. Different groups established themselves to rehearse during breaks or in the evening after 8:00 when the teachers performed. Arrangements were passed out, from pieces for cornett and sackbut ensemble by Cesare up to 5- and 6-part sackbut ensemble pieces by Moritz von Hessen, among others. We were instructed that the fore-noon was left at our disposal.

After a short mid-day break, the entire afternoon was filled with sectionals, full rehearsals, and choir rehearsals --- all to prepare for the concert program.

It was always striking to me to see the vigor and yet relaxed attitude in which music was being made. Thereafter we endeavored with greater seriousness to follow the pointers and recommendations of Bruce Dickey and Charles Toet, who took turns in conducting the pieces.

During our free times, aside from eating and going sightseeing together, the greatest benefit for me was a modern library where one had copy machines, all types of machines to play sound recordings, and numerous musical journals all available for one's use. There is much yet to do in our country, just where technical possibilities are concerned.

The work with Messrs. Toet and Dickey, who were soon known to all as Charles and Bruce, was a lot of fun right from the very beginning. Special stress was naturally given to good intonation. This was not easy for many of us (myself included), as we were not accustomed to playing with a mean-tone organ.

A word about the instrumentation: Most numerously represented was the firm of Meinel and Egger. The instruments of this Basel firm made a good impression on me too, not only for their tone and attack, but also by the quality of workmanship they exhibit. The MDC-model tenor sackbut after Sebastian Hainlein is really very successful. Instruments by Geert Jan van der Heide (Netherlands), Lätzsch (BRD) and Jürgen Voigt (DDR) were played.

The participants overwhelmingly utilized mouthpieces with typical Renaissance characteristics: a wide, flat rim, shallow bowl, and sharp-edged bore. (Ed. The observation regarding a *shallow bowl* on a Renaissance mouthpiece seems to run counter to scientific measurements of extant mouthpieces.) Only a few still blew on traditional modern mouthpieces. With the help of the right mouthpiece, it was possible for a chief participant of the course to master his instrument for the optimum matching and imitation of the human voice, above all on the compositions of Heinrich Schütz.

The afternoon rehearsals with soloists and choir had tonal homogeneity amongst its goals. Time and again Charles and Bruce pointed out the correct articulation and phrasing to use with Schütz's German text which was shown underlying the notes. As far as the musical notes themselves were concerned, one of the most far-reaching changes seen was the renouncing of modern editions in order to play from original notation.

Classified Ads and Queries

After a very stimulating, intensive week, we were all pleased that we would be getting together again in June. The week in June passed quickly, since the circle of participants was limited this time, and the week was also more intensive. We worked single-mindedly towards the concert. The time till noon was used for sectionals in each case, then during the following two hours, we rehearsed the instrumental pieces for the concert, after which we rehearsed with the soloists and continuo and in the evening, on top of that, we rehearsed with the choir. (Vocal soloists, instrumentalists and choir were all students at the Schola Cantorum.)

The cornetto group, about which I've reported very little, consisted partially of current students of Bruce Dickey and partially former pupils and colleagues who play with him today (i.e., in the ensemble "Concerto Palatino").

On Wednesday the full rehearsals were transferred from the Schola rehearsal hall to the church. This worked out well for mastering accoustical difficulties, in particular on the poly-choral works. The choirs were set up in different locations in the church, such as in the choir and in the chancel, on the right and left, etc.

The only thing which remains to be said is that the concert was a great success and gave tremendous joy to both performers and listeners alike.

The Program:

Heinrich Schütz (1585-1672): Nicht uns, Herr, sondern deinem Namen (SWV 43)

Giovanni Gabrieli (1557-1613): Canzon settimi toni à 8 aus "Sacrae Symphoniae" (Venedig, 1597)

Heinrich Schütz: Die mit Tränen saen (SWV 42)

Giuseppe Scarani (1st half of the 1700's): Sonata à 3 aus "Sonate Concertate" (Venedig, 1630)

Tibutio Massaino (Died ca. 1600): Canzon per otto trombonio (Venedig, 1608)

Heinrich Schütz: Ist nicht Ephraim mein teurer Sohn (SWV 40)

Giovanni Gabrieli: Canzon à 12 aus "Canzoni e sonate del signor Giovanni Gabrieli (...) per sonare con ogni sorte de instrumenti" (Venedig, 1615)

Heinrich Schütz: Zion spricht, der Herr hat mich verlassen (SWV 46)

The week left me full of good impressions and enriched by important experiences. As I drove home once more on the day of the concert, I already looked forward to a possible continuation of this project in Basel sometime in the future.

Holzhausen, September 7, 1990

(Translation: Karen Snowberg)

Boston Musical Instrument Manufactory Information Request

Instrument maker and HBS member Robb Stewart has started an interesting project and seeks information from the HBS membership. His query is as follows: "For several years, I have been attempting to compile a list of dates to assign to serial numbers on instruments from the Boston Musical Instrument Manufactory and Company (1869-1919). This task has proven difficult and I have only two dated instruments so far. As a result, my list is still very speculative. I am requesting any such information from the HBS membership. This would include dated presentation instruments and original bills of sale as the most reliable sources. More tentative information such as family stories or diaries might also be valuable. Any other information regarding the firm would be appreciated, especially when they started numbering instruments. If I am able to assemble a reasonable list, I would be happy to share it with the HBS membership. This would be a valuable tool in knowing more about our instruments as collectors as well as the history of the industry." Contact: Robb Stewart, 140 E. Santa Clara St. #18, Arcadia, Calif. 91006 (818) 447-1904.

Wanted: Natural horn player/teachers to interview for a dissertation on learning hand horn. Please contact: Susan Saliminen, P.O. Box 528, Enosburg Falls, Vt. 05450.

Wanted: Inexpensive cornetto. Mario Orlando, RD Jose Pereira Alves 22, Niteroi, RJ 24060 Brazil.

Wanted: Antique brass wind instruments (19th century) and American brass winds of Civil War vintage. Dr. Jack Coleman, 18808 Paseo Nuevo Dr., Tarzana, Calif. 91356 (818) 343-3805.

Wanted: Natural trumpet. Grant Herreid, 473 Dean St., Brooklyn, N.Y. 11217 (718) 857-3293.

Wanted: Alto Trombone (pre-1970). David Chamberlain, 176 E. 3rd St. #3D, New York, NY 10009 (212) 228-9309.

Recording, Music and Book Reviews

RECORDINGS

Fantini, Viviani: Sonatas for Trumpet and Organ.
Gabriele Cassone, natural trumpet; Antonio Frigé, organ.
Nuova Era 6832.

A recent recording of Gabriele Cassone, Baroque trumpet, and Antonio Frigé, organ (with timpanist Walter Morelli), engagingly and clearly invites us into an essential way of listening to early Baroque music: tolerant schizophrenia. In their digital CD, released in 1989 and recorded that year in the S. Maria della Passione church in Milan, the two principals perform all eight of the brief sonatas included in Girolamo Fantini's 1638 trumpet method *Modo per imparare a sonare di tromba*, a pair of dances with continuo from the same book, and the two trumpet sonatas included in Giovanni B. Viviani's 1678 *Capricci armoniche* (Op. 4). For about a third of the hour-long performance Frigé plays six of the nine "various" toccatas of Frescobaldi printed in the Turin German Organ Tablature.

Fantini's trumpet method has an axe to grind: as stated in its lengthy preface-cum-apologia, it is time for natural trumpets to enter the world of civil entertainment. Instead of being limited to the barked signals of the royal military camp (or its theatrical representations) -- what Fantini interestingly calls the "aria" style -- the instrument can be admitted into more pacific environs, placidly sounding affective lines with harpsichord or organ as civilly as any other instrument. For an instrument to speak in a more civilized manner, which for the trumpet required a cultural and technical makeover, it must have a suitable, or at least minimally acceptable, tonal vocabulary. From here derives the fame of Fantini and his method.

As he explained to the credulous, with judicious liping and breath control the player can augment the few tones provided by the natural trumpet's overtone series. Adapting to harmonic procedures found mandatory in the previous decades, the C trumpet, finally, could embroider a range of V-I tonal progressions with melodic half-steps. Oh brave new world, that has such f sharps in it! (As with most revolutions in musical practice that on the surface have merely a technical etiology, it is crucial to ask why trumpet players never wanted to cultivate occurrences such as a "misblown" overtone, that is, to rehear the results as potentially useful sonic material.)

Although Cesare Bendinelli's 1614 *Tutta l'arte della trombetta* has pride of place as the first known trumpet method, Fantini's is the first to contain pieces for trumpet with an *armonia* -- a continuo line -- pieces, moreover, that are pieces, self-respecting exercises with a difference, complete with named dedicatees. These eight sonatas and the two Viviani pieces make up the entire repertoire of 17th-century Italian music for trumpet and organ (Viviani played

the violin, for which the bulk of his Op. 4 was composed). The works recorded, then, are the *firstest and the mostest*; so much for the musicological justification of the recording. The listener, however, is equally justified in questioning the artistic impulses informing the CD as a whole.

At first blush, the archivalist, documentary sense of the performance masks its musical virtues. In the liner notes, Frigé himself disparages Fantini as a composer relative to Viviani, by imputing the problematic notion of "didacticism" to Fantini's sonatas (one thinks of masterful "didactic" pieces of J.S. Bach or D. Scarlatti, for example). The dutiful performance of each sonata in the sequence of its printed order, every two separated by a toccata also performed in the original printed order, suggests an inscription for the musicological record rather than the work of a critical concert arranger (to be fair, the encyclopedic urge in the Frescobaldi is avoided by the absence of toccatas VI, VIII, and IX). The liner notes exhort us to admire the skill in producing and novelty in hearing non-harmonic notes produced from the once-lowly and limited natural trumpet. Are we to echo Johnson's estimation of women preaching and of dogs walking on their hind legs, who are to be praised not for how well they perform, but for the fact that they do it at all?

Such an estimation sells the works and their performance short: yes, the Fantini pieces are slight (none longer than two minutes), their tonal content straying only briefly from the naturally produced pitches which, as the composer himself admits in his preface, "in themselves bring little fascination" (as Edward Tarr's 1976 translation renders "poco vaghezza"). Almost all the pieces have the same outlines, generally with a few paired phrases over C's and G's in the bass, here and there with a descent to middle C or a *piano* and *forte* echo. Their major tonal event is when the bass values double and move to D -- a kind of "pay attention" sign -- and a *gruppo* is performed using one of the lipped notes, in all cases but one, a beating of g and f sharp. (The tonally more adventurous sonata has a d-c sharp *gruppo* over A.) Cassone's technique is flawless: he shoots up to un-notated high c's with ease, and generally articulates the *gruppo* "with pointed tongue" and the *trillo* "with the chest and articulated with the throat," just as Fantini said to do. Exhibition of technique aside (and it is a big aside with as accomplished an artist as Cassone), the musical event is not much of a big deal.

The seeming tonal impoverishment of the Fantini works (and those of Viviani to a lesser extent) is all the more evident by their juxtaposition with the Frescobaldi toccatas, for which extreme harmonic exploration is practically a *raison d'être*. In their selections the performers again are showing their musicological skills, plausibly recreating a performance situation known to have taken place, a 1628 joint appearance of Frescobaldi and Fantini. Here the

performers' good scholarly sense is brilliantly combined with their musical abilities to provide the most satisfying aspects of their project.

A stronger contrast in 17th-century styles and harmonic practice hardly could be imagined. Which is more radical, "mannerist," or, depending on your historiographic standpoint, prophetic? One answer is a surprise, for post-Enlightenment hearers: in a contemporary account we read that it was not Frescobaldi but Fantini who received criticism for the harmonic audacity of his playing. While the organist on his tonally complete ("perfect") instrument is permitted to wander along a myriad of harmonic byways, the trumpeter is cast as the radical experimenter for gamely tweaking a few leading tones. What is made clear from this account, and refreshingly brought to ear by Cassone and Frigé, is that the listeners in the early Baroque enjoyed a number of modes of listening. The criticism of Fantini speaks to the turbulence generated when their clear boundaries are encroached.

Generating affective response -- or depicting it -- predicated on so-called tonal logic became absolutely essential to musical art only by the end of the century. Thus Frescobaldi's progressions are not bewildering, but entertaining, full of harmonic surprises locally delightful but globally insignificant. The impression one gets of Frigé as an inspired noodler is thoroughly appropriate, in addition to being a testament to his talent as a performer.

But a large number of contemporary works, Fantini's being only the purest examples, give evidence that the appreciation of simple and clear tonal directions also is in place by the first decades of the century. Moreover, tonal simplification is needed to make room for virtuoso, soloistic melodic play, a requirement often overlooked when dealing with other composers cast as harmonic "radicals" of the time, such as Luzzaschi, Frescobaldi's teacher. The view of chromaticism-as-progress is a misguided holdover from some histories of 19th-century music, and is even more limiting when dealing with the variegated patterns of response in the early 17th century.

A ready example of the contemporary musical flux at the time is the efflorescence of *capricci*, the genre pieces with which Viviani's trumpet sonatas are published as a kind of counterpoise. For the loose notion of such a genre even to come about, the pieces must be capricious relative to some established standards. These tonal standards were most clearly reinforced -- or enforced perforce, one might say -- by the long-standing and unquestioned technical vocabulary of the natural trumpet.

With this in mind some of the details in the performance by Cassone and Frigé make sense. They rightly treat the *gruppo* in these contexts as more or less a written-out *rallentando*, and follow the cue by stretching the tempo. In the Fantini

they make just the right amount of fuss about the smallest conceivable harmonic shifts, which are revealed to be, after all, a big deal.

With the Viviani, however, we have an almost paradoxical situation. The Viviani sonatas are nearly four times as long as those of Fantini, with long-breathed tonal periods that mercifully move beyond tonic and dominant alternations. Yet Viviani's sonatas do not have a single "non-harmonic" note for the trumpet. By 1678, the advanced trumpet *sonata da chiesa* apparently betrays a kind of regrouping of radical and conservative elements: in the Viviani, the entirely diatonic melodic line adapts itself to the work's richer harmonic forays -- but tonally directed ones -- and the continuo harmonization takes care of the accidentals. A comment by Dahlhaus on Schoenberg is appropriate here: to be comprehensible, complex and novel explorations in compositional practice demand less novelty in the components through which they are brought out.

In the Viviani, the performers' *rallentandi* at the middle point of harmonic sequences seems inappropriate, or appropriate for a Mozart concerto. Viviani's solidly Baroque sequences are doing what they do best: circling and returning without much moment, rather than advancing to and establishing some harmonic springboard for a dramatic return to the tonic. Tonal rhetoric -- an enduring legacy of the 17th century -- comes in many forms.

Cassone and Frigé's handling of time is questionable in some other small but important facets of the performance. Frigé's continuo realizations in the Viviani follows almost note-for-note the one printed in Tarr's edition, except for the *adagio* sections, where he sensibly omits much of the right-hand chatter and allows Cassone to speak freely over sustained bass notes. Some more immediate performance requirements, however, seem to be overlooked. The reverberation time of the church is quite high and the organ speaks relatively slowly. Frigé occasionally lets loose an (unnotated) scalar flourish to lead back into a repeat. No doubt on harpsichord a crisp scale on the upbeat would lock in the re-established tempo; in the church the effect is muddled.

I think that Cassone and Frigé's handling of echo effects could also profit from a better awareness of their particular sonic environment, or perhaps it is simply that they think about musical echoes differently from the way I do. Occasionally I do not hear a repeated *forte* and *piano* phrase as a lining out of the space into which the instruments are sounding, which in performance is a matter of taking just a small time before the *piano* echo, of letting the *forte* phrase travel to distant walls and mimicking its return. Otherwise the result is a dynamic change devoid of its implied meaning. Cassone's facility and breath control, which allow him such

seamless dynamic transitions, seem to be at odds with a musical purpose. (Similarly, good keyboard players will choose fingerings that provide choppier and less-facile transitions precisely in order to bring out discontinuities in phrasing.)

My other quibbles over the joint performance also concern rhythmic energy. The brief motivic play between a bass introduction and its repetition by the trumpet is obscured by fussy harmonizations in the continuo. More annoying is when cadential hemiolas in quick movements are consistently ignored, which robs the music of its delightful Italianate bounce. Again, perhaps fault can be laid to Cassone's justifiable pride in the sheer beauty of the tones that he produces. At times I get the sense that we are being indulgently bathed in lovely sounds at the expense of the excitement and vigor which a more brusque performance would present.

Despite a sometimes rather four-square performance style, Cassone and Frigé have done a good job with this recording. It reminds us of the gratifications in the best of early-music performance: creating a primary event of pleasurable sounding music, accompanied by the silent *obbligato* of historical thought.

Robert Braham

Balletti: Sonaten und Serenaden am Hof Kremsier, performed by the Trompeten Consort Friedemann Immer and the Salzburger Barockensemble. Musikproduktion Dabringhaus und Grimm MD + GL 3369.

This recent recording by the Friedemann Immer Trumpet Consort offers a program of seldom-heard or recorded works written for the Kremsier (Kromeriz) court in Moravia during the late 17th century by Johann Heinrich Schmelzer, Joseph Paul Vejvanovsky and Heinrich Ignaz Franz Biber.

Friedemann Immer, probably best known for his excellent recordings of Bach's Second Brandenburg Concerto, has assembled a top-notch ensemble of Baroque trumpet and sackbut players for this disc. The Salzburger Barockensemble is a bit small to balance effectively when playing with the large ensemble, as in Schmelzer's *Drei Stücke zum Pferdeball*; the five trumpets and kettledrums overpower the small string ensemble of two violins, two violas, one cello and two violones. The string playing is otherwise competent, if uninspiring.

The trumpet playing is first-rate. Immer's sound is unmistakable, as usual. The blend of the trumpet ensemble is superb, playing aggressively in martial passages while adding a beautiful legato in others. Especially fine is the duet playing of Immer and second trumpet Françoise Petit-Laurent in

Vejvanovsky's *Sonata a 5* for two trumpets, two violins, cello and continuo. Their timbres and phrasing blend magically in this sonata.

Strong rhythmic impulse and tight ensemble playing greatly enhance the dance movements of Vejvanovsky's *Serenade* for four trumpets, sackbut, timpani and strings. It is a pleasure to hear a trumpet ensemble (or any ensemble, for that matter) play with such a strong rhythmic sense. Too often, Baroque dance music is played with no idea of correct tempo, pulse or accuracy.

Balletti: Sonaten und Serenaden am Hof Kremsier is a must for early brass players. Aside from the fine playing on the disc, this seldom-recorded repertoire plays an important role in the development of early brass music.

Barry Bauguess

Die Silbertrompeten von Lissabon und Lusitanische Orgelmusik, performed by the Trompetenensemble Edward Tarr and organist Irmtraud Krüger. Musikproduktion Dabringhaus und Grimm MD + GL 3348.

Die Silbertrompeten von Lissabon und Lusitanische Orgelmusik is a welcome and much-needed addition to the natural trumpet discography. I emphasize *natural* trumpet, because this disc was recorded on the original natural trumpets of the "Charamela Real" from Lisbon. While the recording features the music and trumpets of the "Charamela Real," the trumpet ensemble is the true star. Directed by Edward Tarr (who is not listed in the roster of performers), the ensemble consists primarily of his former students from the Schola Cantorum in Basel, Switzerland.

These authentic, no-holed trumpets produce a timbre that is nearly impossible to reproduce on modern copies with node holes. These trumpets also allow (or force) the performers to alter their articulations; this is the aspect of the recording I find most intriguing. Uneven articulations predominate, with beautiful legato playing in fast passages; the virtuosic performance of *Sonata 5* is most impressive.

The slight timbre changes resulting from "lipping" the out-of-tune partials add another exciting element to these performances. The only intonation problems occur when an *f* sharp is encountered; as on many true natural trumpets, the *f* sharp is too flat, but the *f* natural is relatively in tune.

The recording contains 13 of the "Charamela Real" sonatas interspersed with five Portuguese organ sonatas played by Irmtraud Krüger. In the trumpet sonatas, Nos. 1-26 are written for E flat trumpets in either one or two choirs, while sonatas 27-54 are written for trumpets in two keys: E flat and B flat. The sonatas for trumpets in two keys are by far the

most interesting both harmonically and musically. I agree with Tarr's description of Sonata 51 as being the most beautiful of the entire collection.

The liner notes by Tarr are excellent, detailing a brief history of the trumpets and their music, along with his descriptions of each of the pieces.

Die Silbertrumpeten von Lissabon und Lusitanische Orgelmusik is an important addition to any trumpet player's collection. Along with Don Smithers' *Two Centuries of Trumpet Music* (Philips 6769 056) and Crispian Steele-Perkins' "The trumpet shall sound" from *Messiah* under Andrew Parrott's direction (EMI CDS 749801 2), this recording gives us a better idea of the sound and playing techniques of authentic natural trumpets.

Barry Bauguess

Trumpet Collection. Jonathan Impett and the Clarion Ensemble. (Deborah Roberts, soprano; Susan Addison, sackbut and trombone; Helen Verney, cello; Paul Nicholson, virginal, harpsichord and piano.)

Fantini: Sonata detta la Renuccini, Brando detto il Baglioni, Balletto detto il Gisilieri, Corrente detta la Schinchinelli, Brando detto il Rucellai; Monteverdi: Et e pur dunque vero; Frescobaldi: Canzona a canto solo; Purcell: To arms, heroic Prince; A. Scarlatti: Si suoni la tromba; Bishop: Arietta and Waltzer; Donizetti: Io L'udia; Koenig, arr. LeThiere: Post Horn Galop; Bishop, arr. T. Harper: Thine for Ever; Arban: Fantaisie sur l'opera Rigoletto de Verdi; H.L. Clarke: Cousins; Enesco: Legende. Amon Ra CSAR 30.

This recording may be described as presenting the history of soprano lip-reed instruments in recorded sound. Jonathan Impett plays natural trumpet, cornetto, keyed bugle, clapper shake-key cornopean, posthorn in A, English slide trumpet, cornet and valved trumpet in C. The repertoire is, to say the least, highly varied, covering as it does music composed (or published) between 1638 and 1906. One is immediately struck by the sheer scope of this undertaking; to perform and record music with so much stylistic diversity on so many different instruments is immensely ambitious. Jonathan Impett is an excellent trumpet player, with a strong high register, very good flexibility (some of the lip trills on the natural trumpet are wonderfully fluid), and solid technical control. He demonstrates flexibility in his musical interpretations, playing confidently in almost 300 years of changing musical styles. I was particularly impressed with his wonderful performance on the cornetto (warm and vocal sound) and keyed bugle (generally good intonation and fairly consistent tone quality on a notoriously unwieldy instrument).

The liner notes, by Impett, are excellent and almost complete; one would hope for this kind of detail in all recordings of this type. They are well-written, mixing essential and helpful information with historical context and occasionally a sense of humor. One of the most outstanding aspects is the complete listing of instruments used. Many of the trumpet family instruments are from the Padbrook Collection, housed near Wootten Bassett in Wiltshire, where the Webb Trumpets workshop is. One reservation is that there is no listing of musical sources; especially for the less-known, not to mention obscure, works on this recording, it would be very helpful to be able to locate them for study or performance.

Impett plays a natural trumpet made by Max and Heinrich Thein (Bremen, 1983), after an original by J. W. Haas, and he does so with generally very successful results. As he puts it in the notes, it is an "unashamedly 'natural' instrument, rather than the finger-holed trumpet developed during the 1960s and now used ubiquitously." He explains that, "to a great extent, the 'art' of the baroque trumpet lay in the representation of the relationship between man and nature (or 'superhuman' power), as the player bends the natural harmonics towards musical intervals. Furthermore, some players found that they could actually insert notes between the available harmonics: such moments of 'suspension of nature' include the chromatic phrases ending the middle section of Scarlatti's *Si suoni la tromba*, and in the *Rucellai* of Fantini." For me, this is as strong and persuasive an argument for attempting to perform on a "natural" instrument as I have ever heard. Somehow, the slight imperfections of tonal consistency and purity on this recording seem less intrusive (at times even adding to the musical effect and general listening pleasure) when taken in the aforementioned historical/philosophical context. Some of these short Fantini works are played unmuted with harpsichord, and sackbut is used to support the bass line, which results in a much more effective balance than would otherwise be possible without organ. Others are muted, with harpsichord alone. The note bending for non-harmonic series tones is indeed very effective in *Brando detto il Rucellai*. The inevitable changes in resonance when moving away from the "sweet spot," or center of the note, are not as noticeable on the natural trumpet as they would be on the modern valved trumpet, given the significant acoustical differences between them. Indeed, the difference in sound can be heard more as an effect, an element of the musical aesthetic of the time. These moments of "suspension of nature" create an alteration of tonal color, resulting in brief musical/emotional "tugs" of tension and release.

These very short, simple pieces were written at a time when the trumpet was just beginning to emerge from purely military (field) and ceremonial (court) function, into a newfound role in "art" music. Perhaps this explains Impett's occasionally rather heavy-handed, somewhat muscular approach to

these pieces. At times, especially at the louder dynamics, the trumpet tone tends to spread and the attacks lose clarity and precision. Although this approach can be exciting in moderation (certainly the resonance of the instrument is very rich and full at the forte dynamic), I would have appreciated a bit more attention to the softer dynamic and the consequent contrast in color. I believe that this might have brought out a bit more of the emerging artistic function and less of what Impett drolly terms the previously "bloody purposes" of the instrument in the early 17th century. The ornamenting is effective, well executed, and well researched, including some interesting use of tremolo and a kind of throat-produced "growl" or flutter. The Baroque tremolo consists of pulsations in the volume of a note, but of a more subtle nature than might be implied by this term's current usage. Praetorius (1619) referred to this as *trillo*.

The Monteverdi and Frescobaldi pieces find Impett on the cornetto (made by Christopher Monk, Churt). On the Monteverdi, the cornetto alternates sections with the lovely soprano singing of Deborah Roberts, and the virginal and cello continuo is also quite pleasing. The Frescobaldi pairs Impett's fluent and sonorous cornetto sound with sackbut (A. Egger, Basel, after Hainlein), well played by Susan Addison, accompanied by some tasteful playing by Paul Nicholson on the Flemish virginal (Adlam Burnett, Goudhurst, 1976, after Andreas Ruckers, Antwerp, 1611).

To arms, heroic Prince by Purcell is for natural trumpet, soprano, and harpsichord and cello continuo. Here the trumpet playing is very well controlled, the sound a bit more focused with some very nice *mezzo piano* dynamics. The phrasing is often very good with some impressive lip and air work in order to correct some of the out-of-tune harmonics. The balance with the voice is generally solid, although once again Impett's occasionally overly aggressive approach to articulation and dynamics tends to short-change the natural trumpet's unique capacity for ideal blending with the human voice. (I must add here that I have heard this kind of blend fully realized most recently on a superb recording by natural trumpeter Dennis Ferry of arias and cantatas by Scarlatti and Melani, with Judith Nelson, soprano; Harmonia Mundi HMA 1905137. For me, this recording sets the standard for what may be many years to come for trumpet and voice performances of Baroque music on period instruments.) Yet, one must continually keep in mind that all of this music is performed by Impett on a trumpet without the aid of finger holes, and, consequently, is extremely difficult to play. As previously mentioned, the idiosyncrasies of the natural trumpet are sometimes quite pleasing, but occasionally the listener is more conscious of the level of difficulty than of the musical line. I suspect that this issue will continue to be a problem in the field of early music performance for some time to come. However, very few people are attempting to perform publicly, much less record, trumpet music of this level of technical challenge on the "fully" natural trumpet,

and Impett deserves a great deal of credit for doing so very admirably, with a great deal of style and flair.

The Arietta and Waltzer by Sir Henry Bishop is beautifully played on the keyed bugle (Joseph Greenhill, London c. 1825) and it really is a lovely piece. The sound of the piano used on this piece (Clementi and Co., London, 1822) is perfect for this music and adds a very satisfying musical context for the somewhat exotic and unfamiliar sound of the keyed bugle. According to Ralph T. Dudgeon (New Grove, 1980, Vol. 10, p. 41), "As a result of the wide conical bore and the deep conical mouthpiece, a very mellow and woolly sound is produced, similar to but not identical with the sound of the modern flugelhorn. Because of the sonic phenomena associated with venting, the keyed bugle has a unique timbre." This instrument deserves to be better known and more widely recorded; in the hands of a sensitive and accomplished player like Impett (as well as the equally excellent Ralph Dudgeon) it can be a very expressive and agile instrument.

Less successful than the Bishop is the *lo L'Udia* by Gaetano Donizetti, played on the clapper-key corneopean. For a brief time after its introduction to England, the cornet was known as the corneopean. It was quickly adopted by amateur wind bands to replace the keyed bugle, and was introduced to the general public by George MacFarlane in about 1834. According to instrument historian Anthony Baines, MacFarlane "added a key -- the 'clapper key' -- close to the bell mouth, so that whole-tone shakes could be executed in keyed-bugle fashion" (New Grove, 1980, Vol. 4, p. 786). This instrument sounds unwieldy, the execution of the trills particularly so, and on this performance sounds less resonant than the keyed bugle.

The very brief *Post Horn Galop* (arr. C. Le Thiere) is a charming little work (unknown to this reviewer) that highlights the sound of the posthorn (in low-pitch C). Impett plays very impressively here, and really makes the most of this little piece by the use of contrasting dynamics, articulation and vibrato. He seems to have a real feel for the posthorn; I could hardly imagine this piece played any better. It would have been helpful to have a source listed for this music.

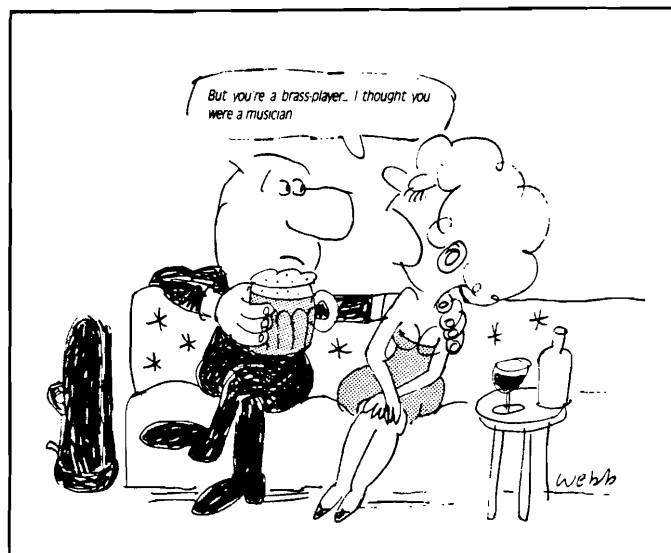
The Scarlatti aria (played on the natural trumpet) displays some impressive flexibility, with the chromatic phrases ending the middle section. I also enjoyed Impett's playing on the English slide trumpet for the Sir Henry Bishop composition *Thine For Ever*, which was arranged by the famous English slide trumpet virtuoso, Thomas Harper Jr. The piano, made by John Broadwood and Sons (London, 1848) also has a marvelous sonority. Both of these compositions once again pair the trumpet with soprano Deborah Roberts. Roberts has a sweet, agile and flexible voice quality, and fine musical instincts, well suited to the demands of this soloistic repertoire.

The *Fantaisie sur l'opera Rigoletto de Verdi* (1868) by Jean-Baptiste Arban (1825-1889) is a wonderful surprise. Impett plays it on the cornet (Gautrot aine, Paris, c. 1870). Again, I suspect many trumpet-playing listeners will want to know where to find this music, which is certainly not widely known (this reviewer can find no listing for this work among currently available published works in the United States). Those well-acquainted with the major tunes of *Rigoletto* will surely experience something of the pleasure of audiences during Arban's lifetime, who, no doubt, were very familiar with the major operatic melodies of the day. Impett very ably handles all of the technical demands of the work. His phrasing is clear, the sound warm and voice-like, and he definitely knows how to play a melody lyrically. Although the sound is mostly consistent in various registers, I found that the low notes occasionally tended to "bark," or project out of context with an attending (though slight) change in color. Also, I would have preferred that he take greater liberties with tempi, and include a bit more of the bravura style so typical of the great cornet soloists of the past. Impett also plays cornet on *Cousins* by Herbert L. Clarke, this time in duet with trombone, with piano accompaniment.

The final work on this program is the *Legende* (1906) by Georges Enesco. Playing the modern valved trumpet in C, Impett reveals that he is as adept on the modern instrument as he is on the older ancestors. The forte and piano dynamics are well contrasted, and he employs a warm vibrato, and some impressive triple-tonguing throughout the work. Although I prefer a somewhat darker, bigger sound for the modern C trumpet, it is well played and the listener is left well satisfied on this exceptional early 20th-century work for trumpet and piano.

This is a remarkable recording, well worth owning and listening to repeatedly. Yet (and perhaps it is too neat and tidy to say so), one is left with the feeling that the recording's greatest asset may also be the cause of its weakness: its incredible variety. A recording of this type begs for comparisons between the performances on many different instruments of music from so many different styles. Understandably, some are more successful than others, and so one is just a bit disappointed at the somewhat uneven performances and interpretations. So-called recital recordings of this type are popular with performers and specialist listeners, and this one is very special indeed. Jonathan Impett is to be commended for presenting this extraordinary opportunity to hear in close proximity many of the most important instruments of the trumpet family, on repertoire both well- and little-known.

Douglas F. Hedwig



Sonate Concertante in Stil Moderno. Virtuoso Instrumental Music by Castello and Scarani. Concerto Palatino (cornetto: Bruce Dickey, Doron Sherwin; trombone: Charles Toet, Wim Becu; violin: Enrico Gatti, Luigi Mangiocavallo; organ: Klaus Eichhorn; harpsichord: Jacques Ogg; theorbo: Stephen Stubbs). Accent ACC 9058 D.

My review of Concerto Palatino's 1989 recording that appeared in the HBS Newsletter Summer, 1990, aptly described this ensemble's technical prowess, but also described how their unchanging style seemed to suit some but not all of the music on that recording. Their current release, *Sonate Concertante in Stil Moderno*, is a different story. The repertoire on this recording is more specific, being restricted to the works of two early 17th-century composers, Dario Castello and Giuseppe Scarani. These composers were active at the peak of Venetian wind virtuosity. It is likely that Castello was a violinist and bassoonist at San Marco, whereas Scarani was employed there as a singer. Though each composer has a distinctive style, the types of sonatas contained in the two prints call for similarly restricted forces treated in the same manner, namely *stil moderno*. What is *not* restricted is the musical expression and virtuosity of the cornetti and violins. Their performances do justice to the ideals of the *seconda prattica* and the *affetti* of the new singing style toward which these two composers and their contemporaries strove, as evidenced by Dickey's performance of Castello's Sonata 8 and Sherwin and Dickey as a duo in Scarani's Sonata 16 and Castello's Sonata 17. One thing that puzzles me on this recording is the differing articulation between the cornetti and trombones. The cornetti seem to be using the reversed (*lere*), intermediate (*dere*) and direct (*tere*) historical tonguing, where the trombones have opted for an invariably direct tonguing (of the *tetete* variety), the result being a conflict of styles. This is particularly distracting in the solo sections of pieces like Castello's Sonata 12, in which the trombone's detached articulation and stiffer *affetti* fall

short of the lyrical style set by the cornetti and violins. In pieces with intervallic treatment and/or tutti ensemble (Castell's Sonatas 4 and 14 respectively) this is less of a distraction and the clarity and competence of the trombones is demonstrated to be of high caliber. Rather than go into a more lengthy appraisal of this disc, I will say it is simply the best cornett playing on record to date. It's Hot Stuff; buy it!

Michael Collver

A Venetian Coronation 1595. Grand Ceremonial Music for the Coronation of Doge Marino Grimani. Music of Andrea and Giovanni Gabrieli. The Gabrieli Consort and Players, directed by Paul McCreesh. Virgin VC 91110-2.

This recording is truly a sumptuous offering, with the varied sequence of brass, choral and chant textures highlighting the vocal and instrumental concerti within. Recordings that feature a liturgical reconstruction, with all the trappings -- "smells and bells" not to mention "the kitchen sink" -- can often become bogged down with conflicting goals of performance. The Gabrieli Consort finds harmony between this musicological reconstruction and the goals of modern performance, the result being a more effective showcase for the sonatas and canzonas of the Gabrielis than to lump them together in an instrumental recording. The actual music heard at this particular coronation is largely conjectural, so the reconstruction is inspired by the possibilities of a more dramatic perspective. In contrast to the Concerto Palatino recording, the emphasis here is on larger ensembles and, while there are some imperfections of tone and intonation within the individual parts, over all this massive project is impressively well executed.

Michael Collver

MUSIC

1. *Aufzugsmusiken* by L. Mozart (1719-1787), Anon. (Martin Mösl?, 1787-1843), J. Dessary (18th c.) HM 107 Ed. Albert Hiller. 3-5 natural trumpets and timpani. 25.00 DM.
2. *Drei Aufzüge* by Theodor von Schacht (1748-1823) HM 115. Ed. Kurt Janetzky. 2 natural horns, 4 natural trumpets, trombone and timpani. 25.00 DM.
3. *Marsch Von Den Gens D'Armes* by Karl Jakob Wagner. (1772-1822) HM 116 Ed. Wolfgang Haas. 6 natural trumpets and timpani. 19.50 DM.
4. *12 Fanfares* for 4 natural trumpets and timpani by Michael Joseph Gebauer (1763-1812). HM 108 Ed. Marc Meissner. 25.00 DM.
5. *Processional Fanfares from "Representation of a Musical Sea Battle"* by Ferdinand Donninger (1716-1781). MH 109. Ed. Edward Tarr. 4 natural trumpets and timpani. 25.00 DM.

6. *Sonata IV* by Carl Rosier (1640-1725) for trumpet, strings, BC, HM 203A 25.00 DM and HM 203B for trumpet and organ, 19.50 DM. Ed. W.G. Haas.

7. *Concerto XII op. 3* by John Humphries (1707-1745) HM 204A Trumpet, Strings, BC. 25.00 DM and HM 204B for trumpet and organ 19.50 DM. Ed. W.G. Haas.

These editions are published by W.G. Haas Musikverlag, Postfach 9007, 48 D-5000 Köln, Germany. Tel. 02203-55355.

W.G. Haas Musikverlag publishes a wide range of early brass music, notably music for natural trumpet from the 18th century. According to the listings in Robert King's **Brass Player's Guide**, these are the only modern editions available. The five editions of natural trumpet and timpani ensemble music run the gamut from rather perfunctory to extremely inventive compositions. The *Suite of 12 Fanfares* by Gebauer was the most interesting. These pieces, published in Paris in 1794, were intended for performance by trumpeters on horseback. The title page of the manuscript says, "A l'usage des Trompes Cheval." In spite of a conservative range, G to a¹, these pieces have a wonderful melodic and rhythmic inventiveness. The short works titled *Marche*, *Walze*, *Rèveil*, *Fanfare*, and *La Victoire* are written in 3/8, 2/4, 6/8, and 4/4. This metric variation coupled with an independence of the five lines results in a most satisfying set of compositions. The edition containing works by L. Mozart, Dessary and Mösl also has a wide range of quality. Mozart's fanfare from the *Musical Sleigh Ride* bears little resemblance to his dazzling *Trumpet Concerto* but is an interesting, rather fun piece in 3/4 that can easily evoke images of a sleigh ride in the Austrian Alps. Scored for *clarino* I & II, *tromba* I & II and timpani, this piece was written in 1755. With the standard range from G to a¹, this piece is not very demanding but the *clarino* I part does require a lip trill on g¹.

The two fanfares by Johann Dessary date from approximately 1800 and are scored for; *Clarino* I & II in C, *Principale* in C, *Tromba* in G alto, *Tromba* in D, and *Timpani* in C & G. This scoring for trumpets in different keys is a later development in natural trumpet ensemble writing that results in a fuller harmonic richness. It also presents some practical performance difficulties. Playing in an ensemble with natural trumpets in different keys is not an easy task. Playing even the most elementary lines in such a setting makes great demands on the performer's ear. The challenge is worth the effort, particularly with these two interesting works. The *Six Munich Fanfares* thought to come from the pen of Martin Mösl are less impressive pieces but certainly worth playing.

The *Three Fanfares* by Theodor von Schacht, written in 1790, are scored for larger forces than any of the other ensemble pieces. Two natural horns and trombone join the standard trumpet and timpani ensemble. The third trumpet part is interestingly labeled *Touchetto*. This is a term not commonly seen but is mentioned by Altenburg. These pieces

have a polychoral quality with a lively melodic interplay between the horn and trumpet parts. The two horn parts are on the top two staves of the score but seem indistinguishable from *clarino* parts. The top part is demanding, abounding in high b naturals and high c's. Natural horns and trombone add different color to the ensemble but the two horn lines can easily be played on natural trumpet; the trombone part cannot.

The *Marsch Von Den Gens D'Armes*, by Karl Jakob Wagner, scored for six natural trumpets and timpani, is a longer work than most of this type. If not the most inspired of compositions, it has some interesting moments. The first trumpet part is difficult, reaching up to high d as well as many high c's and b's. Those players who shy away from the top parts and usually play *principale* will enjoy this piece, too. The sixth trumpet part is quite interesting, having a low but prominent function in the piece with many 16th note and 16th triplet figures.

The Ferdinand Donninger edition is extremely interesting and of some historical importance, as editor Edward Tarr explains in the informative notes. In Johann Ernst Altenburg's important treatise, *Essay at an Introduction to the Heroic and Musical Trumpeter's and Kettledrummer's Art* (Halle, 1795), he mentions the custom of trumpeters playing a piece in the morning called *Morgensegen* (morning blessing), instead of the usual processional fanfare. Only a fragment of the piece exists in the treatise. In 1982, Albert Hiller discovered a complete setting of the *Morning Blessing* by Donninger. The *Morgensegen* as well as the processional fanfares published in this edition form part of a larger work, a divertimento *Representation of a Musical Sea Battle*. Another setting of *Morgensegen* was recently discovered by Robert Münster and Robert Machold. This setting is incomplete, with only the 2nd trumpet part surviving. Edward Tarr has reconstructed this piece around the surviving 2nd trumpet part and it is included in this edition.

The two solo works offer the performer a challenge, but are not of the most virtuosic in nature. Both works come in editions for the original instrumentation of trumpet, strings and continuo as well as editions for trumpet and organ. The Rosier piece is the fourth in a collection of 14 sonatas published in 1700. The writing is imitative and the florid trumpet style is similar to that of Rosier's contemporary Alessandro Scarlatti. The John Humphries *Concerto* is a slightly later piece. It comes from his op. 3, a collection of 12 concertos published in London in 1741. This work, a five-movement concerto, is longer than the Rosier piece and is also more melodically inventive. Perhaps influenced by the 17th-century trumpet music of Bologna, the Humphries is a work that alternates between slow and fast movements, and makes use of lively, imitative and Italianate writing. Wolfgang Haas, the editor of both of the solo trumpet works, offers the performer ornamentation suggestions. These orna-

ments are very tasteful and are printed in such a way that they don't obscure the original part.

Jeffrey Nussbaum

BOOKS

Lowrey's International Trumpet Discography vol. 1 and vol. 2, by Alvin Lowrey. Published by Camden House, Inc. Drawer 2025, Columbia, S.C. 29202. ISBN 0-938100-79-3. 1,706 pages \$150. (ITG members \$75.)

This impressive work, in the making for six years and a sponsored project of the International Trumpet Guild, is an invaluable research tool for scholars working in the brass field. This book is extremely comprehensive. One might not think that a discography would make very interesting reading but this is not the case. It has rather a "potato chip" effect on trumpet fans -- you just keep going! Your eye keeps catching interesting bits of information. Did you know that Roger Voisin made a recording using tenor cornetto as well as a busine? That Edward Tarr recorded on a trumpet mouthpiece, Friedemann Immer recorded a Bach cantata on the natural horn, and Barry Tuckwell recorded the Second Brandenburg on the horn? This two-volume discography focuses on the LP period from the 1950s to 1988. It lists more than 1,800 albums that feature the trumpet in classical music. The repertoire, personnel, label and number of each recording is given. An indication is made if the recording is still in print and if it is on CD, LP or tape. More than 400 trumpeters are listed alphabetically and more than 750 individual trumpeters are cross-indexed. There is a repertoire index with more than 2,700 compositions by more than 1,200 composers. There is also an extensive index of performers listed by instrument.

The scope of this work does not include most orchestral music, brass quintets, quartets, early recordings dating from the 1940s to the turn of the century, or jazz. The exact nature of this book is a bit blurred. Comparing the works in this discography with the recordings in my own collection, I found a number of omissions. There were no New York Brass Quintet, American Brass Quintet or Empire Brass Quintet recordings but a few Canadian Brass recordings were listed. A few recordings of brass ensembles performing Gabrieli canzonas were included but quite a few were missing, such as the recording made in the 1950s by the New York Brass Ensemble. Recordings of Poulenc's *Trio for Brass* were listed but the The Brass Arts Quintet recording made in the 1970s was not.

Historic brass record listings are rather limited. There were no listings for Calliope, New York Cornet & Sackbut Ensemble, or the Chestnut Brass. Bruce Dickey was only listed on two recordings and even the New York Pro Musica record listings were incomplete. This book does list and index

cornetto, natural trumpet and sackbut players. Perhaps the publication of a future discography might focus on the areas where this work is weak; the listing of brass ensembles, older recordings from the turn of the century through the 1940s, and historic brass recordings. In spite of some weaknesses, the publication of this discography is an important and major undertaking. Most classical recordings are listed and the effective indexing makes it easy to dig out information. Speaking of trumpet facts, who is the most recorded trumpeter with 240 record entries and what is the most recorded composition (96 recordings)? (erdnA eciruaM and otrencO tepmurT ndyaH ehT.) Did you really doubt it!!!

Jeffrey Nussbaum

News of the Field, (Continued from Page 19)

MFA to Exhibit Early New England Brass Instruments

The Collection of Musical Instruments at the Boston Museum of Fine Arts presents "Yankee Brass Band Instruments", an installation featuring important examples of brass instruments made in the New England Area during the nineteenth century. Several recent acquisitions are shown, including two E-flat keyed bugles made by E.G. Wright. One is a fine copper example with nickel silver trim, the other an engraved silver presentation instrument. Complementing these is another Wright bugle of solid gold, loaned by the Henry Ford Museum, that was presented to D.C. Hall in 1855 by the Lowell Brass Band.

Other instruments on view include cornets by Isaac Fiske, the Boston Musical Instrument Manufactory, and an over-the-shoulder model that was part of a twenty-piece set of brass instruments made by Graves and Company especially for Colonel Colt's Armory Band of Hartford, Connecticut. A rare early American tuba by Thomas D. Paine of Woonsocket, Rhode Island has been loaned for the exhibit from the collection of Ruth and G. Norman Eddy of Cambridge, Massachusetts. The display is located just outside of the Museum's permanent gallery of musical instruments and will be on view from June 10 through January 5, 1992. Contact: Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115, (617) 267-9300.

The York Waits

This ensemble takes its name from the ancient city band of York, a town band that traces its roots from the early 14th century until 1836. The six members: Anthony Barton, Tim Bayley, James Merryweather, Ian Richardson, Roger Richardson, and William Marshall play a wide number of Medieval, Renaissance and Baroque instruments including: cornetto, slide trumpet, sackbut, shawm, recorders, bagpipe,

natural trumpet, crumhorns and percussion. The group has recorded for the Saydisc label: *Music from the Time of Richard III* (CD SDL 364) and *1588 Music from the Time of the Spanish Armada* (CSDL 373). Their latest recording, *Punk's Delight*, contains 17th century English country dances and ballad tunes from Playford's *The Dancing Master*. York Wait member James Merryweather has written a book on the history of their name-sake. The book is *York Music: The Story of a City's Music from 1304-1896* (ISBN 1 85072 0347). The York Waits plan a concert tour to the USA in 1992 and invite any interested parties to contact them: The York Waits, c/o James Merryweather, Alcuin College, The University, York YO1 5DD, England, Tel.: 0904-432878.

Early Brass in Sweden

Natural trumpeter Anders Hemström reports that he is performing in *Idomeneo* and Mozart's *Requiem* in a period instrument orchestra at the beautiful Drottningholm Palace (1766) in Sweden. He also has a busy schedule playing natural trumpet in chamber ensembles and solo recitals.

Old Bethpage Brass Band

This 19th century period brass band has planned a full summer and fall concert season (weekends) at the Old Bethpage Restoration Village in Long Island, NY. The Brass Band performs a variety of quicksteps, marches, polkas, waltzes, schottisches and concert pieces from the mid-1800's in period dress and on 19th century-period instruments. Contact: Kirby Jolly, 29 21st Street, Jericho, NY 11753 (516) 822-2373.

Calliope

Calliope, A Renaissance Band, has recently had their new CD, *Diversions*, released on the Summit Record label (DCD112). Calliope consists of Lucy Bardo (viols and vielle), Lawrence Benz (sackbut), Allan Dean (cornetto and recorders), and Ben Harms (percussion). On this recording they were joined by guest lutenist Frederic Hand. *Diversions* is a collection of their favorite selections, including works from the Medieval, Renaissance and early Baroque periods. The playing is on Calliope's usual very high virtuosic level.

Restoration Trumpet Restored

A lecture/concert will be presented with Don L. Smithers playing on the newly restored London William Bull trumpet (circa 1690). This rare instrument belongs to the Ashmolean and University Museum at Oxford Silver Collection. The concert will include members of the City of Oxford Orchestra performing on original wind and string instruments. At the request of Smithers, the manager of that organization raised the funds to restore the trumpet. The restoration was done by Peter Barton with the supervision of David Edwards. The program will include music by Henry and Daniel Purcell, Jeremiah Clarke, Cazzati, Handel and Mozart. The concert will take place at Christopher Wren's Sheldonian Theatre, Oxford University, on January 23, 1992.

Early Percussion

Ben Harms is soliciting percussionists for the formation of an early percussion society. A journal for the publication of research on historic percussion instruments, music and performance practice would be created. Contact: Ben Harms, 817 West End Ave., New York, NY 10025. Tel: (212) 865-5351 (July and August at: P.O. Box 16, Southfield, MA 01259)

A Great Find

HBS member Mark Jones reports that he recently discovered a rare Bass Horn in an attic in Buffalo, NY. This six hole, all brass instrument has a decorative brass garland, is 36" tall and has a 9-1/2" bell. It dates from circa 1800 and was found with the original mouthpiece. Robb Stewart plans to do the restoration. Contact: Mark Jones, 2686 Green Street, Eden, NY 14057.

New York Natural Trumpet Ensemble

On Oct. 24, 1990, 13 musicians assembled at the Manhattan School of Music to perform natural trumpet music as well as to engage in an evening-long discussion on many technical aspects of playing natural trumpet. The informative discussion, led by Don L. Smithers, focused on many of the elusive aspects of playing the natural trumpet in a historically informed manner. Mouthpieces were swapped, embouchures analyzed and playing styles examined in an effort to shed some light on the subject. Some of the music played was by C.P.E. Bach, Leopold Mozart, Theodor Schacht and Joseph Gebauer. Among those present at that productive event were Jim Hamlin, Tom Freas, David Olson, Linda Klein, Karen Snowberg and Frank Hostica. Contact: Jeff Nussbaum, 148 W. 23rd St. #2A, New York, N.Y. 10011 (212) 627-3820.

Herald Trumpets

HBS members Nelson Starr and Don Montalto report that they have been active in the upstate New York area. They perform on natural trumpets in Colonial costume adding a bit of unusual color for many local weddings as well as a recent TV broadcast.

London Wind Consort Workshop

The sixth London Wind Consort summer school is planned for July 21-Aug. 2, 1991, in the beautiful country setting of Cantax House, Lacock, Wiltshire, England. Andrew van der Beek, Ian Harrison, Nicholas Perry, and Keith McGowan will be instructing participants in music of the Renaissance and Baroque periods. There will be a focus on 17th-century Venetian music. Contact: Andrew van der Beek, Cantax House, Lacock, Chippenham, Wiltshire SN15 2JZ, England. Tel. 24-973 468.

San Francisco Early Music Society Summer Workshops

The SFEMS is planning five summer workshops offering a variety of ensemble classes and private instruction. Among the early brass faculty will be: Stephen Escher, cornetto;

Robert Dawson, cornetto; David Hogan Smith, slide trumpet; Lyn Elder, instrument building. The five workshops are: Baroque Workshop, June 23-July 6; the Franco-Flemish Renaissance, July 7-13; Medieval Workshop, July 28-Aug. 3; Instrument Building July 21-Aug. 3, and the Recorder Workshop, July 21-27. Contact: SFEMS Summer Workshops, P.O. Box 15024, San Francisco, Calif. 94115.

Canto Antiquo Workshop

Canto Antiquo will present its 22nd annual early music workshop Aug. 4-10. This year the theme is German Renaissance Music from the Courts, Chapels and Townships. LaNoue Davenport is the Collegium Director and Ronald Glass will coach sackbuts and other brass instruments. Prior to that workshop Keith Loraine will conduct a workshop in Renaissance Instrument Building July 28-Aug. 3. Instrument kits from the Early Music Shop of England, including natural trumpets, will be used. Contact: Canto Antiquo, 16123 Orsa Dr., La Mirada, Calif. 90638 (213) 399-0238.

Amherst Early Music Workshop

This workshop in Amherst, Mass. (Aug. 4-18) is the largest in the country. In addition to instruction and ensemble classes on a wide range of Baroque, Renaissance and Medieval instruments, there are special week-long seminar-type programs that focus on one particular type of music. Ben Peck, Stewart Carter, Michael Colver and Douglas Kirk will be on the faculty. Contact: Amherst Early Music Institute, 65 W. 95th St., New York, N.Y. 10025.

Vancouver Early Music Festival

The Early Music and Dance Workshop will take place Aug. 5-9 and will focus mainly on Renaissance and Baroque music of France. Herbert Myers will instruct classes in brass instruments and loud band. Prior to the workshop the Toronto-based ensemble Musick Fyne will present a concert Aug. 4 entitled, "The London of Samuel Pepys." Contact: Vancouver Early Music Program and Festival, 1254 West 7th Ave., Vancouver, B.C., Canada V6H 1B6. (604) 732-1610.

IV. Festival Internazionale Di Ottoni

This Brass Festival featured many concerts and lectures in Vicenza, Verona, and Mantova during the months of April, May and June, 1991. Edward H. Tarr presented a conference dealing with historic brass subjects. There was an exposition of early brass instruments including the famous Schnitzer trumpet of Bordinelli. "The Trumpet in Europe 1500-1900" was held in three different cities: Verona (April 13-28), Mantova (May 4-19) and Vicenza (May 26-June 9). Contact: Giordano Fermi, Via Saint'Eurosia 8, 37060 Trevenzuolo, Verona, Italia. Tel. (045) 7350213- (0376) 371511.

Aston Magna Academy

The 10th Aston Magna Academy on "Music, the Other Arts and Society" will take place from June 16 to July 6, 1991, at Rutgers University's New Brunswick, N.J., campus. In an effort to recreate a Renaissance academy, Aston Magna brings together students, scholars and performers to explore a particular issue. The theme this year will be: Foundations of the Italian Baroque: Florence and Rome ca. 1560-1620. Among the many faculty members will be early brass players Ben Peck and Ron Borrer. Contact: Constance Baldwin, Academy Administrator, 105 Hudson St., 5th fl., New York, N.Y. 10013 (212) 941-7534.

1st Brigade Band Recordings

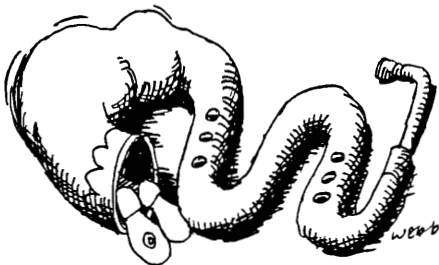
Dan Woolpert, bandmaster of the 1st Brigade Band, reports that this 19th century period instrument band will have a very active concert schedule this summer. They will be playing a couple of dozen concerts including a featured program at the Great American Band Festival. This past Winter they recorded Volume 12 of their series, *1st Brigade Band Concert Favorites*. They also have recorded 13 selections for Time-Life Music in a 3 CD series titled, *Music of the Civil War*. That series will be released this summer. Contact: Dan Woolpert, 1st Brigade Band, P.O. Box 1864, Milwaukee, WI 53201, Tel. (414) 774-5110.

Call for Papers

Submissions are being sought to be presented at the *Great American Brass Band Festival* in Danville, Ky., in June, 1992. The range of topics addressed will focus on American band music from the late 18th century to the early 20th century. In addition to the presentation of papers, a round-table panel discussion of issues relating to band music (period instrument performance practice, new research, and literature), will take place. Scholars and performers in the brass field will be in attendance. Papers should be 30-40 minutes in length. Submission deadline is January, 1992. Contact: Prof. George Foreman, Music Dept., Centre College, Danville, Ky. 40422.

Trombmania

John Webb's funny and good-natured cartoons seen in this newsletter have recently been published by Editions Bim. This hilarious book, *Trombmania*, contains 87 pages of cartoons that poke fun at the brass player and his or her nearly impossible task of mastering both modern and early brass instruments. This new book is a must for anyone in the sometimes crazy world of early brass. Contact: Editions Bim, 2 rue de l'Industrie, CH-1630 Bulle, Switzerland.



Seventh Annual Early Brass Festival

The Historic Brass Society and The Amherst Early Music Festival will present the Seventh Annual Early Brass Festival on August 2-4, 1991 at Amherst College, Amherst, Mass. The Festival will include panels, papers, informal playing, and a concert. Presentations will include:

Barrel Bells and Backward Bells: Notes on the Early History of Loud Wind Instruments - Ross Duffin

The Transition from the Natural Trumpet to the Slide Trumpet in the 18th Century - John Thiessen

The Origin and Development of Brass Bands in Victorian England - Trevor Herbert

Meifred's Methode pour le cor chromatique ou à pistons (1840) - Jeff Snedeker

Keeping your Chops Together, Part II - Gary Nagels

Repertoire and Sound of the Natural Horn from Hampel to Ravel - Douglas Valleau

Registration will begin Friday at 5:00 P.M. The first presentation will be Friday at 7:00, followed by informal playing sessions. The Festival continues with presentations and playing sessions all day Saturday, and a pizza-and-beer party on Saturday night. Sunday's sessions will be coordinated with the Great New England Out-door Double Reed Rally. Reeds and brasses will combine for a mammoth outdoor performance on the town green (weather permitting) in the late afternoon, followed by a brass concert in Buckley Recital Hall.

Staff: Stewart Carter and Gary Nagels, co-directors; Jeff Snedeker, registrar; Ben Peck, advisor.

The Festival fee is \$35 (\$25 for members of the Historic Brass Society). A \$5 discount is available for full-time students. Rooms are \$26 per person per night (\$42 per night for a double room). Inexpensive dining is available nearby.

People interested in instruction and regular classes in cornetto, sackbut, and serpent are encouraged to attend the Amherst Early Music Festival Institute, Aug. 4-11 and 11-18. **The Historic Brass Society is pleased to offer a one-half tuition scholarship for a brass player to the Amherst Workshop.** For information about the workshop or this scholarship, please write to Amherst Early Music, Inc., 65 West 95th St., 1A, New York, NY 10025, Tel. (212) 222-3351.

For more information regarding the Early Brass Festival, contact Gary Nagels, 897 Pierre Mufay, Ste. Foy, Quebec, Canada G1V, 2M9, Tel. (418) 687-4299 or Jeff Snedeker, 1416 Columbia St., Ellensburg, WA 98926, Tel. (509) 962-2977.

Correspondence

I make fairly accurate copies of 17th- and 18th-century Nurnberg trumpets, i.e., they have all the defects in craftsmanship of the originals. I began this years ago as an academic exercise in the re-creation of a historical technology (I have a book in the works on the subject), but I discovered along the way that the instruments I produced were highly desired by players of the Baroque trumpet. However, there is still in some people's minds a sharp contrast between hand-made replicas, which they feel are destined to become museum pieces, and the more common "improved" models which most players still use. This perceived polarity raises so many questions that I feel I would like to put a few thoughts on it to the Historic Brass Society membership and perhaps initiate a dialogue.

I don't think it's true to say that a faithful copy of an early brass instrument is, itself, a museum piece, or destined to become one. I have only made 18 instruments, which I suppose is not bad for a true amateur -- one who does what he does for the love of the thing (all right, money changes hands too) -- and of those 18, not one has gone to a museum. In fact, I'm not sure what a museum would *do* with one of my instruments. If it wants to stage a performance on its originals, there are sufficient conservation protocols laid down that this can be done with perfect safety. And the copies are not close enough to be classed as true replicas. Certainly, if I was a curator I would save my acquisitions budget for the real museum pieces. But surely, if making an honest copy of an early musical instrument condemns it to a museum display case, should not the original music for the instrument also be left in archive shelves where it so obviously belongs? No, all my instruments have gone to players. Maybe they all bought them to have and to hold for their aesthetic value, but I doubt it. If they are paying more than \$1,000 a shot they have probably made a commitment to more than just a display case.

I mentioned "improvements" above. This is an odd word to use in this context. There is one thing definite in the study of the arts and crafts: the original cannot be improved upon. You can write a new fugue that might be judged more accomplished than the one you based it on, you can do a finer carving than the work of your master, you can even make a better trumpet than your predecessor, but you *cannot* improve upon the original. So let's be very clear on what we understand an improvement to be. One comment upon improvements of any sort is that, if it is necessary to improve the instruments in order to play the old music, the inverse must also be true; the old music can always be "improved" so as to be playable on original instruments -- as if this hasn't been done already! The only counter-argument to this might be that the music manuscripts have, in some way, more validity as historical documents than do the existing instruments. Find a historian who would want to support that one!

The "improvements" that people refer to are, of course, the antinodal vents. But who believes that enough players have experience with either original trumpets or faithful hand-made copies of them to judge how well they do or do not work? Whether, in fact, improvements are actually needed? Did we go off the track years ago by trying to improve the intonation of bad copies by drilling vents? Personally, I much prefer to hear a true natural trumpet, even if played marginally out of tune, and know that the bloke who's playing it is giving it his best shot. But what do I know? I'm just some geezer with a hammer and a set of files

There are many recordings in which the real natural trumpet can be heard as it should be heard, but most are performed on original instruments, not copies. That should tell us something. The sound is glorious, of course. Let's have more "experiments" like these before we consign natural instruments to museums. Is it really a prevalent view that close copies of original trumpets will always be unplayable curiosities? Have we confessed defeat, are we too much in awe of the recording industry, or have I simply encountered a few unusually intractable philistines? You people out there are the players; you're the market. Tell us makers of authentic trumpets *now* so we can start deciding where to drill the holes

Bob Barclay

Because of the important and historic events taking place in Eastern Europe, the HBS invited a number of scholars in the early brass field to comment on this situation as it affects music research. Edward H. Tarr sent us his thoughts.

It is very exciting that Eastern European countries are now taking their traditional position within the culture of the West, after more than 40 years of repression. The barriers which are now breaking down are therefore not just political ones, but also cultural ones. To be sure, it was possible to do research in Eastern countries in previous years, but recent political developments have made scholarly contacts easier, without a doubt. My own research in Prague has been greatly facilitated by the authorities there (as I will describe in the footnotes to my forthcoming article on the Romantic Trumpet).

Edward H. Tarr