

# HISTORIC BRASS SOCIETY NEWSLETTER

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

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Stewart Carter, *Executive Editor*; Jeffrey Nussbaum, *Managing Editor*; Karen Snowberg and Barry Bauguess, *Production*; Martha Bixler, Sandra Coffin, Michael Collver, Douglas Kirk, Richard Seraphinoff, Jeffrey Snedeker and Chris Whitehead, *Associate Editors*.

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## PRESIDENT'S MESSAGE

The 1991 HBS membership was over 500 individuals and libraries. This was 100 more than 1990 which was 100 more than our first year in 1989. This has been great progress and judging from the positive responses I've received, the HBS should continue to grow. The HBS Journal has also expanded and we've continued to publish articles of the highest level. It presents a wide range of articles dealing with all aspects of early brass; the translation series of important treatises, methods, and articles, ornamentation pieces, scientific articles related to early brass, and historical articles that deal with all early brass instruments and music from Antiquity through the 19th century. The HBS Newsletter serves the more practical interests of our community with interviews, less formal articles on early brass subjects, articles on instruments makers and making, collections, reviews and an extensive News of the Field section, giving the readership a good view of the state of the early brass field.

The HBS has made new ties and strengthened old ones with many other music organizations. We have begun planning and started fund raising efforts to present a large International Historic Brass Symposium, tentatively scheduled to be held in New York City in the Spring of 1994. We hope to present a four-day event that will involve lectures, workshops, concerts, and master-classes. It is hoped that all the major performers, scholars, makers, and collectors will be invited. Plans for the Early Brass Festival #8 at Amherst (August 7-9 1992) are going very well. Many of the leading musicians in the field will be there. The EBF form in this newsletter will give you complete details. The \$15 (\$20 Europe) HBS dues have stayed the same since our first year in 1989. Considering that the 1991 HBSNL was 50 pages and the HBSJ v.3 was 300 pages, this is an extremely moderate fee for a professional organization. We hope to keep the fee the same. However, if you support the idea of the HBS, please send in an extra donation. The HBS is a tax-exempt, not-for-profit corporation and all donations (anything over the membership dues) are fully tax-deductible.

(Continued on page 2)

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## Editor's Message

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"The cornetto has arrived!" So proclaims Douglas Kirk in a CD review in this *Newsletter*, and the recordings he reviews appear to confirm his enthusiastic pronouncement. Recent CD releases featuring other early brasses reveal a similar trend: the quality of recordings has improved dramatically over the last few years.

Paraphrasing Kirk, we might also proclaim, "The Historic Brass Society has arrived!" Our *Journal* and *Newsletter* have quickly earned enviable reputations within the early brass community, and circulation is growing steadily. But my own sense of pride in our accomplishments was seriously bruised during a recent conversation with a prominent musicologist--a nineteenth-century scholar. He asked if I had heard a new CD of 19th-century music for trombone, and I replied that I indeed had, and that furthermore a review of the recording would appear in the next issue of the *Historic Brass Society Newsletter*. (See William Richardson's review of Benny Sluchin, *The French Bel Canto Trombone*, in this issue.) I was dismayed when my friend professed ignorance, not only of our *Newsletter* and *Journal*, but also of the HBS itself! Just a few weeks later, I had a similar encounter with the director of an important American music archive. He was aware of neither our organization nor our publications, even though an article in *HBSJ* 3 contains several citations of source material from his own archive.

Perhaps I should not have been astonished to discover that these two otherwise well-informed musicians were unaware of our existence. After all, they are not brass players. Yet our publications contain much that is of more than parochial interest. We need to make these publications better known, and I encourage everyone to assist us in this objective: first, by encouraging colleagues to join; and second, by urging your library to subscribe. Library budgets are in a terrible bind these days, but our subscription rate is very modest, particularly when compared to publications in other academic areas. A larger pool of members, both individual and institutional, will broaden our financial base and enable us to maintain and even improve the quality of our publications, while still keeping our membership fees modest.

Stewart Carter  
Executive Editor

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## President's Message - Continued

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Please do continue to support the HBS. Send word to your students and colleagues and encourage them to join. Also, ask your library to subscribe. We encourage you to send in news of your early brass activities for the News of the

Field section and send in letters to the editor expressing your views. The HBS is your Society. Become active. Best wishes for a good year, and I hope to see many of you at the Amherst Early Brass Festival.

Jeffrey Nussbaum  
President, Historic Brass Society

## Notice of Annual Meeting

The annual meeting of the Historic Brass Society will be conducted at 4:00 p.m., Saturday, August 8, 1992, at Amherst College, Amherst, Massachusetts. Plans for the direction of the Historic Brass Society will be discussed.

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## HBS FINANCIAL REPORT, COVERING ACTIVITIES OF THE FISCAL YEAR 1991

Jan. 1, 1991 -- Dec. 31, 1991

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<b>Opening balance</b>	<b>\$3,258.10</b>
(cash on hand, 1/1/91)	
<b>Revenues</b>	
<u>Earned</u>	
Membership dues	8,080.54
Advertising (Journal)	525.00
Library subscriptions	1,750.00
Back issues sales (Journal & Newsletter)	2278.00
Mailing list sales	23.80
<u>Unearned</u>	
Contributions	1,125.00
<b>Total revenues</b>	<b>\$13,782.34</b>
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<b>Expenses</b>	
Printing & production costs	
(Journal & Newsletter)	\$8,353.28
Mailing costs	4,352.73
Photocopying	1,484.44
Supplies	574.01
Telephone charges	396.70
HBS Scholarship to	
Amherst Early Music Workshop	100.00
Computer & fax charges	80.17
Legal & copyright fees	240.00
Early Music America membership	60.00
<b>Total expenses</b>	<b>\$15,641.33</b>
<b>Closing balance</b>	<b>\$1,399.11</b>
(funds on hand, 12/31/91)	

---Stewart Carter, Treasurer, Historic Brass Society, Inc.

To The Editor,

The reviews in the *HBS Newsletter* #3 are all of high quality. Of course I was happy to be praised by reviewer Barry Bauguess for my *Silver Trumpets of Lisbon* CD. However, I think he is naive, or uninformed, or just wrote faster than he was thinking, when he wrote: "These [original 18th-century] trumpets also allow (or force) the performers to alter their articulations." Alter, my foot (or tongue)! For years now, I have been coming on strong in print and on recordings for unequal articulations, which are the only ones proper for music from the 16th to early 18th centuries, and everybody who has ever studied natural trumpet or cornett at the Schola has been doing this for 15 years. Playing copies or originals has no effect on the articulations whatsoever, we have been playing this way for years; there is nothing to be "altered". I suspect Bauguess may have meant to say that players of the modern piccolo trumpet should change their articulations, but they should anyway. The musical style is as it is without regard to the instrument used. Then, Robert Braham uses a lot of space to praise (I think) Cassone and Frigè's recording of Fantini and Viviani sonatas for trumpet and organ. I agree with him that Gabriele is a brilliant performer; I also know his performances on modern trumpet. But he writes that Cassone "generally articulates the *gruppo* [sic, it should be *gropo*] with pointed tongue" and the *trillo* "with the chest and articulated with the throat," just as Fantini said to do. Does he really? My pupils were actually quite shocked to hear Fantini's *trilli* performed as modern trills throughout. Have another listen, Bob. (I am personally sensitive to this because I was not aware of the correct rendition of the *trillo* until my own 3rd volume of recordings with George Kent, done around 1976. Nobody's perfect. The problem is, almost nobody performs these *trilli* correctly, even today.)

--- Edward H. Tarr

To The Editor,

In response to Bob Barclay's letter (1991 HBS Newsletter #3) about "updating" historical brass instruments, I would like to add some comments. The Faculty of Music at the University of Toronto is in possession of a gorgeous alto sackbut made by Mr. Barclay some years ago, accompanied by a book he co-authored with Professor Timothy McGee (Toronto) on how to construct your own sackbut.

Presuming Mr. Barclay got his measurements and based his plans on historical instruments, I feel the need to plead for instrument makers to first of all make instruments that play well before looking historically accurate. The instrument that Mr. Barclay made is based on loose slide stays, no stockings, seamed tubing, and too tight

tolerances which make this instrument totally unplayable. The sackbut was sent to two different repairmen in Toronto, both of whom sent the instrument back saying it was impossible to fix.

Therefore I feel it is essential to have instruments on hand which suit the needs of a "modern" instrument performer, in order to make it easily adaptable for someone such as a university student or professional player. As well as this point, let me raise the point about alto sackbuts in F. I would suggest that we encourage instrument makers to make alto sackbuts in the key of Eb. If a university student is going to the trouble of learning to play an alto instrument, it would seem more beneficial to have an alto sackbut and modern alto trombone in the same key. This would facilitate easier access to both types of instruments, and open a wider range of repertoire for the player. Anyone else agree?

---Frank Harmantas

#### Mr. Barclay responds

That little alto trombone which Frank Harmantas says I made "some years ago" is, in fact, the first instrument I ever made, way back in 1973! I knew nothing about early instruments, metal, or techniques in those days. The instrument followed no historical model - the shape was totally out of my head (sketched on lined paper) the bell-rim was wired, and the decorations were etched with nitric acid! Mind you, 18 years ago it worked the way a 16th century instrument ought to work; I couldn't answer for it now but I expect it needs my attention. It certainly needs updating in view of all the things I have learned. I will always be grateful to Tim McGee of the Faculty of Music for those experiments we made, and especially for fostering my interest in early instruments. If I ever made another trombone I would do it differently, but is there any craftsman completely satisfied with his first try?

Let me deal in a little more detail with the subsequent, and more interesting, paragraphs of Mr. Harmantas' letter. "Looking historically accurate" is not the point at all; the point is being historically accurate. Being historically accurate means using techniques, materials and tools appropriate to the period. When I was studying art history at the University of Toronto I did a course in historical painting techniques. If the professor had told me that it "would facilitate easier access" if I just used store-bought paint brushes and tube acrylics, I would have wondered what the hell I was going to university for. Sure, the finished panel painting would have looked "historically accurate," but I think it might have missed the point. Similarly, when we studied Anglo-Saxon literature the class used texts in the original language, not

modern translations. You don't get to the heart of *The Battle of Brunanburgh* in present-day English, although Tennyson's "translation" is a nice try. And the department of history would never have condoned the falsification of historical texts so as to make them more approachable.

So what is different about the study of musical instruments in a university setting? Why offer students a pretend 16th century alto trombone which has the same pitch as the modern one, slides just as easily and can, therefore, "open a wider range of repertoire for the player"? In what way can this experience possibly contribute to their understanding of the limitations and virtues of the instrument of four centuries ago? When I went to university easy access was just what I *didn't* want. Are we in the business of teaching, or simply having fun? Perhaps the question we should all be asking is: Alone among the historical disciplines, why is it considered academically acceptable to falsify when dealing with musical instruments?

--- Bob Barclay

To the Editor,

In my article, *The Cornettino in Italy?* which appeared in the July, 1988, issue of *The Early Brass Journal*, I asked readers for further evidence of the cornettino in Italy. At least one reader, Tim Collins, read the item and sent me an excerpt from the *New Grove Dictionary of Music and Musicians* article on Heinrich Schütz. (Vol.17,p.8.):

On 29 June, 1629, new style, Schütz reported sending a consignment of music and instruments back to Germany and having engaged the Mantuan

violinist Francesco Castelli for the electoral court. A passage in the diaries of Phillip Hainhofer, a political agent and art dealer from Augsburg who visited Dresden the following autumn, indicates that the purchase of instruments took Schütz as far as Lombardy -- probably to Cremona, where the court had five violins on order...

Schütz returned to Germany with Castelli and Caspar Kittel, a former choirboy at Dresden whom the elector had sent to Venice in 1624. On 26 October 1629 Hainhofer, arriving home from his visit to Saxony, 'found before me the three musicians who had come from Italy and had already been waiting for me in Augsburg for eight days.' After staying with Hainhofer another two days, Schütz and his party continued on their way, proceeding first to Leipzig, where Schütz received the money advanced him by the elector, and then to Dresden. A receipt signed by the instrumentalist Wilhelm Guenther indicates that the musicians reached court by 20 November 1629 and that Schütz, as he recalled in a letter of the following 30 April, brought three new cornetts and four 'cornettini' with him from Venice.

The above provides clear evidence that cornettini were found in Italy, and probably made there. Thanks, Tim! We have yet to find any which carry the characteristic decorations of the Venetian cornetti, the *Snakes, Trees and Flames*, which I discussed in my article on Venetian cornett decoration (*Historic Brass Society Journal* vol.1).

--- John R. McCann

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## A Brief Note on Ghizzolo and Mortaro

By Bruce Dickey

---

In 1613, the industrious Milanese music publisher and bookseller Filippo Lomazzo brought out a collection of *Messe, motetti, magnificat, canzoni francese, falsi bordoni...* by Giovanni Ghizzolo, chapel master at Correggio, a small town midway between Parma and Bologna. In the collection, preserved today at the library of the *Museo Civico* in Bologna, are two eight-part canzonas in two choirs, one bearing the title *Canzon del Ghizzolo detta la Mortara* and the other, *Canzone del Mortara detta la Ghizzola*--in other words, "Canzona called *la Mortara* by Ghizzolo" and "Canzona called *la Ghizzola* by Mortaro."

Though unknown today, Giovanni Ghizzolo and Antonio Mortaro were far from obscure figures in northern Italy at the beginning of the 17th century. Both Franciscan Friars from Brescia, they were highly respected and widely

known composers whose works appeared in numerous prints in both Milan and Venice as well as in prestigious anthologies. Moreover, they were both composers who stood squarely on the boundary between conservative and progressive tendencies, working consistently in the old, polychoral style while experimenting in the new monodic, *concertato* fashion as well.

Ghizzolo had lived in both Novara and Milan before being appointed in 1613 to the post of *maestro di cappella* at Correggio, where he remained until 1615. The prefaces to his prints tell us that he was working at the Cathedral in Ravenna in 1618. In 1621 he was appointed to the prestigious position of *maestro di cappella* at the Basilica of S. Antonio (usually called *il Santo*) in Padua, though he

stayed there only one year before returning to Novara where he died, probably in 1625.

One of Ghizzolo's prints of sacred music, the *Messa, salmi, lettani [...] concertati a cinque, ò nove voci, servendosi dei secondo choro à beneplacito [...]*, published in 1619, contains a preface with instructions on how to adapt his compositions to the availability of singers and instrumentalists. The second (four-part) choir in these pieces is entirely optional and may be used by four additional singers or by instruments for playing *sinfonie* and *ripieni*. Moreover, if two soprano singers are not available, the second soprano of the first choir may be sung an octave lower by a tenor, ignoring the parallel fifths and octaves that will occur with the bass. The need to adapt music to a scarcity of means, and particularly of sopranos, is given special poignancy by a letter from Ghizzolo to his patrons at Padua in 1623 complaining of the "suffering to which the music is subjected by not having even one soprano out of the four who should be available." We can well imagine that, in this case, the soprano parts were taken by cornetti, available in abundance at Padua and in nearby Venice. Ghizzolo's collection is a kind of "do-it-yourself liturgical music kit" for supplying the needs of musical *cappelle* both well and poorly endowed. Collections with such provisions were fairly common; even more elaborate instructions of this type are given by both Girolamo Giacobbi (1609), *maestro di cappella* at S. Petronio in Bologna, and Ignazio Donati (1623).

Antonio Mortaro's career was based entirely within the area of Milan and Brescia, yet was no less distinguished than that of Ghizzolo. In 1598 Mortaro was organist at the Franciscan monastery in Milan. He later held the post of organist at the Cathedral in Novara, and returned after 1606 to Brescia. Mortaro wrote both polychoral music in the Venetian style and few-voiced motets in *concertato* or *near-concertato* style. His 1598 collection of three-part motets is remarkable since it presents a scoring of two equal voices and bass at a time when the basso continuo style had yet to be launched.

Mortaro also published, in addition to the eight-part canzona presented here, a collection of *canzoni da sonare á 4*. These works form part of an important Lombard canzona tradition including collections by Francesco Rovigo and Ruggier Trofeo (1600), Gio. Domenico Rognoni Taeggio (1605), Cesario Gussago (1608), Agostino Soderino (1608), Francesco Rognoni Taeggio (1608), and Pietro Lappi (1616). Francesco Rognoni Taeggio also included, in his important division manual, *Selva de varii passaggi...*, *parte seconda*, 1620, the canto part of one of the canzonas (*La Portia*) from Mortaro's print in an extremely elaborate, embellished version.

The two canzonas from Ghizzolo's print are presented here in a transcription by Charles Toet. The original print contains the parts in partbooks and, as was customary in

Milanese prints, a *partitura* ("score") for the organist presenting, on two staves, a kind of synthesis of the piece: sometimes the staves present the bass parts of the two choirs, while elsewhere, when only one choir plays for an extended period, they present the bass and the highest part of that choir. Such *partiture* were meant to be a practical guide to the organist, supplying, in addition to a *basso seguente*, a rough reduction of the imitative part-writing of the upper parts. They were not intended to indicate (apart from the bass line, of course) what the organist was to play. Giacobbi, in the print mentioned above, describes the function of the organ *partiture*:

In the score (*partitura*) for the organ, then, [above] the basso continuo with the usual accidentals marked, is also placed the highest part, not because the organist must play it continuously, but so that, having it before his eyes, he may both aid and discreetly accompany the singer, especially when he sings alone, so that [the singer] will be allowed, by virtue of this discretion, to make *accenti* and, with *passaggi* to his liking, give to the work that perfection which he finds suitable.<sup>1</sup>

Ghizzolo's *partitura*, made superfluous by the printing of the full score, has been omitted.

1. *Con la partitura poi per l'Organo, appresso il Basso continuo, con gli accidenti soliti segnati, si è posto anche la Parte più acuta; non perche l'Organista l'habbi à rappresentare continuamente, mà si bene à fine, che havendola innanzi à gli occhi possa, & aiutare, & discretamente accompagnare il Cantante, massime quando resta solo, acciò gli sia lecito per mezzo di tal discretezza, & accentare, & con passaggi di suo gusto, dar quella perfettione che gli parerà esser' conveniente à tal Concerto. (Girolamo Giacobbi, "Salmi Concertati a due, e piu chori" [...], Venice, 1609.)*

The *Canzon del Ghizzolo detta la Mortara* may be found on pages 6-10 and the *Canzone del Mortara detta la Ghizzola* on pages 11-14. We thank Charles Toet for his transcriptions.

## ERRATA

In Tom Crown's letter to the Editor on page 263 of the 1991 *HBS Journal*, Vol. 3, the German text quoted from a letter by Leopold Mozart was improperly set. The English translation was correct. The German entry should have read, "...Die Hauptsache kommt ja ohnehin nur auf die Trompeten Sordinen, das ist was fremdes and neues. Die Waldhornisten haben zu allen zeiten schon solche piano gemacht, und sich mit hineinstecken eines Schnupfduches geholfen, da es leichter bey der piano vortheil..."

Canzon del Ghizzolo detta la Mortara

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is the first lute part, the third is the second lute part, and the fourth is the basso continuo part. The music is in a 3/4 time signature. The system contains measures 1 through 10.

The second system of the musical score continues from the first system, containing measures 11 through 22. It maintains the same four-staff structure: vocal line, first lute part, second lute part, and basso continuo part. The notation includes various rhythmic values and rests, with some measures featuring complex rhythmic patterns.

35

Two systems of musical notation for measures 35 and 36. Each system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

29

Two systems of musical notation for measures 29 and 30. Each system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

41

Two systems of musical notation for measures 41 and 42. Each system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

47

Two systems of musical notation for measures 47 and 48. Each system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

This page of the musical score contains measures 53 through 78. It is organized into two systems, each with two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The key signature is one sharp (F#), and the time signature is 3/8. The score shows a complex interplay of melodic lines and harmonic accompaniment across the staves.



Musical score for measures 85-118. The score is written on four systems of staves. Each system contains two staves. The notation includes various musical symbols such as notes, rests, and accidentals. Measure numbers 85, 92, 99, and 106 are indicated at the beginning of their respective systems.

Musical score for measures 119-152. The score is written on four systems of staves. Each system contains two staves. The notation includes various musical symbols such as notes, rests, and accidentals. Measure numbers 119, 126, 133, and 140 are indicated at the beginning of their respective systems.

115

The image shows a musical score for a piece titled 'Canzon del Ghizzolo detta la Mortara'. The score is presented in two systems, each containing two staves. The top staff of each system appears to be a vocal line, while the bottom staff is likely for a lute or similar instrument. The notation includes various note values, rests, and dynamic markings. The page number '115' is located at the top right of the first system.

**FROM:**

Messe, Motetti, Magnificat, Canzoni Francese, Falsi Bordoni, & Gloria Patri, A Otto Voci: Di GIOVANNI GHIZZOLO Maestro di Cappella di Correggio. Con la Partitura de Bassi per l'Organo. Nuovamente Posti in Luce: Opera Decima. In Milano. Appresso Filippo Lomazzo, con licenza de' superiori. 1613

**Canzon del Ghizzolo detta la Mortara**

Org. clefs: Choro I: G2, C1, C3, F4, Choro II: C1, C3, C4, F4

Org. timesign.: C - 3/2

ed. notes:

bar 12: T2, 2nd note quarter note

bar 15: A2, 2nd note f

bar 49: A2, 2nd note f

bar 54: B1, last note f

bar 63: first choir, 1 bar extra rest

bar 63: C2, 2nd note b

bar 64: A1, first note b-flat

bar 69: B1, half note G

bar 103: A1, b-flat

**Canzon del Mortara detta la Ghizzola**

Org. clefs: Choro I: G2, C2, C3, C4, Choro II: C1, C3, C4, F4

Org. timesign.: C - 3/2

ed. notes:

bar 14: T2, 3rd note d'

bar 25: B2, first note missing

bar 35: B2, 1st and 3rd note g natural

bar 75: A2, f natural

bar 97: T1, 2nd note g natural

bar 98: B2, last note g natural

bar 99: B2, 2nd note c

bar 126: C2, last note half note

Canzone del Mortara detta la Ghizzola

The first system of the musical score consists of two systems of staves. The upper system contains two staves with a treble clef and a key signature of one sharp (F#). The lower system contains two staves with a bass clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The upper system features a melodic line with various note values and rests, while the lower system provides a harmonic accompaniment with chords and moving lines.

The second system of the musical score continues the composition. It is divided into two systems of staves. The upper system has two staves with a treble clef and a key signature of one sharp (F#). The lower system has two staves with a bass clef and a key signature of one sharp (F#). The music continues with similar melodic and harmonic patterns. A measure number '25' is visible at the beginning of the lower system. The notation includes various rhythmic values and rests, maintaining the common time signature.

Musical score for measures 31-41. The score is arranged in two systems of four staves each. The first system covers measures 31-35, and the second system covers measures 36-41. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Musical score for measures 42-57. The score is arranged in two systems of four staves each. The first system covers measures 42-46, and the second system covers measures 47-57. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music continues with similar rhythmic patterns and includes some dynamic markings.

This page contains four systems of musical notation, each consisting of two staves. The systems are numbered 71, 75, 79, and 83. The notation includes various musical symbols such as notes, rests, and bar lines. The first system (71) shows a melodic line on the upper staff and a supporting line on the lower staff. The second system (75) continues the melody with some rests. The third system (79) features a more complex rhythmic pattern with many sixteenth notes. The fourth system (83) concludes with a final melodic phrase and a cadence.

Musical score system 1, measures 107-111. This system contains five measures of music. It features a vocal line on a single staff and a piano accompaniment on three staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Measure numbers 107, 108, 109, 110, and 111 are printed at the beginning of their respective measures.

Musical score system 2, measures 112-116. This system contains five measures of music, continuing the vocal and piano parts from the previous system. The notation is consistent with the first system, showing the vocal line and piano accompaniment. Measure numbers 112, 113, 114, 115, and 116 are printed at the beginning of their respective measures.

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## The Cornett: A Maker's Perspective

by John R. McCann

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This article generally follows the outline of my presentation at the Amherst Early Brass Festival. I was given the daunting task of after-lunch speaker before a discriminating, learned audience. I did the best thing possible under the circumstances, I fell asleep. What follows is what I would have said had the circumstances been reversed.

While living in Berlin and studying recorder in the late 1950's, I met Otto Steinkopf, the German musician and instrument maker, and was inspired by his example to make cornetts. I picked the cornett because it had been the premier instrument of the Renaissance and had sunk into oblivion. Not only could I solve this historical puzzle, but I could also make them on the dining table with a minimum investment in tools. Lots of practice, scrap wood, and examination of instruments over the years have brought me where I am today, a journeyman cornett maker. I have made copies of museum specimens, adapted instruments to modern pitch, and designed my own models. Additionally, in collaboration with Professor William Mathews of the University of California, Santa Cruz, I am exploring computer-assisted design methods for the instrument.

The purpose of this presentation is to discuss the cornett from a maker's perspective. Basically, cornetts are primitive, but their acoustics are complex.

The bore is the heart and soul of the cornett. Proper design and meticulous execution are essential for correct, consistent, and predictable results.

Several years ago, a fledgling cornett maker published an article on cornett making wherein he described an instrument with a conical bore. I knew that his design would not work, for a bore based on a single truncated cone produces a wide octave. I had been there and moved on. To build a functioning cornett, the cornett, like conical-bore reed instruments, must be built with at least a biconical bore. The upper, approximately one-fourth of the bore has a slightly narrower taper than the rest of the bore. This brings the octaves into alignment. It is, however, not a foolproof path to cornett-making stardom. There are some problematic notes, and the bore has to be further optimized. This is done by flaring the bore slightly in a short section between the two cones. This improves and facilitates notes in the instrument's "screech" range, the highest four or five notes above  $a^2$ . (Saints Monteverdi, Dalla Casa and Schütz, please forgive me.) Any changes or constrictions in the bore impact on the tuning of the instrument.

Not only must the design of the bore be correct, but it must also be meticulously executed. I hand-carve and finish a bore to a nominal 0.10 mm accuracy. I do this to insure that the results are predictable and that I do not add to the woodpile. I take about eight hours to make a bore in the historical manner, and I do not like to waste my time or that other precious commodity -- select, seasoned hardwood -- because of sloppy work. (By way of contrast, it takes approximately 12 hours to make an entire quality hand-crafted alto recorder!) Others work in a more idiosyncratic manner.

I think my instruments are very responsive. The two factors that produce this quality are a very smooth bore, and the mouthpiece. The smooth bore is produced by hand-sanding it with fine sandpaper and wetting it down afterward. The moistened grain stands up, and when dry the bore is sanded again. This is repeated several times. It is an old cabinet maker's trick. When the two halves are glued together and oiled, the bore remains dimensionally stable and smooth, facilitating movement of the air column in the bore. A "hairy" bore, on the other hand, produces a less responsive instrument, as the wood feathers damp out resonances at higher frequencies. (This factor, together with the built-in and soft nature of the mute cornett's mouthpiece is what makes it "mute".)

The bore halves are glued together with a high-grade epoxy glue. The glue is not only waterproof, it is incredibly strong, bonds woods with a high resin content (always difficult to glue), and cleans up with alcohol, which does not raise the grain. This translates into a smooth bore and a great glue seam. Efforts by others at making curved cornetts from one piece of steamed wood have thus far been doomed to failure.

I like to place the largest fingerhole possible (ca. 8 mm) at the optimum position. With a high-pitch treble cornett ( $a \approx$  ca. 465 Hz), all the fingerholes lie nicely under the hand. With a modern-pitch cornett, some finger stretching needs to take place. I prefer to locate the fingerholes so that a minimum of undercutting is needed. I feel that fairly straight fingerhole sidewalls contribute to stability of tone. It seems harder to center the tone of a sharply undercut fingerhole. Fingerholes are drilled slightly undersized so they can be sanded smooth and the hole enlarged, if necessary to raise the pitch. In the unlikely event that a fingerhole must be made smaller, epoxy glue mixed with sandpaper dust from sanding the instrument is carefully applied to the fingerhole wall. When dry and sanded, it produces an indistinguishable "fix".

I mentioned oiling the bore. I have a scientific method for doing this. After gluing the two halves together and profiling the instrument (my term for making it look like a cornett), I cork up the mouthpiece socket and pour my secret elixir into the bore. It soaks into the wood and even comes out the pores through the glue slurry mixture I put on the outside of the instrument to keep that from happening. The oil polymerizes in the cells of the wood, making it more resonant, protecting the bore and stabilizing it dimensionally, which in turn does the same thing for pitch.

Mouthpiece design is an occult art. Otto Steinkopf, the genius to whom we owe a great deal in the resurrection of early instruments, believed that extant historical mouthpieces dated from the dying days of the cornett and were not particularly good examples to copy, even if genuine. Add to that Stibler's law of mouthpieces: "A good mouthpiece walks away with the player." Not only do they walk away, they are small, separate and easily lost. Accordingly, our historical specimens may not be the best ones to copy.

A survey of cornett mouthpiece iconography reveals two kinds of mouthpieces. One is what the late Christopher Monk termed the "acorn" mouthpiece because of its external resemblance to an acorn. The other is the trumpet-style mouthpiece. The former was played at or near the corner of the mouth and the latter, probably used by *stadtpfeifer* and the like who needed a cushioned rim mouthpiece, was used with a center embouchure. I make both but encourage persons who do not earn their living with a trumpet to use the acorn style, even one with a wider rim if they need it. The smaller acorn mouthpiece was clearly more common in the heyday of the cornett, and it seems to be more articulative than the trumpet style.

In designing an acorn-style mouthpiece, I started with a Roman-style cup, 14 mm inside diameter and 7 mm deep. I made the backbore 3 mm in diameter. I left the shoulder (grain) sharp and opened up the backbore with a tapered reamer. I had observed that a completely cylindrical backbore increased resistance too much and constricted the tone. On the other hand, a portion of the backbore needs to be cylindrical to help center the tone. The sharp grain tended to produce audible turbulence (hiss), so I rounded the grain and made the throat more venture-shaped. The turbulence disappeared. There is a price. Bill Mathews, an outstanding cornett player and my acoustics mentor when he is not delving into black holes as a Professor of Astronomy and Physics, has found that the Roman cup is slightly more articulative than the venture-shaped cup. We are now looking for the point where the audible turbulence drops off and the articulation is unaffected. The holy "grain"?

The mouthpiece is part of the instrument. The popping frequency of the mouthpiece must support the "regime of oscillation" of the cornett. For my cornetts, a popping frequency of  $c^6$  seems to be the right one. (For my cornett in a, I use the six-finger designator.) The issue becomes critical in the range above the instrument's second octave. This is why a trumpet-style mouthpiece, which has a larger cup volume and lower popping frequency, does not work as well in an instrument designed around an acorn-style mouthpiece. The trumpet-style mouthpiece effectively lengthens the bore and alters acoustical relationships.

Although one finds a few historical mouthpieces with shallow cups (2-3 mm deep), these should not be considered the standard acorn mouthpieces. The shallow cup will facilitate the "screech" range, but it will not support good tone in the a-a" range which should be considered the instrument's normal working range. In designing my acorn mouthpiece, I looked for a balanced approach to the problem.

It might be worth mentioning mouthpiece material. Historically, ivory, wood, metal and horn were used. I have settled on *Brasilhorn*, which I get from Germany. It is water buffalo horn imported from lands where these beasts are domesticated and abound. It is tough, durable, machines well and polishes up nicely. Appearance, at least on the inside of the mouthpiece, is not just a matter of aesthetics, for a highly polished cup and backbore facilitate responsiveness of the instrument.

These are some of the things which I do to produce the best possible cornetts for players. I am not satisfied that I produce the perfect cornett. Given the parameters of what a cornett is, we can only hope to optimize it. Bill Mathews and I are pursuing this through a computer program, toot.for, which computes the input impedance for wind instruments of arbitrary bore variation having any number of open or closed tone-holes. Professor Mathews developed this program based on the method used by Plitnik and Strong (JASA 65, 816) and Causse, Kergomard, and Lurton (JASM 75, 241). The accuracy of the computed frequencies for each fingering combination, although encouraging, is not at present sufficient for reliable *ab initio* construction. However, the computations can be useful in determining appropriate changes in the size and placement of tone-holes or in the bore required to achieve small differential frequency changes. The use of computer assisted design (CAD) techniques for the cornett is exciting for me. Who knows, perhaps a computer-aided manufacturing (CAM) routing machine is next on the list. This would enable me to produce the perfect instrument in an economical manner. This could even lead to earning a decent living in a most enjoyable way!



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## An Interview with Cornetto Virtuoso Bruce Dickey

by Jeffrey Nussbaum

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*The following interview took place on November 12th, 1991 in New York City.*

JN: Welcome, Bruce. I'd like to begin by asking you about your early musical training.

BD: I played trumpet as a youngster but I was discouraged from becoming a professional musician by my trumpet teacher. This was not because I couldn't do it, but because I was not given a very good picture of the life of a professional musician. So, I went off to Michigan State University and studied humanities and also studied trumpet there. Then I transferred to Indiana University to study trumpet and musicology. While I was there, going through a rather long and elaborate embouchure change, I became interested in early music and began playing the recorder. I played in an early music group and it was there that I was first introduced to the cornett. I never got very far with it because I was afraid it would interfere with my trumpet embouchure. I did my graduate jury, which was a requirement for my musicology masters degree, on trumpet. The day after the jury, I put my trumpet in its case and have not touched it since, which seems rather amazing to me since I had played trumpet for about 16 years. At that point, I was very serious about studying recorder. I studied in workshops with Michel Piguet at the Oberlin Baroque Music Institute. I then attended special master classes with Franz Brüggen at Berkley, which was perhaps the single most important musical event for me at that time. I was so struck by the experience. There was a moment in that master class that I remember very distinctly. I played a Frescobaldi *canzona* on recorder. Brüggen told me that I should try to imagine what that piece would sound like on a cornetto. He commented that unfortunately there was nobody at the time who could do that, but that I should try to image the sound. Brüggen's comment just went by, and it was not until several years later that the implication became clear. What the experience did do for me then was make it clear that I wanted to go to Europe and study recorder. After completing my Masters Degree at Indiana in 1974, I went to Basel to study recorder with Hans-Martin Linde. I would have gone to study with Franz Brüggen, but I knew that he was not teaching anymore, and I found the whole circle of Brüggen followers a bit oppressive. I thought I could be more independent at Basel, and I also knew that Edward Tarr was there and thought perhaps I could also take a few cornetto lessons. I should say that at Indiana, I only played a Steinkopf cornettino with a metal mouthpiece that was very hard to play. I figured if I'm going to take lessons with Edward Tarr in Basel, I should get a Monk cornetto. It came a month before I left for Basel, and I found it very difficult to play, extremely tiring, and I

couldn't figure out how to hold it. My early lessons were not very successful. I remembering telling Ed that I could not play an entire Frescobaldi *canzona* without getting exhausted. I don't remember what he said to that, but I certainly wasn't practicing very much. Then during a game of touch football at about the third month of my first semester, I fell and broke my right wrist. A cast was put on my right arm and I thought, oh my God, I saved money for three years to come to Basel to study recorder and now I can't play at all! With the cast, I simply could not reach the bottom hole of the recorder. I was terribly depressed. I was in my room and I looked at the cornetto, and I thought, I wonder if I can play that!? So, I rested my cast on a table, put the instrument on my knee and discovered that I could play the cornett, because it does not require the little finger. I spent the next two months with my arm in the cast, practicing the cornett. I made progress, but nothing dramatic. When the cast came off, it was absolutely amazing! It was simple to hold it because I now had the full use of my right hand. I became very inspired and started practicing a lot. During the two months after the cast came off, I couldn't believe the progress I made. I had never experienced that with any other instrument I had played before. I had a good embouchure as a result of my trumpet playing, had finger technique from my recorder playing, and now that I figured out I could easily hold the instrument, every day brought a new discovery. I quit the recorder and changed my major instrument to cornetto. The amazing thing for me was, now that I was making such rapid progress, I had a vast repertoire to explore -- a repertoire that virtually no one could play. Having been a recorder player for a number of years, I had experienced exactly the opposite situation in which an enormous number of people were playing a very small repertoire. But the cornetto repertoire was virtually untouched.

JN: What were your cornetto studies with Ed Tarr like?

BD: They were very useful. He had a lot of experience with the repertoire and he was the one who got me going on the project of cataloguing the entire extant repertoire of the cornett, a project which I have been continuing for years now, together with Michael Collver. It was important to have someone to play for every week. I did that for a year, and the next year I was appointed his assistant. Ed was teaching Baroque trumpet and cornett, and I basically took over the cornett class.

JN: So, during that early period you were playing on a Monk cornett. What sort of mouthpiece were you using?

BD: First, I had the standard Monk mouthpiece with the wide rim. Then, this is really rather silly, I was fooling

around the courtyard playing a game of "mock baseball." The instrument was in one of those sheaths. I took a swing, and shwishhh - the mouthpiece was hit and broke in two. So I needed to get a new mouthpiece.

JN: It sounds like your whole history of playing is based on sports.

BD: Yes, those two stories make me sound like a jock, but it's really not true. I borrowed some mouthpieces from Ed. I remember there were three of them made by Bruno Tilz. One of them was extremely small, and Ed said, "Oh, you won't be able to play on that. It's much too small." One day I decided to see what it was like. I played on it for the whole evening and thought that it was really amazing. I also thought that probably the next day it would go bad, but that was not the case. I've been playing it ever since.

JN: That same mouthpiece?

BD: Yes. It has bounced across heating-grates in churches, been lost underneath stages, and fallen off organ lofts, but it's still the same mouthpiece.

JN: Have you taken the precaution of making a copy of it?

BD: I've tried but have never been really successful. I've come up with similar things. It's interesting because this mouthpiece is supposedly a copy of a mouthpiece in Berlin, which in turn is a copy of a mouthpiece in Basel. I've seen that mouthpiece, and it is quite similar to mine but a lot larger. I don't know why or when the changes in size were made, but the one in Germany has disappeared.

JN: How did your training as a musicologist affect your direction?

BD: I don't know how much my formal training affected it. Certainly my curiosity about the history and instruments of this period continues. I think I learned more about musicology after my studies than during them. But I had an interest then, and still do, in trying to find out everything I can about the instruments, the music written for them, and particularly about the people who played them. I find that the most fascinating.

JN: I think this ties in with the "A" word. In the interview you did with Robert Ischer in *Brass Bulletin* (1989 No.67), it seemed that you were not as much concerned with authenticity as you were with making your own personal musical statement.

BD: What I would like to do, and this is probably impossible, is to imagine that I am part of that tradition of players: that the three hundred years in the middle could be sort of wiped out. Obviously, that can't happen. But, by trying to study the same music, read from the manuscripts and prints, study the same treatises, and get

to know the same music that they had to know, I try to come as close as possible to identifying with their musical world. But, if I had been born then, I would still have had to try to absorb the cultural influences and then make my own statement.

JN: So, studying the history, treatises and all the rest does not preclude making your own musical statement?

BD: Absolutely not. That's the difference in temperament and goal between the musicologist/scholar and the performer. They study the same material, but at a certain point, the musicologist's task is to make it clear what it is that we can, with certainty, deduce from these facts. This is what we know. This is what we don't know. The performer has to take the same information and fill in what we don't know with a creative musical hypothesis. It may not be right, but we won't know that. The goals are different.

JN: You've said before that in the effort to make that statement or hypothesis, the horn itself is a big clue. Might this be a reason that some performances of early music on modern instruments miss the mark -- because the performers are relating to their modern instruments and not the music?

BD: Miss the mark, if in fact, the mark is the same. In other words, the instrument gives you a lot of answers without your having to search for them. The instrument imposes certain flexible limits that change as you progress as a player. But, you do get an idea of what makes musical sense. It gives you an idea of how loud, soft, or fast you can play, or how you can articulate. Of course, you have to be open minded about it. You can't judge too quickly based on your own imperfect skill. I think we all have to be humble about our skills when compared to the skills of the players back then. So, I think we get a lot of information from the instrument as well as from the music. Those are the two principal sources of information - the treatises and other sorts of documents are secondary.

JN: I assume that the period you have focused on and have been discussing here is that of the late 16th- and early to middle 17th-centuries.

BD: I would say my focus is from about 1560 to 1700.

JN: What about the earlier periods? Have the Middle Ages or early Renaissance been areas of interest? What has been your experience with that earlier music?

BD: It has not been very extensive. I have mainly concentrated on the later period that I mentioned. I do have some curiosity about what went before, but I don't feel that I'm really very expert in that area. It is quite mysterious -- what went on before.

JN: The role of the *piffari* and town bandmen had a very old tradition. I assume that the cornetto was part of it.

BD: At a certain point it became involved. What I find particularly mysterious about that is how quickly the cornett seems to have emerged and taken over in the *piffaro* bands. This is something that I don't fully understand -- why this instrument was in the background for so long, being a folk instrument or near-folk instrument, and suddenly emerged. Something happened. What we don't know is to what extent it was involved in art music before that happened. It was on the periphery at best. Then within a period of 50 years it became the single most important melodic instrument. Why that should have happened fascinates me, but I've not devoted a lot of energy to the problem, because there is just so much to do with the music of the period I know more about. There are other people, Michael Collver for instance, who do work in the earlier periods.

JN: Lets talk a bit about equipment. After you played the Monk instrument, what were the instrument changes you went through?

BD: A French cornetto player, Philippe Matharel, made five instruments in 1975, based loosely on the Monk plastic cornett. I played one of those instruments for about five years. Then during a tour in the States, I opened the case and discovered that the instrument had broken so violently that the leather had been neatly parted. Having no other instrument with me and a radio broadcast to perform that evening, I went to an oboe maker. He wrapped it with thread and put a hose clamp around the top, which is the way I finished the tour. Afterwards, I took it back to Matharel, who began sawing it off like a sausage, one slice after another, seeing how far we had to go. He put a new top section on, and I played it for a while before the same thing happened again. This went on for several years, because I couldn't find another instrument that I liked anywhere near as well. That cornett deteriorated to such a terrible state that I was desperately in need of a new instrument. Just before the first *Concerto Palatino* recording, I went to Paolo Fanciullacci and asked if he could make a copy of the Matharel instrument the way it once had been. He was able to get the original pattern from Matharel. So, this is the first one he made. I got it one week before the recording. It is a copy by Paolo Fanciullacci of a copy by Phillip Matharel of an instrument made by Christopher Monk. Now the truth is out!! Monk said it was a copy of an English instrument. It is not very similar to the Italian instruments surviving in museum collections. On the other hand, it is a 440 instrument, and that makes it different by its very nature. This happens to be a particularly good 440 instrument. My high pitch instruments by Fanciullacci are more similar to historical Italian instruments. Now that my dependence on that Matharel instrument is a little bit out

of the way, I'm interested in experimenting with more Italian style historical 440 instruments.

JN: This topic of equipment leads to the question of doubling. The *piffari* were famous for being able to play on many instruments. Documents survive that give the "entrance requirements", and they are rather daunting. What are your thoughts about doubling?

BD: That's true of the *piffari* in the early 16th-century in Italy and true of the *stadtppfeifer* in Germany, but it seems to have been less characteristic of the Italian players in the late 16th- and early 17th-centuries -- the "Golden Age," if you will. Even the names of certain Italian virtuosi, *Ascanio del Cornetto* or *Il Cavaliere Luigi del Cornetto*, for instance, suggest how closely they were associated with their instrument. Some of the Italian players in this period were specialists not just on the cornett, but even in a particular register, or rather on a particular size of instrument. There are payment records, for instance, in which we find a particular player listed as *cornetto di soprano* and another as *cornetto di contralto*. Many players, though, must have played different sizes of instruments. Since there was no standardization of pitch level, playing in two different churches would often have meant changing from one pitch instrument to another. The difference between cities must in some cases have been dramatic. Our need to play in 440 and in 465 seems simple by comparison. In addition, judging from the evidence of the music, alto and tenor cornetts were very common. I suppose that in larger centers like Bologna, players could specialize in a particular register, such as contralto or tenor, but in smaller places where fewer players were available there must have been a lot of switching around of parts and instruments. Then, of course, there are the cornettino and the mute cornetto to consider. The cornettino seems to have been an exclusively German vice. I say "vice" with tongue in cheek, of course. It is really essential to play the cornettino in order to perform a good deal of the later German repertoire. This is something that has been given too little emphasis. Unfortunately good cornettini are not easy to come by (and not easy to play). A more likely "double" for the Italian virtuosos (at least the earlier ones) would have been the *cornetto muto* or *cornetto bianco* as it was sometimes called. A mute cornett with a well-turned mouthpiece is not a difficult double (if we can even call it that) provided the mouthpiece on the normal cornett is not too different in size. This, by the way, is one of the very few clues I think we have about the general size of mouthpieces used on curved cornetts in the 16th- and early 17th-centuries. Surely players would have tried to minimize the difference in size between the two types of mouthpieces. Detachable mouthpieces in museum collections are very often unreliable since their provenance is so seldom known with certainty. Mute cornett mouthpieces, except in the rare case of instruments that have obviously been altered, come down to us in their original state.

JN: Have you yourself doubled and do you have a philosophy as a teacher about doubling on instruments such as alto and tenor cornett, natural trumpet, recorder and other instruments?

BD: I used to double a lot more than I do now. There were concerts in which I played cornett, shawms, recorders and even trumpet. Now all I play is natural trumpet on the second part of the fanfare from *Orfeo*.

JN: I like the 5th part myself!!

BD: I stopped doing the rest because I just could not play my best on cornett after playing shawm, trumpet or recorder. I think that playing on cornett and natural trumpet is a particularly difficult double when you do it in a non-compromising way. I don't know anyone who plays them both equally well. I don't have any clear answers for someone who asks, " Shall I play both instruments, and how shall I do it?" I was faced with that situation myself when Ed Tarr wanted me to play the natural trumpet in his ensemble. I felt that it was too major a change in terms of the mouthpiece. I did not want to play on a large trumpet mouthpiece and certainly did not want to use a small cornetto mouthpiece on it. But I certainly understand that a professional trumpeter might want to play the cornett and not give up the trumpet. They will have to decide for themselves how to go about it. I will say that there are certain kinds of compromises that are generally not successful. Playing on a large trumpet-type mouthpiece does not work. I do have to qualify that statement by saying that I know one player, David Staff, who does remarkably well. He plays on a trumpet rim. It looks absurd, and with most people it would also sound absurd. But he's able to do it well. I think, though, that it is a dead-end route. The other kind of compromise is to play on the type of Monk mouthpiece that Jean-Pierre Canihac plays on. Another possibility is to play on a "real" cornett mouthpiece in the middle. It is not easy to play two different sized mouthpieces in the same spot. This is because, while the two embouchures are not totally different, there are different patterns of muscular tension. Usually trumpeters who play a cornetto mouthpiece in the center develop an embouchure that is much too tense. Another possibility is to play on the side, of course.

JN: There is certainly a great deal of iconographic evidence that the side embouchure was used. Do you think this technique was restricted to a particular time and place? Was it the norm, or was there a norm at all?

BD: I don't think there was a norm. I think the side embouchure was used in many places over a long period. I don't think it was the only technique. There are also quite a few pictures of players with center embouchures. I suppose, and this is purely conjectural, that most players in Italy during the period we've discussed used a side embouchure. Most of the illustrations from that time and

place show side embouchures. The few descriptions which exist mention the side embouchure first. I once had a conversation with Michael Morrow. He was very interested in Persian shawm players and had the occasion to ask one of these players, "How come some of you play with a pirouette and some don't?" The shawm player responded, "It's really very simple, those of us who have teeth play without it and those without teeth play with it." So teeth are very fundamental in the placement of a mouthpiece.

JN: After your first year of cornetto study at the Schola Cantorum, how did your professional career develop?

BD: The first group that I played with was *Ricerca* led by Michel Piguet. I played a number of different instruments in that group, and I was with them for a few years from about 1976. It was through Michel Piguet that I met Andrew Parrott. Parrott was directing a concert of the Monteverdi *Vespers* in the Promenade Concerts in London. Andrew has had a very important influence on my career. About the same time I began to play with Jordi Savall and *Hesperion XX*. He asked me to put together a group of cornetts and sackbuts. I chose Jean-Pierre Canihac on cornett and Charles Toet and several other sackbut players. I played for about 10 years with that group. Another important step was *Concerto Castello*, which was made up of myself, Charles Toet, violinist Dana Maiben, cellist Alice Robbins, and Frances Fitch on keyboards. That group broke up after the Boston Early Music Festival in 1985. We then formed *Concerto Palatino* a few years later. A difference between the two groups was that *Concerto Castello* was a group with a fixed membership and a fixed instrumentation that was a compromise for almost any repertoire that you wanted to perform. *Concerto Palatino* has a core membership of two cornetts, two trombones and continuo, around which we can build up larger groups for different programs. Up to now, we've had eight trombones, four cornetts, violins, and singers.

JN: You have recently come out with a solo cornett recording that is really remarkable. (*Quel lascivissimo cornetto [Virtuoso Solo Music for Cornetto]* Accent #9173) How do you plan to continue this solo aspect of your career?

BD: I don't find that repertoire to be the most interesting musically. Doing a concert of that music is tremendously difficult. You have to be in top form, playing very difficult pieces, one after the other. I do programs with cornett and historical organ. That is a very different sort of thing, because half of the program is made of organ pieces. I work a lot with *Tragicomedia*, not usually as a soloist but as part of an ensemble. However, we have done solo concerts also. I enjoy that and hope to do more of it, but I don't think that solo cornetto recitals will ever be common.

JN: You have been in Europe since 1974 and now live in Bologna, Italy. What has it been like for you being an expatriate? Also would you comment on the early music "scene" in Europe as compared to the United States?

BD: I think the early music scene is healthier in Europe because the cultural scene is generally healthier. Europeans put a higher priority on culture and do it in a subsidized way. They are able to support aspects of culture that are not mass audience events. So there are more opportunities for musical events that are on the periphery. Another important difference is the role of broadcast. Some of the most important supporters of concerts are radio stations. Most important concerts in Europe are recorded for broadcast.

JN: Are these generally state-owned radio stations?

BD: Yes. It is more true in Germany, Belgium, Holland and France than it is in Italy and England. Those are the important differences between the U.S. and Europe. The question of being an expatriate is always difficult. It is particularly difficult because at a certain point you start to feel just as foreign here as you do over there. You tend to lose contact with idiomatic sayings, and people at home tell you your accent is strange. You can feel a little bit at home everywhere, which is very nice, but you never really feel at home in any one of them.

JN: On top of it, you play that "silly" instrument that no one can relate to!

BD: Especially here. When I was home, I was desperately trying to find a way that I could explain to one of my uncles what it was that I do, in a way that he could relate to. I told him that I was playing in an opera. He asked who it was by. When I told him Monteverdi, he said, "Why, he's one of our favorites." I was quite shocked, but he continued to tell me that he came through Elkhart just last year with his 101 Strings!

JN: It seems that in recent years the level of cornetto playing has risen considerably. I think this is largely because of your influence and that of some of your students, including Michael Collver, Doron Sherwin and Stephen Escher.

BD: I can't comment on my own influence, but it is certainly true that when I first started, the best players were the generation of trumpet players who doubled on cornett. There is quite a step from that to playing only on cornett.

JN: What about gains that have been made in research and in better understanding the repertoire?

BD: I think that has been a big factor in the technical advances that have been made. The new generation of cornetto players have been, for the most part, players of instruments like the recorder and have had a musical experience closer to that of the cornett than the trumpet.

JN: Where do you see your musical direction going at this time?

BD: I think that *Concerto Palatino* will be doing more and more large projects with voices and instruments. I am not so interested anymore in doing strictly instrumental programs -- programs that string together a lot of sonatas which were originally intended to be interludes between the real "main courses". These programs are not the most satisfying since the pieces lack connection, but they are the most difficult to play. In the past year we have put together a number of large projects including vespers of Francesco Cavalli (together with the *Hilliard Ensemble*) and Nicolò Fontei, both of these with eight solo voices and instruments. The Cavalli is very special because it includes six sonatas for three to twelve parts, for which we had eight trombones, two cornetts and two violins. We also recorded the complete *Symphoniae Sacrae I* of Schütz for Accent Records and made a recording for EMI of music for the *Leipzig Stadtpfeifer*. The *Stadtpfeifer* CD includes a mass of Palestrina which is in a manuscript in Berlin, partly in the hand of J.S. Bach, with an instrumentation of two cornetts, four trombones, organ, harpsichord, and violone. Both of these CD's should be coming out in the spring of 1992. It's programs of this sort that I hope to continue doing more of in the future.

JN: Bruce Dickey, thank you. I feel that your playing has set an extraordinarily high standard that the rest of us try to aim for. I'd also like to thank you for the help and support that you've given to the Historic Brass Society. Your active participation as a member of the Board of Advisors has been invaluable. We've been very fortunate to have the backing of the leaders in the field, such as yourself. I know many musicians will be looking forward to hearing your new recordings and also to your participation in the Early Brass Festival at Amherst (Aug. 7,8,9 1992) as well as to your teaching cornetto at the Amherst Early Music Festival Workshop (August 9-16.)

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# On the Construction of Alphorns: a Maker's Experiences

By Philip A. Drinker

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The alphorn, as found in Switzerland, is a natural horn with conical bore, three to four meters in length, which is carved from wood. It is the largest of the family of wooden horns or trumpets, usually folk instruments, that have been made in varied sizes, but with a common construction technique: a split tree limb or trunk hollowed out, with the two pieces then rejoined and sealed. The origins of wooden horns date at least to the 9th-century, based on a specimen found in a Viking ship. The alphorn, which has been found in mountainous areas throughout much of Scandinavia, northern and eastern Europe, was in use in Switzerland by the 14th-century<sup>1,2</sup>. While the use of the alphorn today is primarily centered in Switzerland, it is also still played in the Carpathian Mountains in the Ukraine, where it is called the *trembita*<sup>3</sup>.

The original use of the alphorn, like the other wooden horns, was for ritual and signalling -- to war or worship -- and it is not clear when its musical potential was realized. It seems reasonable to assume, however, that as the overblowing technique was learned and mouthpiece designs improved, it would have been regarded as a musical instrument quite early. Its length, which is the same as the natural horn, affords an additional octave with more closely spaced harmonics, permitting melodic figures rather than the simple calls possible on shorter instruments. In timbre it is not unlike the horn -- dark and mellow. It is a musical sound, although it does have astonishing carrying power and is effective for signalling.

In examining the construction of instruments, it is important to distinguish between those used only for traditional purposes, whether ritual or signalling, and those intended for musical performance in ensembles<sup>4</sup>. Montagu has described the construction of the *midwinterhoorn* of the Netherlands, a primitive smaller member of the alphorn family, carved from a curved tree limb that has been split lengthwise. The *midwinterhoorn* was, and is, used only for ritual and signalling; it is never played as a musical instrument and never in ensembles. In fact, pitch and intonation are of little concern, and length varies among different makers. Its basic construction is similar to the alphorn's, but rather than being glued, it is sealed with a split rush gasket placed along the longitudinal seams, and the two wooden halves are bound together with willow strips or other materials. As might be expected, left unused, the wood and gasket dry out, and the instrument will leak badly. Therefore, before the *hoorn* is played, it must be soaked -- in a ditch or a tub -- to allow swelling to seal the leaks<sup>5</sup>.

This is a fascinating example of tradition in instrument making, and the construction method works perfectly well for the *midwinterhoorn*, but it would hardly lend itself to an instrument intended for concert performance, which is what the alphorn in Switzerland became during the 19th-century. The alphorns I have built are in this latter category. Modern Swiss alphorn makers use every suitable

tool and material available to them, as do I, to produce an instrument that is musically useful and is pleasing to the eye as well as the ear.

In 1984, I described the production of my first two alphorns<sup>6</sup> -- an exhilarating experience for one who is an engineer, craftsman, and devoted horn player. Looking back over the years since then, it is clear that, as the exhilaration and enjoyment have continued to grow, so have my knowledge and understanding of the instrument increased. Likewise my construction techniques have been refined and generally improved. This article is offered as an update, to review and present observations and experiences, and in hopes that others may be stimulated to try their hands at producing this most engaging instrument.

The construction of a modern alphorn, which overall takes about 120 hours, requires many steps, some of which are quite intricate. During the preparation of this paper -- which I tried to make as complete as possible, including the tools, tricks and techniques I have developed and learned -- I began to suspect that I might be telling more about alphorn building than musicians who are not of the woodworking persuasion would ever want to know. Our editor most tactfully confirmed my suspicion. Submitted in the following paragraphs, therefore, is a somewhat abridged account of the construction process; should other instrument makers wish to see the full text, I will be delighted to provide copies at cost.

With my first two alphorns, it was quite evident that, while both were adequate when played alone, together they did not blend as well as one would hope, and I began to direct my efforts at building a set of matched horns. Unlike its brass cousins, the natural and valved horn, which afford the player the ability to fine tune with both embouchure and hand in the bell, the alphorn can only be lip-tuned because the bell is twelve feet away. This tuning problem is jarringly evident in hunting horn ensembles (the hunting horn is played unstopped), and undoubtedly plagued players of the Baroque horn (also played unstopped) and the natural trumpet.

If an unstopped instrument has seriously flawed intonation on one or more notes (the 2nd, 3rd, and 5th partials are common but variable problems in the alphorn) it may be impossible to provide adequate correction to achieve a blend, even though the instrument seems passable when played solo. A related problem lies in the "centeredness" of the notes. An alphorn with notes that are too narrowly centered (like a bugle's) cannot be adequately corrected, and even if the overall intonation is good, cannot blend well with other instruments; conversely, one that is too soft in its centering may blend well, but be mushy and difficult to play.

My efforts to produce a matched set of alphorns did prove quite successful, and also brought the reward of ensemble playing (Figure 1). My partners in the trio have primarily been horn players from Belmont High School who share my enthusiasm.

**Bore configuration.**

Figure 2 shows the conical bore profile for two instruments I studied while on sabbatical in the Acoustics Laboratory of John Bowsher at the University of Surrey, using the method of impulse-response measurement<sup>7</sup>. With this technique, which has its origins in seismic prospecting and studies of the human vocal tract<sup>8,9</sup>, an acoustic pulse is sent down the length of the horn; the pulse is reflected by any change in cross-sectional area. The arrival time of each reflection is determined by its position in the horn, allowing calculation of the area-distance relationship, and therefore the bore profile. The practical utility of such measurements should be readily apparent to makers and restorers of wind instruments. The technique is rapid -- it is done on-line with a personal computer in less than three minutes -- and, best of all, is completely non-invasive. This system is used by Richard Smith Musical Instruments, Ltd., London, for quality control in the manufacture of trumpets, replacing the traditional subjective evaluation of new instruments by a visiting trumpeter.

The bore shown in the upper profile in Figure 2, one of my horns, was derived from crude measurements I had made of several Swiss instruments (using disks of graded sizes, inserted into the horn at the end of a long rod), and is, I learned, quite typical for the modern alphorn -- a uniformly tapered cone, with a modest flare over the last 50-100 cm. The second profile was determined on an instrument from the Bate Collection, University of Oxford, which was most kindly loaned to me by the curator, Jeremy Montagu. The maker of that alphorn, Adolph Oberli, has been succeeded by his nephew, Ernst, whom I had the opportunity to visit at his shop in Gstaad. Herr Oberli said that as far as he knew, they were the only ones to have used that design, embodying two conic sections with no real flare. In playing the Oberli horns -- the Bate instrument, as well as several in Gstaad -- I found them more full and dark than my horn, with truly impressive dynamic range. Upon my return to the United States, I built an alphorn following Oberli's design, found it as good as I had expected, and I now use that profile exclusively.

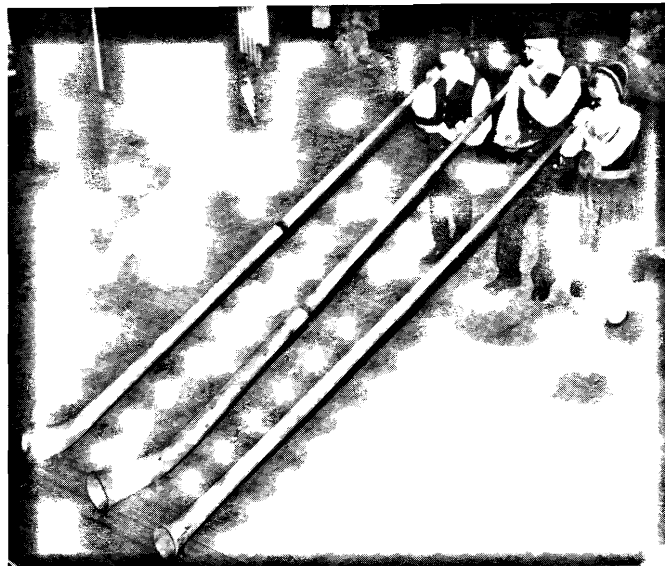


Figure 1. Alphorntrio Belmont In performance. From left: Andrew Morse, the author, Emily Baillieul.

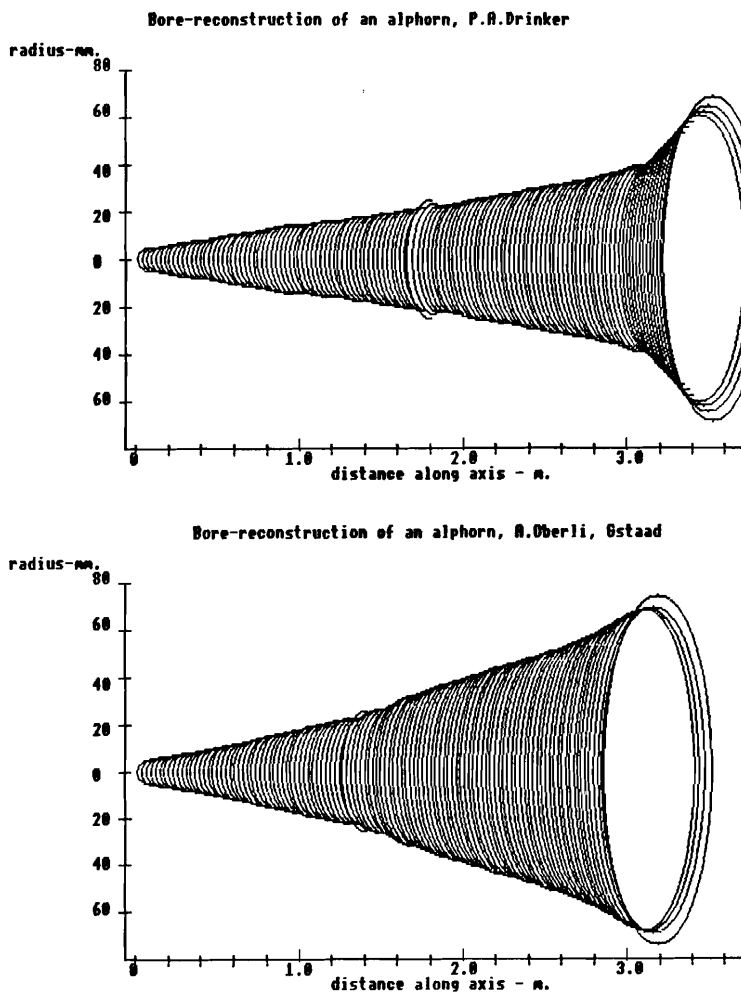


Figure 2. Bore profiles of two alphorns. Measurement technique as described in text. The upper horn, in F, has an actual length of 3.58 m; the computation algorithm becomes unstable and cuts off where a steep flare occurs. The length of the Oberli horn, in F sharp, is shown correctly, because the lack of flare in that instrument allows measurement over the full length. The slip joint on each horn was pulled out about 2 cm to serve as a landmark at the midpoint of the profile. (By permission<sup>7</sup>)

### Construction of an alphorn.

Traditionally, an alphorn is constructed from the trunk of a young tree with curving base (the upturned bell), such as may be found growing out of a ledge, on a steep hillside, or at the outer margin of a clump of joined trunks. The choice of wood is not critical; softwoods such as white pine (the Swiss use a relative, "sapin") or white cedar (*thuya plicata*), which I have been using, are preferable from the standpoints of weight and ease of working and seasoning. Hardwoods such as maple or birch require a longer period of seasoning, and it is difficult to avoid checking (drying cracks). I find that white cedar, also called *arbor vitae*, is particularly nice because it can be worked while green, and almost never checks if the bark is peeled immediately after the tree is taken down. Additionally, its contrasting heart- and sap-woods produce a most attractive finished appearance.

While I have enjoyed the traditional use of a curved tree, I should point out that today in Switzerland this method is rarely used, because, as several makers I met pointed out, one soon runs out of proper curved trees (and friends with such). The alternative is the use of milled lumber, which is undoubtedly simpler because the horns can be made to a single pattern. With that method the curved bell section is simply sawn out of a wide piece of wood. The fact that no two trees are alike in curvature and configuration is for me, however, an enjoyable artistic and technical challenge, and I will be reluctant to change.

The production of an alphorn starts with sawing the tree lengthwise, and hollowing out the two halves with gouges and/or rotary carving tools. This is a tedious process, and in my early horns I used an electric chain saw for much of the work. Several years ago I devised a powered gouge, using an air-hammer, with gouges brazed to the tangs of bits provided with the tool, which has reduced carving time by more than 60%. The outer surfaces are carved with draw knife, spokeshave and hand plane. There are two schools of thought about which surface to carve first -- inner or outer -- and I have not yet decided which I belong to: it seems to depend on the shape of the tree, and my frame of mind. The important issue is the best way to achieve a uniform wall thickness of 6-8 mm.

After the bore has been carved out, it is sanded -- or filled, where necessary -- to remove irregularities. Rotary drum- and flap-sanders, used with a flexible shaft, are wonderful time-savers. For the straight section, I clamp the two carved halves together and use a long, tapered sanding tool (made from a billiard cue) which is rotated by an electric drill. An important adjunct to its use is to connect a vacuum cleaner to the far end of the section being reworked; without it, the sanding surface quickly loads, causing frustration, and waste of time and abrasive strips. The bore should be regular and smooth -- 36 grit leaves a perfectly adequate surface -- but need not be polished. In fact, I suspect that a polished surface, which increases the brassiness of the timbre, may also tend to narrow the centering and thereby make the instrument more difficult to tune to others.

With my first two horns, the irreversible step of gluing was an act of faith, as I had not yet learned how to correct problems discovered after the glue had set. Then, however, it occurred to me that the horn could be tested, prior to gluing, by sealing the seams with duct tape and holding the halves together with a set of radiator hose clamps (also used for the gluing). The top and bottom sections are joined for the testing with duct tape and supported by a sleeve rolled of sheet aluminum held by hose clamps. If problems are detected in the top section (which is also tested separately) the tapered sanding tool can again be used, and the section opened for further inspection.

While the horn is sealed and set up for testing, it is also tuned to the desired pitch. Prior to carving, when cutting the two horn sections to length, I generally leave about 3 cm extra on the top one, which can be lopped off as needed to tune the instrument. An electronic tuner is extremely helpful, both for setting the basic pitch, and for testing the placement of the harmonic series.

Once the alphorn is proven satisfactory in performance, the longitudinal halves are bonded together using a waterproof glue; I prefer an epoxy resin (G-2, I.F.C., Burnaby, B.C., Canada). In setting up the sections for gluing, particularly the upper, it is important to keep the alignment straight, or an unwanted curve can result. Two rows of dowels set into my horn bench (a 6x6 timber) work nicely.

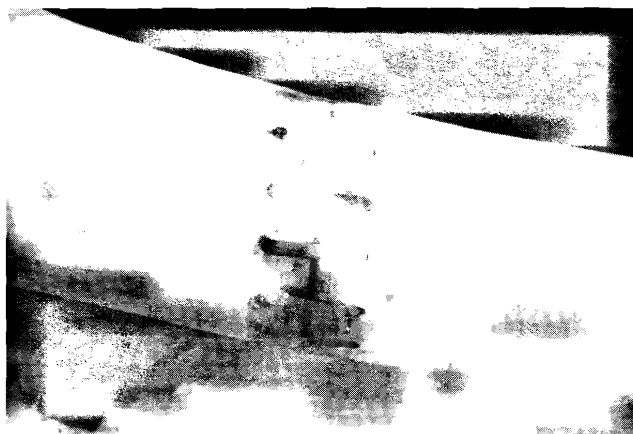


Figure 3. Technique of straightening and/or joining horn sections, using splines and fiberglass. See text for details.

In the unhappy event that a curve should develop, all is not lost. A surgical technique, known to orthopedists as a wedge resection, rectifies the problem; a narrow wedge is cut transversely out of the wood at the point of maximum curvature to a depth of about 80% of the diameter. The horn section is then bent into alignment, and the transverse seam wrapped with polyester-impregnated fiberglass. For large repairs in the bottom section, splines set into the wood add to the strength, and are helpful in stabilizing the joint before applying the fiberglass (Figure 3). The repair is later concealed before finishing by a rattan wrapping. As an incidental note, the fiberglass



technique is useful in improving on nature (not all curved trees are curved in the right way), and even for splicing two sections together. The tree, from which the horn shown in Figures 4-6 was made, had a corkscrew configuration which necessitated both straightening and rotation of the lower curved section. That part was cut off, sawn longitudinally in the plane of curvature, carved separately and then rejoined to the now straightened piece. The amount of rotation in this case was nearly 30°.

A slip-joint between the two horn sections serves two purposes: portability and tuning. It is made in such a way as to minimize any discontinuity in the conical bore. The most common design is a pair of nested metal sleeves (usually brass or aluminum), with the inner one fitted over an 8-10 cm long segment at the end of the top section which has been carved down to receive its inner diameter. The outer sleeve is affixed in similar fashion to the bottom section, but extends out from it for a length equal to that of the inner sleeve.

The method I use is to mount the straight top section on the lathe and turn it down on the end; the inner sleeve is formed by wrapping the turned section with fiberglass. This sleeve is then machined to the inner diameter of the outer sleeve, and a recess cut to accept a cork band placed with contact cement. An inside (expanding) collet<sup>10</sup>, is necessary to hold the horn section for turning. The outer sleeve of phenolic tubing is butted to the end of the bottom horn section and secured with three layers of fiberglass.

Additional construction steps include turning a ferrule for the mouthpipe end, carving a foot to be mounted under the curved section, and preparing a hoop for the bell end (Figure 4). For these I use walnut, which provides a nice contrast in wood tones against the cedar. For my early horns, the hoop was laminated from strips of walnut veneer, but recently I started turning the end-hoop, which gives a more pleasing appearance.



Figure 4. The alphorn with foot and end-hoop mounted, and with rattan wrapping concealing the fibreglassed areas.

After the alphorn is assembled and fully sanded, the fibreglassed areas are overwrapped with rattan, and the exterior is finished. Originally I used a lacquer, but now use a paste varnish with polyurethane (Bartley, Easton, MD 21601), which seems at least as good, does not darken the wood too much, and is far easier to apply than lacquer, which requires much rubbing between coats. The final step in finishing is to treat the bore with Thompson's Water Seal (Thompson, Memphis, TN 38117). This sealant, a clear liquid, effectively protects the wood against moisture and has enough body to seal small air leaks that can escape detection.

#### The Mouthpiece.

The mouthpiece is turned from wood, usually boxwood, but I have found other woods, equally good, that do not have boxwood's tendency to split. (The Swiss will accept plastic or ivory mouthpieces, but metal is frowned upon, and is prohibited in competition<sup>11</sup>.) The common hardwoods such as cherry, birch, or maple are not satisfactory because the end-grain, when wet, rises unevenly, creating roughness on the rim. *Lignum vitae* is excellent, with its density and high wax content, but the mouthpiece must be completed in one pass, because the wood has a tendency to creep -- if it is left in the chuck overnight, the stem, more often than not, will take on enough curvature to prevent further turning. Ebony is very good, but requires frequent oiling and polishing. Quite by accident, through an unrelated carving project, I found that English yew is ideal; it turns well, and after oiling (I also burnish the rim slightly to harden it), the rim seems to improve with playing to a durable, satiny finish.



Figure 5. X-ray of three mouthpieces. From left: one of Swiss design, and two by the author. For purposes of scale in the photograph, the center mouthpiece is 11.8 cm long, and has a 4.0 mm bore.

The mouthpiece design is shown in Figure 5. The mouthpiece on the left, presented to me by Herr Oberli, is a traditional Swiss design, made of plum wood, that is quite

similar to a trumpet mouthpiece. As a horn player, I have trouble making a good sound with it, and also find the transition back to horn mouthpiece difficult. The two right-hand mouthpieces in Figure 5 were copied from my horn mouthpiece, using its rim, cup taper (17°) and bore (4.0 mm), and extending the back-bore to the diameter of the mouthpiece section. I have received humorous comments from Swiss players ("Oh, c'est trop petite!"), but one, also a horn player, liked my design, and my trio partners prefer it. To machine the mouthpieces, I use a tapered reamer, ground from a square file, for the back-bore, and cut the cup-taper at 17°. If a machine lathe were not available, it would be a simple matter to grind a reamer for the cup.

#### Postscript on Alphorn Music.

Alphorn music is always dignified and stately -- sometimes almost mournful -- and it is never played fast. It seems likely that it evolved in this style, with slowly moving cadences, because of the instrument's use in the mountains, with echos. When a melody with a rapidly moving theme is played in the mountains -- e.g., a hunting horn chase -- the echos are lost. Johannes Brahms heard the horn call he used in the fourth movement of his C Minor Symphony while walking in Switzerland in 1868,<sup>12</sup> that call, which he presented with a clear echo motif, is still heard frequently in Switzerland. For me, playing to echos in mountain settings, and recording the duets so produced, has been rewarding, and I have found it quite addictive.

The alphorn is an instrument of great charm and beauty. The entire sequence of steps I have followed, from searching out the tree in the woods, through the preparation and making, to performance and recording in the mountains, has been a source of both challenge and fulfillment.

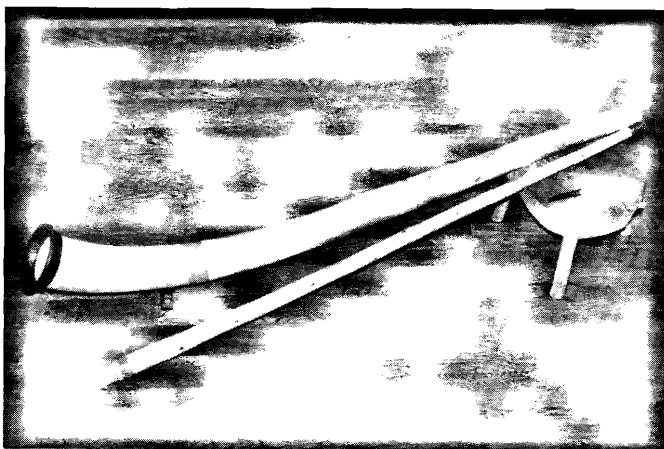


Figure 6. The completed alphorn.

*Philip Drinker is a biomedical engineer who retired in 1990 to set up a woodworking business and play more horn. About 15 years ago, after making a natural horn in brass (a bit cranky, but playable), he chanced upon an article about an alphorn maker, Pierre Cochard, that also described the instrument and how it is built. His first*

*alphorn in 1982 led to a new career. He has studied horn with Willem Valkonier and Jean Rife.*

*Correspondence may be sent to him at: 48 Cedar Road, Belmont, Massachusetts 02178.*

#### References and Endnotes

1. *The New Grove Dictionary of Music and Musicians*, s.v. "Alphorn", by Anthony C. Baines.
2. Sybil Marcuse, *A Survey of Musical Instruments* (New York: Harper and Row, 1975), pp. 814-816.
3. Members of the Ukrainian dance group *Mandrivka*, personal communication, 1992. The *trembita* is about the same length as the alphorn, and in construction they are alike, although the *trembita* is straight, without the curving bell of the alphorn. The instrument must be very thin-walled, and of light weight, however, because when played, it is held above horizontal by the player with no other support -- never resting on the ground. *Trembita* melodies are quite similar to those written for the alphorn.
4. Jeremy Montagu, personal communication, 1988.
5. Jeremy Montagu, "Construction of the *Midwinterhorn*", *Galpin Society Journal* 28 (1975): 71-80.
6. Philip A. Drinker, "Discovering the Alphorn", *American Musical Instrument Society Newsletter* 13, No.3 (1984): 8-10.
7. John M. Bowsler, "Impulse Measurements on Wind Instruments", Proceedings of the International Symposium, *Das Instrumentalspiel* (Vienna: Institut für Wiener Klangstil, 1988), pp. 55-76.
8. J.A. Ware, and K. Aki, "Continuous and Discrete Inverse-Scattering Problems in a Stratified Elastic Medium. I: Plane Waves at Normal Incidence", *Journal of the Acoustical Society of America* 54, no.4. (1969): 911-921.
9. M.M. Sondhi, and J.R. Resnick. "The Inverse Problem for the Vocal Tract: Numerical Methods, Acoustical Experiments and Speech Synthesis", *Journal of the Acoustical Society of America* 73 (1983): Suppl. 985-1002.
10. The inside collet I made is a truncated cone, turned from oak, matching the instrument bore in diameter, and split in quarters at the smaller end to about 2/3 of its length. A small conical knob at the end of a threaded rod, passing axially through the cone, forces the quarter-sections of the collet radially outward against the inner surface of the bore, when a nut at the outer end is tightened. A hose clamp, padded with leather, is placed around the horn section over the collet arms to keep the wood from splitting open.
11. Competitions for yodeling, alphorn playing, and flag-throwing (performed to musical accompaniment) are held at least yearly in Switzerland. The largest, the Eidgenössisches Jodlerfest, or Fête Fédérale des Yodleurs, is held every three years. I had the honor and pleasure of playing in competition at La Chaux-de-Fonds, in 1988, as well as in the Federal Festival held in Solothurn in 1990.
12. Brigitte Geiser, *Das Alphorn in der Schweiz* (Bern: Verlag Paul Haupt, 1976), p. 36.

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## Brahms Horn Trio, Op. 40: A Brief Account

by Vincente Zarzo

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Perhaps my greatest experience on natural horn was when I performed the *Horn Trio* Op. 40 by Johannes Brahms, several years ago, at the Concertgebouw of Amsterdam. The other performers were Viktor Liberman, concertmaster of the Concertgebouw Orchestra, and the talented Russian pianist, Sascha Warenberg. I had performed this work many times and had even recorded it, but from the very first rehearsal of this piece on natural horn, I realized that it was a completely different work. Having played this work on natural horn, I now feel that this was truly the sound that Brahms wanted.

Brahms finished writing the *Trio* in the Summer of 1865. The death of his mother in February 1865 was perhaps an important factor that induced him to write it. The choice of instruments, violin, horn, and piano, are instruments that he had studied in his early years. The Third movement is an *Adagio Mesto*, which he wrote as an Elegie to his mother. Even in 6/8, it still evokes an impression of a funeral march. The musical characteristics of this movement are similar to the second movement of the "German Requiem," another composition he wrote in the same period that might also be a memorial to his mother. That movement is a *moderato in modo de marcia* in 3/4.

In the middle of the *Adagio* section of the *Trio* is a passage written in open fifths, played by the horn and violin. This passage is based on *In den Weiden steht ein Haus*, a German folksong that Brahms learned from his mother in childhood. This melody is used as the first thematic material in the fourth movement and also functions as a cyclic link between both movements.

The first performance of the *Trio* was at a private concert on December 7, 1865, in the hall of the *Hoftheater* in Karlsruhe Germany. Brahms played the piano part with two members of the Duke's Orchestra, Mr. Strauss on violin and Mr. Segisser on horn. This was a favorite of his works and Brahms performed it many times. Another notable performance was on March 26, 1867, in Basel, Switzerland, when Hans von Bülow played it with the violinist Leopold Abel and hornist Hans Richter. Richter became a well known conductor and premiered several works by Brahms. Being an opera conductor in England, Richter invited the excellent German horn player, Adolf Borsdorf, to London. Borsdorf was the horn teacher of Aubrey Brain (father of Dennis) and can be considered one of the founders of the English school of horn playing.

Clara Schumann performed the *Trio* several times as well. After her first performance in 1866, she wrote to Brahms, "We have performed your *Trio*, which was enthusiastically received. We also had for the occasion a very good horn

player, for he did not make one single mistake, but we could not persuade him to play it on the natural horn." Brahms intended his *Trio* to be performed on the natural horn. It is interesting to note that by the time Brahms was born, the valve horn was already established but he only studied the natural horn. Perhaps he was influenced by his father, who was a professional horn player. There is an account of a performance in Vienna. Logically, the horn part should have been played by the eminent solo hornist of the Vienna Philharmonic Orchestra, Mr. Lewy. However, Brahms preferred the second hornist of the orchestra, who was a good natural horn player. Lewy only played the valve horn.

Frits Simrock first published the *Trio* in November 1866. Simrock himself was a horn player and performed the *Trio* together with Brahms in 1866. By Simrock's suggestion, a cello part (to replace the horn, if necessary) was added. Twenty years later, a viola part was also added. Brahms detested these changes, saying they sounded horrible. They were additions made strictly for commercial reasons. Fortunately, this work is played by the intended instrumentation. It is also fortunate that this most important chamber work for horn is now being performed appropriately on the natural horn.

Vicente Zarzo, professor of horn and natural horn at the Amsterdam Conservatory and at the Royal Conservatory of the Hague, is also solo hornist for the Hague Philharmonic Orchestra.



Minor repairs: Cleaning a rotary

[Ed.: Who needs valves anyway?! Our sincere thanks again go out to John Webb for allowing us to reprint his wonderful cartoons.]

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# Soli Deo Gloria: Sacred Music for Brass in the United States, 1850-1920

By Mark J. Anderson

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Brass players are frequently called upon to play in church, especially for festival occasions. The repertoire is fairly predictable: Telemann, Purcell, Clarke, Greene, Stanley, Krebs, Bach, Handel; then Vaughn Williams, Hovhanness and a host of other 20th-century composers. For many years I never thought much about the great yawning chasm between the distant past and the present. After all, there was the received wisdom which taught the decline of the clarino art and the classicist's dissatisfaction with brass as a serious voice -- particularly in a contemplative mode. Added to that was the relegation of the newfangled triumph of industrial art, the valved brasswinds, to the bullpens populated by military and civic bands.

Recent events have caused us to take a much closer look at the literature of the period, and some important facts are beginning to emerge from a past that has been made murky by our biases. It is unfortunate that in mid-20th century many of us were taught an abhorrence for the perceived decadence of the "Victorian Aesthetic of the Gilded Age." Perhaps more important has been the increasingly strong current of secularism in the popular culture of the United States. In a negative reaction to the religious values of earlier generations we have foregone several important spiritual and aesthetic advantages. These include an ability to understand sacred music at an intentional level and almost the entire loss of a fine and sometimes transcendent body of music: sacred music written and arranged for brasswinds in the United States from the mid-nineteenth century through the first decades of the twentieth century. A little of this music is well known among specialists, but most of it has been completely lost and forgotten. What follows is a summary survey identifying the music and placing it within a historical context.

## Moravians

There is an unbroken line of wonderful Moravian musicians, rooted in both the old *stadt-pfeifer* and chorale-singing traditions, who began their musical life on American shores in the eighteenth century. In addition to survival, they were greatly dedicated to evangelism. Story has it that the sound of their horns deflected an Indian raid and that not long thereafter they were instructing the indigenous population in the fine art of chorale music for trombone choir. Imagine if you will a full voiced *posaunenchor* manned by converted Amerinds.

The zeal of the Moravians extended far beyond the Amerinds -- they even reached out to Methodists. It seems that John and Charles Wesley were so impressed with the music of Moravians who were on the ship with them headed for America, that they continued their association with the Moravians and with German chorales when they returned to England.

On board the ship was a group of . . . Moravian missionaries. . . . These Moravian brethren were enthusiastic hymn singers, and their hymnody made a deep impression upon the Wesleys. The

English brothers remembered . . . when, during a severe storm that terrified most of the passengers, the Moravians calmly stood on the deck singing hymns, entirely unperturbed by the raging storm and the towering waves. John Wesley began at once to study the hymnbooks of the Moravians, as attested by an entry in his journal. . . . After his return to England [he] frequented the meetings of the Moravian brethren. . . . This association led to a crucial experience in Wesley's religious development, namely his . . . 'conversion.' This occurred during a reading of Luther's Preface to the Epistle of the Romans, as described by Wesley in his journal:

About a quarter before nine, while he was describing the change which God works in the heart through faith in Christ, I felt my heart strangely warmed. I felt I did trust in Christ, Christ alone for salvation; and an assurance was given me that He had taken away my sins, even mine and saved me from the law of sin and death.

This might be called the basic text . . . for the whole movement of evangelical and revivalist hymnody. Note the emphasis on direct salvation through faith in Christ, the conviction of salvation coming as an emotional and heartwarming personal experience, and the feeling of elation resulting from the taking away of sin. This type of emotional reaction, this attitude toward conversion and salvation, and this basic imagery of sin and death, are the seeds out of which grew American folk hymnody, including the Negro spirituals."<sup>1</sup>

We shall witness the appropriation of Wesleyan musical taste later in another important stream of fervent musical evangelism practiced by the Salvation Army. In the meantime, the Moravians continued to maintain their new world settlements and a rich musical life, even as they carried on their missionary work. The Northern Province of the Moravians was established in Pennsylvania in 1740. In Bethlehem, Pennsylvania, they organized an instrumental society known as the *Collegium Musicum* in 1744. The trombone choir of Central Moravian Church in Bethlehem remains a vital institution to this day.

The Southern Province of the Moravian Church is also of inestimable importance; by 1765 trombones were being used for festival occasions and for funerals in Salem (Winston-Salem), North Carolina. The players read from hand-copied chorale books sent from Europe. In 1783 a cantata, *A Psalm of Joy*, was prepared for the first Independence Day celebration by J.F. Peter. In Salem, the brass choir evolved into an ensemble of mixed winds during the course of the nineteenth century. By 1850 the trombone choir had given way to a family of valved brasswinds playing for civic as well as church functions. These Moravians then became the nucleus for some of the North Carolina regimental bands during the Civil War.

During the war the bands of both the blue and the gray were called upon to provide music for church services conducted in the field as well as for the more commonly documented duties. We can be certain that the Moravians of both the North and the South contributed a great deal in their own bands and to other regimental bandmen in demonstrating the usefulness of a brass ensemble in the playing of sacred music. "The bugle has sounded church call and the band have commenced playing. . . . It would seem strange to you to have a full brass band to play for a service. But I assure you it is excellent and it is very appropriate."<sup>2</sup>

After the war the surviving bandmen returned home carrying the burden of their service. In Salem, Daniel Crouse, who had played baritone horn in the 26th North Carolina Regimental Band, started up the Salem Cornet Band. Many of their arrangements of hymns were prepared by Edward Leinbach, brother of Julius, another veteran of the 26th North Carolina Band. These arrangements were used in hand-copied manuscript editions for many years until printed books were prepared from them in 1927. The printed materials were edited by Bernard Pfohl, a remarkable man whose service in the Salem band began in 1879 and continued until the 1950's. He was tutored by both Daniel Crouse and Edward Leinbach. Mr. Pfohl wrote a book entitled: *The Salem Band* (privately published, Winston-Salem, N.C., 1953), from which most of this history of the Moravian tradition is taken.<sup>3</sup>

The music Bernard Pfohl so carefully prepared and published in 1927 is a collection entitled: *Chorales and Tunes Used by the Bands of the Moravian Church*. It consists of 82 arrangements of Moravian chorales, Christmas hymns, and patriotic tunes. It is a magnificent collection and has been the inspiration for several later collections. Not included in the collection are the arrangements Leinbach made of popular hymns outside the Moravian tradition, although Pfohl has written that such arrangements existed.

Popular hymnody in the United States flowered under the influence of Lowell Mason (1792-1872) of Boston, Thomas Hastings (1784-1872) in New York City, and William Bradbury (1816-1868) of Maine who, along with Mason, Hastings and George Root, taught in the Normal Institutes -- "a scientifically improved version of the old singing schools."<sup>4</sup> Other popular although more regional collections included William Walker's *Southern Harmony* and Benjamin White's *Sacred Harp*. These collections both filled a need and created a desire for more popular hymns. After the Civil War the work was taken up by a younger group of writers.

According to Pfohl, "The band played 'Hold the Fort for I Am Coming,' 'Rescue the Perishing,' 'Precious Name,' etc., songs arranged by E.W. Leinbach."<sup>5</sup> All three of these popular gospel hymns are to be found in a collection compiled by Ira Sankey, entitled *Gospel Hymns Combined* (Cincinnati, 1879). "'Hold the Fort' was written by Philip Bliss and first published in one of his own collections of gospel hymns. The metaphor is based on an incident that occurred during the Civil War. 'Rescue the Perishing' . . . is sung not only in . . . church prayer meetings . . . but in Salvation Army camps, in . . . Sons of Temperance Meet-

ings, and in the rallies of every . . . organization that seeks the lost . . ." <sup>6</sup> The tune was written in 1870 by W.H. Doane, who also wrote the music for Precious Name.<sup>7</sup>

It is clear that Edward Leinbach and the Moravians were fond of the same popular hymnody as were Americans of other denominations. No wonder! The music was derivative of the musical traditions which had been central to Moravian life for centuries. It is ironic to note that most of the Moravians of the 19th century were probably unaware of the direct connection between this popular hymnody and theirs.

In reviewing the hymnbooks from those years, the names most frequently encountered are Philip Bliss, Ira Sankey, James McGranahan and George Stebbins. "The Moody and Sankey hymns were used in Sunday schools and revival services. Mr. E.W. Leinbach . . . arranged quite a collection of these hymns for the . . . band to play. . . . The new band members made more copies and put them into book form."<sup>8</sup>

### Evangelists

The names Moody and Sankey still ring with familiarity in the heartland consciousness of the United States. This team of evangelists continued the tradition of camp and revival meetings that had begun during the "Great Awakening" of the late eighteenth century on into the post-Civil War era. Dwight Moody (1837-1908) was the singer, accompanist and hymn writer.

Religious revival meetings were a . . . favorite . . . and no revival team compared in popularity to Dwight L. Moody and Ira D. Sankey. Moody in 1875 was the "rising young tycoon of the revival trade as Andrew Carnegie was of the steel trade or John D. Rockefeller of oil." He was the revivalist who coupled business-like methods with "the old fashioned gospel," and his success was enormous. In this he was substantially aided by Ira D. Sankey, who took charge of the music and contributed stirring solo renditions of popular gospel hymns.<sup>9</sup>

Their publications of popular hymns for "gospel meetings and other religious services" began in the 1870's with *Gospel Hymns and Sacred Songs* and continued through six volumes until 1892. The collections were entitled: *Gospel Hymns No. 2; Gospel Hymns No. 3, etc.* Eventually they began publishing them in combined volumes entitled: *Gospel Hymns Combined; Gospel Hymns Consolidated, etc.* The books were enormously popular, being sold at revival and camp meetings all over the world as well as during the evangelistic missions of Moody and Sankey themselves. Lowell Mason's earlier hymn book, *Carmina Sacra* of 1841, is said to have sold more than 400,000 copies.<sup>10</sup> Sankey's collection entitled *Sacred Songs and Solos* sold 50,000,000 copies!<sup>11</sup> The authors, compilers and editors of these collections included Philip Bliss, James McGranahan and George Stebbins, as well as Ira Sankey. Although it may seem incredible to those of us living a century later, these popular hymns were the source of a high percentage of the "top forty" of those days.

They carried the more emotional and less cultivated element of religious people off its feet, and furnished for a time the familiar songs of vast numbers hitherto unacquainted with hymns. . . . The new melodies . . . were whistled by the man on the street. . . . Easy, catchy, sentimental, swaying with a soft or a martial rhythm and culminating in a taking refrain; calling for no musical knowledge to understand and no skill to render them; inevitably popular, with the unfailing appeal of clear melody.<sup>12</sup>

In 1887 the John Church Company, publishers of the *Sankey Gospel Hymns*, brought out the collection: *Gospel Hymns Consolidated, arranged for the Cornet by S.C. Hayslip*. These were "For use in Sabbath Schools, Gospel Meetings, and all Revival Services." In a publisher's note the justification for the collection is made:

It is believed that the usefulness of Gospel Hymns Consolidated, will be very much increased by this arrangement of its melodies for Cornet. The Cornet is a powerful leader, and in large assemblies it is especially effective in keeping the Congregation up to time and pitch. In arranging this work for the Cornet, those Keys have been selected which admit of the greatest ease and facility of execution. A Piano or Organ played from the regular Edition will agree perfectly with the Cornet played from this one.<sup>13</sup>

The collection includes tunes for 426 hymns. Cornet in B<sup>b</sup> and cornet in A are used in an attempt to keep the instrument in key signatures having the least intonation problems for the standard 19th-century instruments.

Bandleader George Ives and his son Charles were acutely aware of intonation "problems" for brass instruments and also in congregational singing:

Exception has been taken . . . to my using . . . suggestions of old hymns. . . . As one . . . professor told me, 'Imagine, in a symphony . . . hearing suggestions of a Moody and Sankey hymn!' . . . His opinion is based on something he'd . . . never heard . . . or experienced. . . . - and I had the chance of hearing them big . . . I remember, when I was a boy -- at the outdoor Camp Meeting services . . . all the farmers, their families and field hands, for miles around, would come afoot or in their farm wagons. I remember how the great waves of sound used to come through the trees -- when things like "Beulah Land," "Woodworth," "Nearer My God to Thee," "The Shining Shore," "Nettleton," "In the Sweet Bye and Bye" and the like were sung by thousands of "let-out" souls. The music notes and words on paper were about as much like what they "were" (at those moments) as the monogram on a man's necktie may be like his face. Father, who led the singing, sometimes with his cornet or his voice, . . . sometimes in the quieter hymns with a French horn or violin, would always encourage people to sing their own way. If they threw the poet or the composer around a bit, so much the better for the poetry and the music. . . . At an outdoor meeting . . . with no instrumental accompaniment except a

cornet . . . the fervor of the feeling would at times, especially on reaching the Chorus of many of those hymns, throw the key higher, sometimes a whole tone up -- though Father used to say it [was] more often about a quarter tone up -- and . . . Father had a sliding cornet made so that he could rise with them and not keep them down."<sup>14</sup>

The hymns from the Sankey collections used by George Ives had been arranged for brass ensemble not only by Moravian Edward Leinbach of the Salem Band, but by others as well. T.H. Rollinson, cornet player, bandleader, church organist, composer and arranger in Waltham, Massachusetts, is best remembered for his march: *Honor the Brave* (Cundy, 1886), dedicated to the Grand Army of the Republic. However, he also arranged some of the Moody and Sankey hymns into a *Grand Religious Fantasia* for band published by the J.W. Pepper Company in 1901.<sup>15</sup> The J.W. Pepper Company also published a collection of 70 sacred pieces for band or smaller brass ensemble based on the popular Moody and Sankey hymns. This collection came out in 1887, the same year the John Church Company had published the cornet leader's book.

#### 70 SACRED PIECES. FOR FULL BAND

Suitable for Religious Celebrations, Camp Meetings, Sunday School Excursions, Revival Meetings, (whether held Outdoors or in a Hall)

#### Gospel Hymns Sacred Band Book

Playable as Quartette, Sextette, Quintette or Octette with ad lib. parts for 20.

This Band Book contains a brilliant selection of Popular Hymns and Sunday School Pieces taken from Moody and Sankey's Popular Gospel Hymns -- a work known and used in every part of this hemisphere. Our reasons for making the selection entirely from this work are simple: its contents are familiar to every churchgoer and scholar, and a band engaged for a church celebration of any character can use this book with absolute confidence in the reception of the work. An important feature of the arrangement of each piece in this book, consists in the fact that it is printed in a key to correspond with the vocal arrangement, so that the whole band is doing duty as a great church organ, the audience can join in and sing, producing the most effective combination that one could imagine. The harmony is identical with that used in the vocal collection, and when using this splendid work, there is nothing to prevent a full Brass Band taking part in every character of church gatherings.<sup>16</sup>

There is no record of the number of these books sold, but since the publication was issued in 1887 and the book still warranted almost a half-page advertisement in the annual catalog of 1907, we can guess that sales were brisk.

## The Saints

"Jesus Lover of My Soul," a song out of the Sankey Hymnal, is changed by the Shouting Baptists of Trinidad into an unmistakably African song. And . . . in a great many parts of the West Indies, all the Protestant pseudo-Christian religious songs are called "sankeys."<sup>17</sup>

The spread of religious instruction among the Negroes coincided with the rise of the camp-meeting movement. As we know from . . . contemporary sources, Negroes as well as whites took part in the early camp meetings. . . . there is no doubt that the same songs were sung by both races. . . . The Southern evangelist Lucius Bellinger wrote of one of his camp meetings: "The negroes are out in great crowds, and sing with voices that make the woods ring."<sup>18</sup>

In his fine book, *Brass Bands and New Orleans Jazz* (Baton Rouge, 1977), William Schafer notes that country bands were one of the sources feeding the New Orleans black brass-band tradition, and that they served as an outlet for black musicians following the Civil War. Schafer quotes extensively from the research done by Frederick Ramsey, Jr., in producing recordings for Folkways (FP650):

The essential point to be noted, in connection with all the Negro brass bands formed shortly after Emancipation, is that they played without instruction, and picked up their tunes by ear: "Well, I tell you how it was. It was just . . . you take a fellow, he'll set down, if he hearin' 'bout a sing, a hymn . . . or hear anything like that. Well, after he got it prompt in his mind, then he'll pick up his horn. Then he'll try to play it, you see? That's the way it was. They first start playing spirituals . . . got them at the church. They go way back . . ." The music played by members of these early plantation brass bands was based on song -- they blew *singing horns*. Their repertoire came, not from the white man's stock of . . . sheet music, but from church and secular songs. From the church side, they played spirituals, jubilees, and possibly, some early chants. They had probably sung them in their churches and homes before blowing them through their horns.

The practices of these rough plantation bands indicate one musical influence that was as strong in New Orleans as in the country -- the powerful and exuberant vocal music of the black churches. Just as country musicians "caught" by ear spirituals and hymns, brass bands in new Orleans would play "head" arrangements of simple hymn tunes like "What a Friend We Have in Jesus" or "In the Upper Garden", or they would read rudimentary arrangements sketched from four-part vocal music in church hymnals.<sup>19</sup>

The music played by the black street bands in New Orleans from about 1870 to 1890 has been called archaic jazz by Gilbert Chase. He describes the scene with a band marching in a funeral procession to the cemetery playing slow dirges and adaptations of old hymns. On the return,

the music would get "hot" in a tune like "Oh, Didn't He Ramble"<sup>20</sup> or "When the Saints Go Marchin' In."<sup>21</sup>

## Harmonists

A group of dissenting German Protestants that emigrated to the United States during the 19th-century was the communal Harmony Society founded by George Rapp. They arrived in 1804 and remained a viable group for about a century until the Society was dissolved in 1906.

The extent of contact made between the Moravians and the Harmonists is not fully known, but there is little doubt that some of the Harmonists knew about and greatly admired the Moravians. . . . Frederick Rapp [adopted son of George Rapp] "read for more than an hour an account of the Moravians" . . . in lieu of a Sunday sermon. The "General Economy," the name given to the communitarian system of the Moravians, may even have influenced the selection of the name given to the Harmonists' third community -- Economy.<sup>22</sup>

Although the music of the Harmony Society nowhere approaches the quality and quantity of the Moravians, the archives maintained at Old Economy Village are an important source of extant examples of additional sacred music for brass during this era. Perhaps as a result of their "closed door" policies versus the evangelistic fervor of some of the other traditions, the largest part of their instrumental collection was devoted to secular music. The most interesting sacred brass music surviving in the Old Economy archive is that from the period when Jacob Rohr was the bandmaster -- from the late 1870's to the early '90's. Although he was a German immigrant, Rohr was hired by the Harmonists and was not a member of the commune. "There are few records which show that Rohr purchased music for the . . . Band. He appears to have arranged most of the repertoire himself."<sup>23</sup> Most of the extant sacred music manuscripts are for cornets, altos, baritones and bass, although by 1889 they had added piccolo, E<sup>b</sup> and B<sup>b</sup> clarinets.

The catalog of music in the Economy archive includes brass arrangements of *Lobe den Herrn*, *Jesus meiner Zuversicht*, *Jauchzet ihr Christ*, and a perennial favorite of brass bands during the era, "Pleyel's Hymn" (with variations for cornet), all in manuscript. Published music in the collection includes a "Joy to the World" (Grand Sacred Potpourri) from Barnhouse in 1894, "Providence" from Fischer in 1899, Rossini's *Stabat Mater* in an arrangement published as a special edition of C. Boose's *Military Journal* of 1869, as well as at least half-dozen additional sacred works for mixed winds.

John Duss assumed control of the band in the 1890's and most of the arrangements from then on were for the typical wind band as published by Fischer, Barnhouse, and other commercial publishers, including a sprinkling of works and arrangements, among which may be found *Gloria* by the rather eccentric Duss.

## Dignam

In 1862, when Connecticut Yankee George Ives began his Civil War service as a 17-year-old bandleader, a 35-year-old British immigrant named Walter Dignam also took up the baton, but for a New Hampshire Regiment. Dignam had settled in Manchester, New Hampshire, in the 1840's

and returned there after the war. In addition to being a band leader, E<sup>b</sup> cornet virtuoso, composer and arranger, he also had a 28-year career as organist and choir director of the Roman Catholic Church in Manchester.

The fine collection<sup>24</sup> of c. 1850's manuscript band books in the Manchester Historical Association includes Dignam's arrangements of "Rest Spirit, Rest," "May Heaven's Grace," "Old Hundred," "St Martins," and "Hamburg." It is fascinating to note that the collection also includes the *Marcia De Sacra* from Meyerbeer's *Le Prophete*. John Dwight, never a particular friend of brass bands, reported favorably on the performance of this march by a band of 1,000 under the direction of Patrick Gilmore at his Peace Jubilee of 1869.<sup>25,26</sup>

Miscellaneous works in the collection include a Mass (*Messe On Second Ton*) scored for Violins 1 & 2, C Clarinet, 1 & 2 Cornets and Bass. The clarinet doubles the first violin while the cornets double the lower voices with the second violin.

#### Other Veterans

Moody and Sankey took their revival on a successful tour to Great Britain in 1873 -- just about the time a man named Fries started using his own little brass band to evangelize in an unauthorized manner for the Salvation Army of General William Booth. General Booth had been a Methodist and well acquainted with the Protestant hymnody handed down in the Lutheran-Moravian-Methodist traditions. It did not take him long to authorize the unauthorized. By the 1880's brass bands (especially in the British model of *all* brass) became and still remain indelibly connected with the Salvationists on both sides of the Atlantic.

As with the Moravians, the principal concern of the Salvation Army is evangelism. The intensity of this focus along with a sense of insulation from secular society has tended sometimes to work at cross purposes with the goals of both groups. It has been a serious loss to the world that the best music of these men and women has been so little known for such a long time. The reputation of the Moravians has been growing since about mid-twentieth century, but mainly in conjunction with their relationship to the European *art* music of the eighteenth and nineteenth centuries. The Salvationists have been less well appreciated. There is a long history of tension between the Salvation Army and other Christian denominations.

Prior to 1900, virtually all of the Salvation Army Band music was written and published in England. There was a brief appearance of an *American Band Journal* in 1898, but there was no regular input from our side of the Atlantic until 1928. In his fine tribute to the New York Staff Band on their 100th anniversary in 1987, Ronald Holz points out that during this period the repertoire of the band was augmented by "unauthorized" works.<sup>27</sup> Nonetheless, the music played by most of the bands from the 1880s to the 1920s consisted mainly of arrangements that would have sounded familiar to anyone in this country who was not deaf: hymns and marches for brass band. Indeed, the Salvation Army bandsmen in Danbury, Connecticut, were trained by a Civil War veteran of the Union Army, George Ives, prior to his death in 1894. Later

Charles Ives bequeathed us a setting of Vachel Lindsay's "General Booth Enters Into Heaven."<sup>28</sup>

From the period in question right to the present day, Salvation Army composers and arrangers have developed a tradition of sacred music that most of us never even knew existed. The work is beautiful and worth seeking out through the many excellent recordings of the Army. The Salvation Army has also served as a training ground for numerous outstanding brass players and teachers. If you ask around, you will find many who will say: "Sure -- so and so was brought up in the Salvation Army and you know what a great player (s)he is!"

One of the reasons for the obscurity of this fine music is the tight control maintained in distribution. Little of the music is available to anyone outside the Salvation Army. The Salvation Army might pay attention to the earlier lesson of the Moravian-Wesleyan connection and share their good music with the rest of us. After all, it all comes from the same place.<sup>29</sup>

#### Popular Publications

In Chatfield, Minnesota at the lending library of the Chatfield Band, one entire filing cabinet is devoted to sacred music for band. Much of it is modern, but there are many published works from the closing two decades of the 19th-century as well. While bandleaders such as Rohr, Dignam and Leinbach were arranging and transcribing sacred music for their own hometown bands, the publishers were having similar material produced for mass distribution by Laurendeau, Rollinson, Herbert Clarke, Levy, Barnhouse, Prendiville, Winner, and most of the other names familiar to those who have taken an interest in 19th-century band music. The collection includes solos, duets (with keyboard as well as band accompaniment), and small ensemble music, as well as music scored for full band. The publishers include all of the major companies of the era: Schirmer, Ditson, Pepper, Church, Barnhouse, etc.

The folks at Chatfield are friendly and helpful. They are committed to doing a good job with the collection started by Jim Perkins. You may write to them at PO Box 578, Chatfield, MN 55923. It is best not to call because they do not have a large staff. If you have any interest in preserving a large national treasure of band music, send a big donation. The collection includes hundreds of thousands of band arrangements, including many rare pieces.

#### At Home

Have you looked in the attic of the church where you've been playing? Have you looked inside the old organ bench in the storeroom? Much of this forgotten music is around and we should bring it out. Some of it may deserve neglect but some of it is good enough to restore and strengthen your faith. We will discover some masterpieces, too.

Woodstock, N.Y. August, 1991

*At present Mark Anderson is preparing a book on sacred music for brass, as well as a performing edition of some of the music mentioned here.*

(Endnotes may be found on page 33.)



## Endnotes

1. Gilbert Chase, *America's Music* (New York, 1955), pp. 44-45.
2. Lucius L. Shattuck to his brother, 3 May, 1863, as cited in Bufkin, "Union Bands of the Civil War. . ." Ph.D. dissertation, Louisiana State University, 1973. Quoted by Kenneth E. Olson in *Music and Musket* (Westport, CT, 1981), p. 192.
3. Bernard J. Pfohl, *The Salem Band* (Winston-Salem, NC, 1953)
4. Op cit., p. 162
5. Op cit., pp. 14, 51-52
6. Theron Brown and Hezekiah Butterworth, *The Story of the Hymns and Tunes* (New York, 1906), pp. 155, 157, 424-425, etc.
7. Ibid.
8. Pfohl, op cit.
9. Robert R. Roberts, "Gilt, Gingerbread and Realism: The Public and Its Taste," in H. Wayne Morgan, ed., *The Gilded Age, A Reappraisal*. (Syracuse, 1963), pp. 169-195.
10. William Arms Fisher, *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933), p. 59.
11. Albert Edward Baily, *The Gospel in Hymns*, (New York, 1950), p. 483.
12. Ibid., p. 484, citing L.F. Benson.
13. S.C. Hayslip, *Gospel Hymns Consolidated, Arranged for the Cornet* (Cincinnati, 1887)
14. Charles E. Ives, *Memos*, John Kirkpatrick, ed. (New York, 1972), pp. 131-133.
15. Prior to the publication of *Honor the Brave*, Rollinson had arranged a collection entitled: *Cundy's Evening Companion: A Collection of Airs for Cornet and Piano* . . . (Cundy, 1884). The collection includes two sacred pieces: "Vesper Hymn" and "The Golden Shore."
16. *J.W. Pepper's Complete Catalogue* (Philadelphia, 1907), p. 66.
17. LeRoi Jones, *Blues People* (New York, 1963), p. 47.
18. Op cit., p. 237.
19. William Schafer, *Brass Bands and New Orleans Jazz* (Baton Rouge, 1977), State University Press.
20. Op cit., p. 477.
21. Op cit., p. 74
22. Richard D. Wetzel, *Frontier Musicians on the Connoquenessing, Wabash, and Ohio* (Athens, OH, 1976), p. 140.
23. Ibid., p. 99.
24. The well known scholar and conductor, Paul Maybery of St. Paul, MN has called the Dignam collection ". . . perhaps the finest and most substantial of all known American brass band collections." (Liner notes to: *The Yankee Brass Band*, New World Records, 1981)
25. Irving Sablosky, *What They Heard: Music in America, 1852-1881, From the Pages of Dwight's Journal of Music* (Baton Rouge, LA, 1986), p. 65
26. In his *Journal* . . . of July 3, 1869, Dwight says, among other things: "That the . . . brain of the greatest musical festival in all the ages should be, not [a] . . . great musical man of any sort, . . . but a Gilmore, a clever leader of a local band." Later, reporting on the performance at the *Jubilee* of Handel's *Let the Bright Seraphim* he writes: "With [Matthew] Arbuckle's [cornet] obligato (one longs for the real crackling old-fashioned trumpet though) it made great effect, by no means so great as it would be in a smaller hall . . ."
27. Ronald W. Holz, *Heralds of Victory* (New York, 1986), p. 194.
28. 1914. It is interesting to note that Charles Ives began a listing of his works on the back of a 1928 calendar. The list includes a lot of church music from the 1880's and 90's as well as "Brass Band: . . . *Slow March* (Adeste Fidelis, cantus firmus) '86 or '87 played by Danbury Band, and . . . Carmel, N.Y. Band. . . . Fantasia (or Paraphrase on "Jerusalem the Golden" (before leaving Stevens St. Danbury, 1888)." In a later list he included: "Chorals from a 'Harvest Festival' for double chorus, organ, trumpets, trombones. . . 1897"
29. Norman Smith in *March Music Notes* (Lake Charles, LA, 1986) notes that some of the music of William Himes is available to ensembles other than just the Salvation Army. Certainly his setting of *Nicaea* and his march *Invictus* are well worth the effort of looking them up.

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## Classified Ads

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Wanted to Sell: McCann high pitch cornetto, in boxwood with Venetian ornamentation. Bright and lively character. Contact: Todd Caine, 1004 Grandview Ave. Duluth, MN. 55812 (218) 728-4546.

Wanted to Sell: Natural Trumpets. Contact: Barry Bauguess. (919) 636-0476.

Wanted to Buy: Tenor Sackbut. Jo-Ann Christen, 2450 4th Avenue West, Seattle, WA 98119.

Wanted to Buy: Keavey natural trumpet. Peter Ecklund, 130 W. 16th St., #55, New York, NY 10011, (212) 463-0830.

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## News of the Field

Compiled by Jeffrey Nussbaum

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

### **Streitwieser Trumpet Museum**

The Philadelphia Baroque Brass, the resident natural trumpet ensemble of the Streitwieser Trumpet Museum, is an ensemble recently organized to perform the wide range of trumpet ensemble literature. Their first two performances were at the Charlestown, PA Colonial America Festival on Sept. 8, 1991 and at the Trumpet Museum on Sept. 15th. At the Museum performance the ensemble augmented a solo recital by the famed former principal trumpeter of the Boston Symphony Orchestra, Armando Ghitalla. The ensemble members are: Terry Everson, Paul Bergmayer, Franz X. Streitwieser, Dwayne Hollenbach, Robb Dinener, Robert Goodman, and Charles Byler. A major part of the collection of instruments are the beautiful and rare natural horns donated to the Museum by the noted horn player, lecturer, and historian, Louis Stout. Professor Stout has produced a video entitled, "The Horn: From the Forest to the Concert Hall." Using the scenic backdrop of the Museum and beautiful adjoining grounds, Professor Stout performs and lectures about his collection and history of the horn. Another annual event at the Trumpet Museum, recently held on June 7th, 1992, was their 19th-Century Victorian Ice Cream Social and Concert in the Park. This event is a recreation of a traditional turn-of-the-century musicale complete with a brass band concert in a traditional gazebo and a blazing cornet solo competition. The Friends of the Streitwieser Foundation Trumpet Museum have recently published Vol. 1, No. 1 of their *Newsletter*. The Trumpet Museum, with its fantastic collection of over 800 instruments, is a wonderful site for listening to music or spending the day browsing through the hundreds of instruments. Contact: Streitwieser Trumpet Museum, Fairway Farm, Vaughan Road, Pottstown, PA 19464 (215) 327-1351.

### **Museum Instrument Collection Catalogues**

Two recent and very extensive instrument catalogues have been published. The two publications are: *Catalogue of the Brass Musical Instruments in the Collections of Bradford Art Galleries and Museums*, by Arnold Myers and Angela Cartledge (Published by the City of Bradford Metropolitan Council, 1991. ISBN 0907734286. Cliffe Castle Museum, Spring Gardens Lane, Keighley, West Yorkshire BD20 6LH England), and *Catalogue of the European Wind and Percussion Instruments in the Cyfarthfa Castle Museum*

*Collection*, by Arnold Myers and Trevor Herbert (Published in 1990 by the Cyfarthfa Castle Museum and Art Gallery, Cyfarthfa Park, Merthyr Tydfil, Mid Glamorgan CF47 8RE England). The catalogues give in-depth information on these collections of mostly 19th-century brass instruments. Included in the catalogues is information concerning detailed measurements (including mouthpiece dimensions), nominal pitch, technical descriptions, dates and places of origin, makers, repair history, design features, and record numbers. The Bradford Art Galleries collection is representative of many of the types of brass band instruments used in the North of England during the 19th-century. The Cyfarthfa Castle Museum Collection is of particular historical significance because the bulk of the collection is associated with a single brass band. The Cyfarthfa Band had a long tradition which traced its origins to 1838. Not only do the instruments from this band survive intact, but so does a set of the manuscript part books which represents a major part of their 19th-century repertoire. Contact: Arnold Myers, 30 Morningside Park Edinburgh, EH10 5HB Scotland.

### **19th-Century Instrument Catalogue**

A special instruments catalogue issue of *L'arigot*, the French-language Bulletin of the Association des Collectionneurs d'Instruments à Vent, was published in September, 1991. The 125-page book (ISSN 1145-2048) lists over 200 instruments, gives detailed information including measurements, mouthpiece sizes, fingering systems, instrument descriptions and photos. Contact: Bruno Kampmann 93 rue de la Chapelle apt. 166F, Paris 75018, France. Tel. (1)42093908.

### **Dickey and Tarr Book on Articulations**

Edward Tarr and Bruce Dickey have spent many years studying arcane musical treatises in the attempt to fully understand early wind articulations and other aspects of period performance practice. The result of their labors is a new book, *Articulations on Wind Instruments: A Historical Source Book*, soon to be published by Musikverlag David McNaughton. Contact: David McNaughtan, Rögner Strasse 11, D-8630 Coburg Germany.

### **Bassano Book**

Davia Lasocki's new book, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665*, will be published by Scholar Press, Aldershot, England, and is scheduled for release in 1993. The tale of the Bassano family is one of the most intriguing in music history. This family of Italian-Jewish musicians and instrument makers were brought to England and became one of the

dominant musical forces in the Royal Tudor Court, during a time when Jews were still officially barred from that country. (See Lasocki's CD review of *Venice Preserved-Bassano, Gabrieli, Monteverdi*).

### **Heritage Encyclopedia of Band Music**

The efforts of the past twelve years of research by William Rehrig has resulted in the publication of the two-volume *Heritage Encyclopedia of Band Music* (ISBN 0-918048-08-7). This work was written by Rehrig and edited by Paul Bierley. The project was enormous, with plans to list every composition written for band. The Encyclopedia lists 9,000 composers, 3,600 biographical sketches, 9 appendices outlining many aspects of band music including publishers and foreign bands, and a daunting 55,000-item title index. The project was sponsored by the Robert Hoe Foundation. The *Heritage Encyclopedia of Band Music* was published by Integrity Press in 1991. Contact: Integrity Press, Paul Bierley, 61 Massey Drive, Wersterville, OH 43081. Tel. (614) 794-1600.

### **Mandate of 1711**

A translation, commentary, and facsimile edition of the *1711 Mandate Against the Unauthorized Playing of Trumpets and Beating of Military Kettledrums* was issued as a special supplement in the *International Trumpet Guild Journal* Vol.16, No.1, September, 1991. Edward H. Tarr wrote a commentary and translated this important document which outlines the rules governing who may or may not play trumpet. The various restrictions were made on behalf of the trumpet guilds which were by that time losing control over their exclusive rights on trumpet playing. This 15-page supplement was dedicated to the newly formed Euro-ITA. Edward Tarr is the President of the new organization which has already hosted a three-day event called *European Trumpet Days*. Concerts, lectures and round-table discussions were held.

### **Horn News**

Johnny Pherigo, the editor of the *International Horn Society Newsletter*, listed in Vol.22, No.1 of the 1991 issue of that publication 10 interesting reasons for playing the natural horn. Here are "Pherigo's Top Ten":

10. My valves have been stuck since May, 1989, anyway.
9. It's so cute!
8. Finding the right crook gives you something to do during all those rests in Mozart operas.
7. Valves are for wimps.
6. People are so amazed that you can do it at all that they don't notice if you can do it well.
5. You don't have to think about fingerings, giving you more time to reflect on the intellectual profundity of the article you just finished in *People Magazine*.
4. Convinced that you are a little bit strange and potentially dangerous, non-hornists leave you alone.
3. There is no music written for natural horn and trumpet.

2. You can take the money you save on valve oil and buy a Mazda Miata.

1. No one ever calls it the French Horn!

### **Horn Call**

The *Horn Call Annual*, No.3, 1991 has two in-depth articles on the horn. *Clarino Horn, Hand Horn, and Virtuosity in the Late-Eighteenth Century Horn Concerto*, by Andrew Kearns, and *The Horn Quartet: An Historical Perspective on the Evolution of the Genre and A Survey on Works Composed Since 1950*, by David M. McCullough. This fine publication is a relatively new addition to the IHS's publications. Contact: Paul Mansur, Editor, 2227 Gershwin Drive, P.O. Box 1724, Durant, OK 74702.

### **Deutsche Naturhornsoloisten and International Natural Horn Festival**

This fine group is preparing a new CD recording of natural horn ensemble music. They have had a busy season, performing with the German Baroque orchestra *La Stagione*. Members of the group have performed solos with *La Stagione*, including the *Concerto No.1 in E<sup>b</sup>* by Christoph Förster for corno da caccia and strings. During a large radio broadcasting project in December 1991, they performed a *sinfonie* by Johann Baptist Vanhal, a work utilizing five horns in different keys. The members of *Deutsche Naturhornsoloisten* are organizing a large International Natural horn Festival in Essen, Germany on September 7-12, 1993. *La Stagione* will be the orchestra in residence for the Festival. Hermann Baumann will be the artistic director and all the major natural horn players will be invited to participate. Concerts, lectures, round-table discussions and natural horn master-classes will be held. Contact: Oliver Kersken, Heinrich-Lersch Strasse 16, 4000 Düsseldorf 13, Germany. Tel. 0211-709898.

### **Carlin Cor de Chasse**

A rare 18th-century hunting horn by Carlin, in a private collection in Italy, is being studied by Renato Meucci. There are at least two more of these horns, one in Paris and another one in Bruxelles. Meucci believes that this is the only one in Italy. This particular horn is not in playable condition. It has an inscription on the bell which reads, "*Fait a Paris par Carlin ordinaire du Roy rue voix des petits chamys.*" The mouthpiece is missing.

### **International Horn Workshop**

The 24th International Horn Society Workshop will be held on July 25-31, 1992 at the Royal Northern College of Music in Manchester, England. Included in this event will be Hermann Baumann, Michael Thompson, Froydis Ree Wekre, Roland Horvath, and Herman Baumann's Folkwang Horn Ensemble. Contact: David Atherton, 28 Park Drive, Bradford, West Yorkshire BD9 4DT, England. Tel. 44-(0) 274-544177.

### **Derek Conrod**

Natural hornist Derek Conrod reports that he has been very active with *Tafelmusik* and the American Bach Soloists. Recent activities with *Tafelmusik* have included recordings of six Haydn symphonies and two Gluck ballets, and performances of Bach's B minor Mass. He has also performed many wind quintets by composers such as Reicha, Danzi, and Cambini on period instruments. A performance and recording is planned of the Bach B minor Mass with the American Bach Soloists at the Berkeley Early Music Festival in June, 1992.

### **Chestnut Brass Company**

The Chestnut Brass Company has recently recorded a CD of 19th-century American political music which is scheduled for a Fall 1992 release on the Newport Classic label. Spanning a period from the 1820's to the nation's Centennial in 1876, the recording features vocal and period instrument performances of campaign songs for every U.S. President from Andrew Jackson to Rutherford B. Hayes and music dealing with pressing issues of the century. The instrumental music includes selections for keyed brasses with natural horns and trombones, and music for saxhorn band. The vocal ensemble, directed by noted baritone soloist John Ostendorf, is assisted by fortepiano, guitar and dulcimer. Vocal solos and ensembles include "King Andrew," "John Tyler's Lamentation," "The Grave of the Slave" and "We are Coming Father Abraham." Instrumental works include "Hail, Columbia," "President Harrison's Funeral March," "General Taylor Storming Monterey" and the "American National Waltz." Many important 19th century American musicians are represented, including black Philadelphia composers Francis Johnson, A.J.R. Conner and William Appo; Simon Knaebnel, Stephen Foster, Henry Clay Work and the Hutchinson Family Singers. A chronological presentation displays an overview of fifty years of American politics and the high ideals and low comedy of our national past. Contact: Chestnut Brass Co. (215) 787-6792.

### **Noah Greenberg Award**

The Noah Greenberg Award was given this year to natural hornist Kristin Thelander for a recording of early 19th-century music for natural horn and piano. This grant-in-aid is intended to stimulate historically aware performances and the study of historical performing practices.

### **Metodo de Clarin 1830**

A reprint of the 1830 edition of this trumpet method by Jose de Juan Martinez has been edited by Beryle Kenyon de Pascual (Madrid: Alpuerto, for Real Conservatorio de Musica de Madrid, 1990.) This 72 page method includes many exercises as well as duos and other natural trumpet ensemble works. It is written in Spanish and contains an English summary. ISBN 84-40483570. Price 1200 Pesetas. Contact Real Conservatorio Superior de Musica de Madrid, Camara de Comercio e Industria de Madrid.

### **Horn Book**

Jeremy Montagu, the curator of the Bate Collection in Oxford, has recently come out with a new book, *The French Horn*. It gives a brief account of the history of this instrument and contains many photos of the horns in the Bate Collection. ISBN 0 747800865 (Princes Risborough, Bucks, England: Shire Publications, 1990.)

### **Trumpet Ensemble Book**

Albert Hiller has published a German-language monograph on trumpet ensemble music, *Trompetenmusik auf drei Jahrhunderten (ca. 1600 bis nach 1900)*. Published by Wolfgang Haas-Musickverlag, 1991 ISBN 392845301. Price DM 32.

### **Hector McDonald Natural Horn**

Hector McDonald, principal hornist with Nikolaus Harnoncourt's *Concentus Musicus Wien*, reports that he has been very active playing natural horn throughout Europe. He recently performed Mozart's 4th Horn Concerto with the Brandenburg Ensemble of Sydney, Australia, as well as with the *Wiener Akademie* in Vienna. McDonald is also solo hornist with the Vienna Symphony. Contact: Hector McDonald, Dannebergpl. 9/10, A-1030 Wien, Austria.

### **Hampshire Consort**

The Hampshire Consort, the resident Renaissance wind band at the University of New Hampshire at Durham, has had a busy season performing in the New England region and has been invited to attend the Heinrich Isaac Conference in Innsbruck, Austria. The group members -- Robert Stibler, Nicholas Orovich, Paul Merrill, and John Rogers -- play a wide range of wind instruments including cornetto, sackbut, recorder, krumhorn, and shawm. Recent programs have included "French and Italian music from the mid-16th century" at the Johnson Theatre at UNH and Colby College, and a program of the music of Heinrich Schütz at the Bethany Church in Rye, NH. A recent program, *Music From the Courts of Maximilian I*, presented on April 14th 1992 at St. Joseph's Church in Dover, NH., was dedicated to the memory of Christopher Monk. A mute cornetto made by Monk was featured in the final selection of the concert, Heinrich Isaac's tender work, *Innsbruck, ich muss dich lassen*. Contact: Robert Stibler, Dept. of Music, PCAC, UNH, Durham, NH, 03824 tel. (603) 862-2404.

### **Musica Fiata**

Roland Wilson, the director of the ensemble *Musica Fiata* of Cologne, reports that this outstanding group has been involved with many recent concert and recording activities. (See review in this issue.) This group was formed in 1976 and is dedicated to the study of performance practice techniques, including the use of authentic playing equipment. They often perform at Chorton pitch (a<sup>2</sup>= 466) and use mean-tone temperament. In addition to nine other string, wind, and continuo performers, *Musica Fiata* is comprised of cornettists Roland Wilson, Hans-Peter

Westermann, Friedemann Immer, and trombonists Yuji Fujimoto, Detlef Reimers, Peter Sommer, Richard Lister, and Robin Schwerdtfeger. On June 26, 1992, *Musica Fiata* performed in the reconstruction of the 1608 *San Rocco* feast. This concert involved ten sackbuts, six cornetts, seven organs, five strings, and about twenty singers. Also performed was Roland Wilson's reconstruction of the 33-part *Magnificat* by Giovanni Gabrieli. Upcoming recording projects will include; *Psalmen, Konzerte, und Motetten* by Heinrich Schütz, *Musik für das Bürgertum* - instrumental music during Schütz's lifetime (both on Deutsche Harmonia Mundi) and *Psalmen Davids* by Schütz on Sony Classics. Contact: Roland Wilson, Clemens-August-Str.42 D-5040 Brühl Germany Tel.# 02232-46416.

#### **Concerto Palatino**

This cornett and sackbut group extraordinaire has recently released a new CD entitled *Bach-Palestrina*. It is on the EMI (Germany) label. (see review in this issue)

#### **The Whole Noyse**

The Whole Noyse is made up of Stephen Escher and Brian Howard, cornetts; Richard Van Hessel and Ernest Rideout, sackbuts; and Herbert Myers, curtal. Recent concert activity included a concert in January, 1992 of the music of Schütz, Praetorius, Scheidt, and Schein. In February they joined the vocal group Chanticleer and the Magnificat Baroque Orchestra for performances of Monteverdi's 1610 *Vespers*. The group performed in the Santa Cruz Baroque Festival in March and will be performing in the Berkeley Early Music Festival in June. Later in 1992, The Whole Noyse will be travelling to Vancouver, BC for concerts and a recording with the Vancouver Cantata Singers. The Whole Noyse will participate in the April Historical Brass Workshop, partly sponsored by the San Francisco Early Music Society, in Belvedere, CA. Contact: Stephen Escher 270 Troon Way, Half Moon Bay, CA 94019 (415) 726-0672.

#### **Calliope: A Renaissance Band**

Calliope's 1991-1992 season has been highlighted by trips to the South, West Coast, and Midwest. Calliope consists of Lucy Bardo (viols and vielle), Lawrence Benz (sackbut), Allan Dean (cornetto and recorders), and Ben Harms (percussion and Renaissance winds). The ensemble has continued its long-standing relationship with composer Peter Schickele. In September, 1991, Schickele's new recording, *WTWP*, was released with Calliope performing the first and last cuts: the Pachelbel *Canon* (orchestrated for bass krummhorn, cornetto, rebec, and straw-fiddle). In November, Schickele and Calliope did a five-concert tour in the Northeast, with Schickele narrating his theater piece, *Bestiary*, which Calliope commissioned in 1983. Other Schickele compositions were performed. In March, Calliope performed four children's concerts with the Springfield (MO) Symphony, doing some solo pieces and the 12-minute *Terpsichore Suite* by Praetorius, which ensemble members had orchestrated. 1992-1993 appear-

ances will include the South (April), Southwest/California (May), Midwest (March), New York State (November), as well as Massachusetts, Delaware, West Virginia, and Connecticut. Another recording is also planned. Contact: Ben Harms, 817 West End Avenue, New York, NY 10025 (212) 865-5351.

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

Dr. Henry Meredith, the director of *L'Harmonie Universelle Ancienne*, has sent a report on the recent activities of that organization. *The King's Herald*s and *The Forest City Forest Horn Society (Die Gesellschaft der Waldstadter Waldhörner)* are only two of many groups that make up *L'Harmonie Universelle Ancienne*, authentic early music ensembles based in London, Ontario and directed by Henry Meredith. Using original and replica instruments largely from Meredith's personal collection of some 1450 instruments, several different ensembles perform a series of concerts in London, and tour regionally in Ontario and in the northeastern United States, with certain groups performing even more widely. What makes the series unique is the inclusion of early brass music on every single concert (unlike the occasional, and usually begrudging, hiring of trumpeters only once a year for an annual *Messiah* or some other big work). Founded in 1987, *L'Harmonie Universelle Ancienne* began its fourth season in September and October of 1990 with several performances by the above-mentioned "valveless" ensembles, made up of players from Michigan, New York, Pennsylvania, and Ontario. The next program featured the baroque orchestra *L'Orchestre de L'Harmonie Universelle* and the chamber choir *Con Voci Festive* in a performance of Boyce's *Symphony No.5*, and Handel's *Coronation Anthems*. The *Victoriana Ensemble*, a small group including singers, instrumentalists, and an actor, performed "A Victorian Family Christmas," and they have performed different Christmas concerts and numerous other parlor concerts over their 15-year existence. Two separate Mozart concerts were presented in many venues during February and April 1991, one featuring chamber music including the *Posthorn Serenade*, the *Horn Quintet*, and the *Musical Joke* (Henry Meredith playing on valveless trumpet, posthorn, and hand horn), and the other presenting his first Symphony and his *Requiem* (with Meredith and Len Hanna playing both hand horns and natural trumpets, and Meredith even playing soprano trombone in the Requiem). The season closed, as it always has, with their annual "Victorian Echoes" weekend in May, featuring the *Queen's Quadrille & Quickstep Society Orchestra* and the *Pleasant Moments Vintage Dancers* for an 1890's ball, and turn-of-the-century "Ragtime Rendezvous and Tango Tea." In previous seasons, the *Vintage Brass Ensemble*, a variable-sized group of over-the-shoulder saxhorn players, has played for mid-19th century era balls and concerts. In May, 1991, they made a special appearance at the historic Upper Canada Village for parades and concerts celebrating the "Queen's Birthday" (Victoria Day). Highlights of previous seasons include Purcell's and

Handel's *Odes for St. Cecilia's Day*, Purcell's *Come Ye Sons of Art, Te Deum Laudamus* and *Jubilate Deo*, Handel's *Alexander's Feast* and *Messiah*, Bach's *Easter Oratorio*, *Cantata 207a*, *Cantata 50*, and *Brandenburg Concerto No. 1*, Buxtehude's *Easter Cantata*, Haydn's *Missa in tempore belli*, and special programs dedicated to the brass and orchestral music of Vejvanovsky, Schmelzer, and Biber. Their upcoming 5th season opens with a concert of arias and cantatas including Melani's *Rimbomba mia tromba*, Telemann's *Jauchzet dem Herrn*, and Bach's *Cantata 105*. In 1992 an all-Vivaldi program will feature his *Concerto for Two Trumpets* and *Gloria* and the season culminates with Bach's *B-Minor Mass*. Additional groups involved in *L'Harmonie Universelle* include: the trumpet and voice duo of Henry and Victoria Meredith called *Clarino e Canto* (founded 1972), which performs with organ or strings the repertoire by Scarlatti, Melani, Bach, Purcell, Handel, and others; *Sonare* (founded 1980), a brass and percussion sextet playing music of the renaissance, baroque, 19th century, and modern times on appropriate period instruments; and *Duo Royal*, featuring Henry Meredith on both natural trumpets and horns with organist Richard Birney-Smith. A recital program given by *Duo Royal* August 14, 1991 in London, and similar to an earlier program they performed at the *Festival de Musique Ancienne de Sillery* (Quebec), included works for trumpet and organ by Fantini, Viviani, Handel, Goodwin, and Clarke, and works for horn and organ by Duvernoy and Krebs. Contact: Henry Meredith 600 Medway Road, R.R.#1 Arva, Ontario, Canada NOM 1CO tel. (519) 659-3600.

#### **Mostly Brass Band**

HBS member Merle Sheffer reports that his group *Mostly Brass*, a 20-piece brass band, has been active in the Seneca, PA area playing for local nursing homes, clubs, schools and parades. Last summer the band members, mostly retired musicians, designed and constructed an old-time Band Wagon made from a mobile home frame. The members have weekly rehearsals and all in the area are invited to join. Contact: Merle Sheffer RD2 Box 6B, Seneca, PA 16346 814 676-8397

#### **Hazen Collection of Band Photographs & Ephemera**

A new book, the *Register of the Hazen Collection of Band Photographs and Ephemera* by Margaret Hindle Hazen, is available free of charge from the Archives Center of the National Museum of American History Smithsonian Institution. The 140 page publication describes the 2000 piece collection of brass band photographs and ephemera such as concert programs, music, and advertising notices. This massive collection is categorized and thoroughly indexed.

#### **"When Johnny Comes Marching Home": Old Bethpage Village Brass Band**

The *Old Bethpage Village Brass Band*, directed by Dr. Kirby Jolly, toured and performed in several major cities in Ireland including Dublin, Wicklow, Waterford, Tippe-

rary, and Galway, during March, 1992. Band members performed on authentic, antique rotary and piston valve instruments (dated well over 100 years old) and were dressed in Civil War attire. The Irish Brigade Association, an organization made up of members who devote their time to studying the history and culture of the Irish-American military during the Civil War, was instrumental in sponsoring the Civil War Brass Band on this tour, and also helped commemorate soldiers who died during the war. Adding to this event were not only civilian reenactors in period dress but also military reenactors portraying the Union and Confederate troops. The most outstanding highlight of the tour was the entire ensemble marching in the Dublin St. Patrick's Day Parade for over 100,000 people. What a sight to see the Blue and the Gray, North and South, together as one, flags waving high, marching to the beat of the *Village Brass Band* directly behind them! Later that evening, after performing a recital for a formal ball in honor of the Lord Mayor of Dublin, the *Village Brass Band* was presented the first place trophy for best adult brass band in the St. Patrick's Day Parade held earlier that day. The Ireland Tour personnel, consisting of professional freelance musicians from the New York area, included: Dr. Kirby Jolly (1st E<sup>b</sup> cornet), Rodger Lee (2nd E<sup>b</sup> cornet), Howard Birnbaum (1st B<sup>b</sup> cornet), Edward Stone (2nd B<sup>b</sup> cornet), Alan Dickerson (1st E<sup>b</sup> alto horn), Frank Pedulla (2nd E<sup>b</sup> horn), Rex Enderlin (1st baritone horn), J. David Abt (2nd baritone horn), Jeff Furman (tuba), Barry Griffiths (field drum), Chris McCaslin (bass drum).

Many of the compositions performed by the band include works from the *Brass Band Journal* (1853-55). The only extant copy of this journal has been preserved in the Library of Congress, Washington D.C.. Other important books, such as Eaton's *Twelve Pieces of Harmony* (1846, published in New York), and *Peter's Saxhorn Journal* (copyright 1859 in the southern district of Ohio), *The Port Royal Band Book* (c.1861-65, used by the Third New Hampshire Regiment, located at Port Royal, Hilton Head, South Carolina), the *Manchester* books (1850), along with several operatic arrangements and songs by Stephan Foster comprise the ensemble's main repertoire.

The *Old Bethpage Village Brass Band*, under the sponsorship of the Friends for Long Island's Heritage, located in Syosset, New York, performs many concerts throughout the year, primarily at the Old Bethpage Village Restoration on Long Island, NY. The band recreates the sights and sounds of a standard 11-piece military band of the mid-19th century. Besides several recordings the ensemble has produced, the group was also featured on the Grammy Award-winning PBS-TV series the *Civil War* with Ken Burns.

The following list contains the ensemble's upcoming concerts:

Old Bethpage Village Restoration (1992): July 4, 5, 19, August 23, 30, Sept. 13, 27, Oct. 10-12, 17, 18, Nov. 1. For more information contact Kirby Jolly at (516) 822-2373.

---Rodger Lee, Brooklyn College

### **Coalition To Save The Naumburg Bandshell**

The famed Naumburg Bandshell in New York's Central Park faces demolition and a coalition has been established to save this historic piece of America's musical past. The bandshell was presented to the music lovers of New York by Elkan Naumburg in 1923. Musicians such as John Phillip Sousa, Edwin F. Goldman, Irving Berlin, and Benny Goodman are only a few who have written music for or performed at this famous site. The Coalition believes that the Naumburg Bandshell is an important part of our cultural history, and if it is demolished, there will be no place in the park for un-amplified music to be performed. The Coalition seeks financial help to save the bandshell. All contributions are fully tax-deductible and should be made to the Naumburg Orchestral Concerts, Inc. and sent to Christopher W. London, 300 Central Park West, New York, NY 10024. Contact: Frank Hosticka, 84 Horatio Street, New York, NY 10014, (212) 691-9070.

### **Keyed Bugle Book and Keyed Bugle Concerto**

Ralph Dudgeon and Karen Bals performed *Music for Keyed Bugle* in a faculty recital on Tuesday, March 17, 1992 at the State University of New York College at Cortland. Dudgeon discussed the instrument's history and literature and played pieces for it by composers such as Francis Johnson, Richard Willis, Joseph Küffner, and Anton Philipp Heinrich. The first performance of Simon Proctor's new Keyed Bugle Concerto concluded the performance. The Proctor Concerto was written for Ralph Dudgeon, and is scheduled to be published by Spring Tree Press. The concert was dedicated to the late Christopher Monk.

The keyed bugle was invented in 1810 by the Irish bandmaster Joseph Haliday. It is basically the shell of a military bugle fitted with woodwind-style keys. Because of the conical bore of the bugle, the addition of keys made a completely chromatic instrument possible and turned the soprano brasses into melodic instruments. They were highly successful instruments in their day and were used in operas, symphony orchestras, military bands and were even played in circus bands. The invention of the valves for brass instruments in 1818 gradually made the keyed bugles obsolete, but because of their unique tone and technique they are enjoying a 20th century revival in the historically informed performance practice movement. Dudgeon has extensively researched the instrument and his book *The Keyed Bugle* will be published by Scarecrow Press in the Fall 1992.

As part of the Patrick S. Gilmore centennial celebrations, Dudgeon has appeared as a keyed bugle soloist playing

music from the Gilmore era. Dudgeon performed Gilmore's *Norwich Cadets Quick Step*, Holloway's *Wood Up Quick Step*, and Sachse's *Concertino in E<sup>b</sup>* with the Baldwinsville Community Band (Baldwinsville, NY) on March 4th on the band's regular concert series and repeated the program on March 7th for a meeting of the New York State Band Director's Association. Dudgeon is scheduled as a soloist with the Evansville Symphonic Band in Evansville, Indiana on June 7, 1992 for another Gilmore program. Contact: Ralph Dudgeon 5745 US RT.11, Homer, NY 13077, (607) 749-7346.

### **Original 19th-Century Music for Brass**

The London Gabrieli Brass Ensemble, under the direction of Christopher Larkin, has just released a new CD of original 19th-century brass music (Hyperion CDA66470). While this recording was done on modern instruments, (extraordinarily played, by the way), there are a number of works of historical interest. Of particular interest was a *Fanfare* for four natural trumpets and timpani composed by Dvorak for the festive opening of the Regional Exhibition in Prague. The work is dated April 30, 1891 and was premiered two weeks later on May 15th. There are other original brass works on the CD by Cherubini, Sibelius, Rimsky-Korsakov, Beethoven, Lachner, and David. The LGBE is the oldest brass ensemble in the UK. They were formed in 1963 with the express intention of performing the polychoral music of Venice. Preparing for their 30th anniversary year, the LGBE is keeping a busy performance schedule and also has an active publishing venture: London Gabrieli Brass Edition. They have recently launched the *Rare Brass Series*. This series will comprise a catalogue of original compositions for brass in their original instrumentations, edited by Christopher Larkin. The first two works in this series are the Dvorak *Fanfare* and *Rondino pour quatre trompettes* (4 natural trumpets) by Vincent d'Indy. Contact: Christopher Larkin, London Gabrieli Brass Edition, PO Box 1825, London N20 9NU, England. Tel.# 081-4453016.

### **Orchestra of the Eighteenth Century**

Founded in 1981 by the noted recorder virtuoso Frans Brügger, the Orchestra of the Eighteenth Century is entering its second decade. This period instrument ensemble was created to perform the classical and early romantic works of Mozart, Haydn, Beethoven, and their contemporaries. Their fourth North American tour, completed in the spring of 1992, included many brass instruments. The touring program included Beethoven's Seventh Symphony and Schubert's Ninth Symphony. Unlike a number of other period instrument groups, Brügger's Orchestra has been extremely stable in its personnel, having changed its membership less than twenty percent in the eleven years of its existence. The brass players during this recent tour were natural trumpeters David Staff, Jonathan Impett, Geoff Harniess; trombonists Sue Addisson, Peter Thorley, Steven Saunders; and natural hornists Claude Maury and Teunis van

der Zwart. Contact: Aaron Concert Management 729 Boylston Street, Suite 600, Boston, Mass. 02116.

### **Lecture/Demonstration on 18th-Century Trombone Music**

On Friday April 10, 1992, at the 20th annual N.Y. Brass Conference for Scholarships in New York City, Bruce Bonvissuto gave an interesting lecture/demonstration, performing and discussing repertoire for the E<sup>b</sup> alto trombone. Particular areas of focus were ornamentation, improvisation of cadenzas, and interpretation as a result of an understanding of the character and "affect" of the literature. Bonvissuto remarked, "When deciding on interpretive issues such as tempo, articulation and dynamics, an overriding consideration should be given to the affect of a work. This is even to be considered when it appears to violate some standard rule of stylistic interpretation." Among the works discussed and excerpts performed were the *Concerto* by Albrechtsberger (1769), *Concerto* by Wagenseil (1760), *Concerto* by Leopold Mozart (1762), and the *Larghetto* by Michael Haydn (1763). Also discussed was the importance of consulting period instrumental treatises such as the works by Leopold Mozart and Quantz, as well as contemporary works by scholars such as Peter le Huray and Charles Rosen.

---Submitted by Douglas Hedwig, Brooklyn College

### **Anderson in Poland**

Stephen C. Anderson recently completed a special teaching and lecturing professorship at the Chopin Academy in Warsaw. During September and October, 1991, Anderson lectured and performed sackbut in Poland as well as in Stockholm, Sweden. At the Academy of Music in Stockholm, Anderson presented a lecture, "The Development of a Solo Repertory for Trombone: 1600-1800." In Poland there was great interest in the sackbut among many young trombonists, in spite of the paucity of commercial instruments. (There was one Finke bass sackbut and all the others were re-worked trombones.) Anderson reports that while the quality of instruments was not very good, the young college players did achieve a good sound and solid understanding of the style. In Warsaw on September 17, 1991, Piotr Wawreniuk (alto), Grzegorz Paszko (tenor), Marek Zwirdowski (tenor), and Robert Krajewski (bass) played Andrea Gabrieli's *Ricercar*, Jarzebski's *Canzona à 4*, Speer's *Sonata à 4*, Schein's *Padouana*, and the Marini *Canzona à 4* in the Szkola Muzyczna im. Jozefa Elsnera. These performances were part of a concert featuring the largest trombone ensemble ever assembled in Poland. The concert was the final event of a symposium for trombone and tuba teachers and players, conducted by Professor Anderson. On October 7th, Anderson (tenor) joined that Polish sackbut ensemble in a performance of *Optimam partem* by M. Zielenski, *Fantasia* by Stoltzer, *Pavana* by Moritz von Hessen, and *La Bavara* by Cesare.

### **International Trombone Workshop**

The 21st International Trombone Workshop will be held on Sept. 20-24, 1992 at the Hochschule für Musik in Detmold Germany. Included will be lecturers Dr. Detlef Altenburg, Dr. Silke Leopold, Chuck Ward, Christhard Gössling, and Bob Burgess. Among the performing soloists will be Branimir Slokar, Christian Lindberg, Carl Fontana, Michel Becquet, Armin Rosin. Some of the participating ensembles will be Concerto Palatino, The Wasteland Company, and the European Trombone Choir. Contact: ITW, Reinke Eisenberg, Inssbrucker Str. 11, W-4800 Bielefeld 14, Germany. Tel. 49-521-452326.

### **Amherst Early Music Festival**

Even after the Early Brass Festival weekend there will be plenty of brass activity at the annual two-week early music workshop at Amherst. Noted cornetto virtuoso Bruce Dickey will be teaching cornetto and ornamentation classes during the first week of the workshop. Also on the faculty will be sackbut player Stewart Carter. The workshop will be held from August 9 - 23, 1992. Contact: Amherst Early Music, 65 West 95 Street, New York, NY 10025.

### **London Wind Consort Summer School Workshops**

Two special sessions of the seventh summer school are planned for July 19 - 24 and July 26 - 31, 1992. The courses will again be held in the beautiful historic village of Lacock, England, which is 100 miles west of London. The program for the first week will include The Florentine Intermedi of 1589, a special workshop on 15th century music and the music of Avery Burton. The second week will include cornett and sackbut ensembles and a special focus on Spanish and Portuguese Renaissance music. These courses feature work on early brass and the instructors will be Ian Harrison, Nicholas Perry, and Andrew van der Beek. Contact: Andrew van der Beek, Cantax House, Lacok, Chippenham, Wiltshire SN15 2JZ England. Tel # (0249) 730468.

### **San Francisco Early Music Workshops**

The S.F.E.M.S. will present five special early music workshops from June 21st through August 1st 1992. Of special interest to early brass players will be the workshop from July 5-11 which will focus on music of the Spanish Renaissance. Stephen Escher and Herb Myers will be on the faculty. The workshop from July 26 to August 1st will focus on Medieval music of England to Byzantium. There will be classes on The English Medieval Mass, Hildegard von Bingen, cantigas, caccia, and the ballata. David Hogan Smith (slide-trumpet, shawms) and Robert Dawson (Director, cornetto, recorder) will be on the faculty. Both Dawson and Smith are members of the ensemble The Brass Menagerie. Contact: Eileen Hadidian, SFEMS Workshops, PO Box 15024, San Francisco, CA 94115 tel.# (510) 524-5661.



### **Alphorn News**

Jim Ghighi reports that he has made a video of the spectacular sounds of the alphorn -- over 100 of them in fact! The video, which is now available, is of the 5th International Alphorn Festival on Mount Pilatus, near Luzern, Switzerland. There were 100 alphornists playing in this beautiful mountain setting. The Festival was in August, 1991. Jim, who is the US agent for Stocker Alphorns of Switzerland, has also included in the tape the actual "Making of an Alphorn" in the Stocker workshop. The next International Alphorn Festival is scheduled for 1996. Alphornists or potential alphornists should contact: Jim Ghighi, 402 Great Glen Rd., Greenville, SC 29615. Tel.# (803) 268-2616.

### **Directory of Suppliers**

A new edition of the *Directory of Suppliers* is being compiled and the editor requests information about any suppliers who provide material or services in making instruments such as wood, leathers, synthetic ivory, metals and special tubing, wire, fittings, keys, reamers, cases, bore and thickness measuring equipment, books about instrument making, restoration and decoration, courses, societies, periodicals, and anything else useful. The last edition was published in 1982. Anyone who has had his or her hand in making, fixing or adjusting an early brass instrument will know how difficult it is finding the proper material. It might be a special thickness brass rod for a natural trumpet or horn or a special type of material for a mouthpiece. This Directory will be a tremendously helpful resource. Contact: Mark Norris, The Old School, STOBO, Peebles, EH45 8NU Scotland, GB. Tel. # 07216-298.

### **Rosenbaum Collection Goes To Japan**

The extensive Rosenbaum Family Collection of musical instruments, of Scarsdale, NY, has been sold and will form the nucleus of a public exhibition in Hammamatsu, Japan. This well-known collection includes many early brass instruments.

### **Haas Trumpet acquired by The Shrine to Music Museum**

The Shrine to Music Museum at the University of South Dakota in Vermillion has acquired a rare and beautiful natural trumpet by Ernst Johann Conrad Haas, Imperial City of Nürnberg Germany, before 1765. The trumpet is highly decorated, has silver and gold plate, and is engraved for Eberhardine Spiegel in Neuperg in 1765 (No.5071). This instrument, formerly in the collection of Edward H. Tarr, was acquired through funds given by Helen and Robert D. Thorne, Walnut Creek, California, in memory of Grace L. Beede in 1991. Another recent acquisition was the unusual and rare baritone trombacecello by Graves & Co., Winchester, New Hampshire, ca.1840, formally in the collection of Mark R. Jones (No.5261). A brief history and description of this instrument was in the 1990 *HBS Journal*, Vol.2. The museum has an extensive

collection of other early brass instruments. Contact: Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

### **New Developments with Egger Instruments**

The Swiss instrument firm of A.Egger reports several new developments with their trumpets. They report that the intonation on the long model of their Baroque trumpet has been improved. The beautiful new decorative garlands on the bell have resulted in a more centered response. A new short model Baroque trumpet in E has been recently developed with the assistance of Edward H. Tarr. In addition to these historical Baroque trumpets, Egger has also resumed work on the development of B<sup>b</sup> and C rotary valve trumpets. Other new work at the Egger workshop includes a Renaissance slide trumpet based on the Hans Memling painting on the folding organ doors, now in the Royal Museum in Amsterdam. The slide trumpet is in brass and the slide in German silver. They are also doing new work in baroque trumpet mouthpieces. New to their line is the "Salzburg 5". The dimensions are: cup (17.9mm), Rim (28.5mm), and throat (4.2mm). Also new is a copy of the Kerner mouthpiece which is described as being similar to a modern trumpet mouthpiece. Cup (17.6mm), rim (28.5mm) and throat (4.3mm). Contact: A. Egger Instrumentenbau Turnerstr. 32, CH-4058 Basel, Switzerland tel.# 061-6814233.

### **19th-Century Brass Instruments**

A look at the recent catalogue from Vintage Instruments reveals many interesting 19th-and early 20th-century American and European brass instruments being sold. Many cornets and bass instruments by makers such as Fiske, Graves, Pepper, Fischer, Conn, and Besson are on the list. Contact: Frederick Oster Vintage Instruments, 1529 Pine Street, Philadelphia, PA 19102 tel.# (215)545-1100.

### **Early Music Newsletter**

*Harmonia*, a new early music newsletter serving the Washington D.C. area, was created in December 1991. They seek news of early music activities in that area. Contact: Patricia Cutts-O'Brien, Editor, 736 13th Street SE, Washington, DC 20003 (202) 543-1941.

### **New Exhibition at the Hague**

The Haags Gemeentemuseum (Municipal Museum at The Hague) in the Netherlands opened a new, permanent exhibition on June 25, 1991. Graham Nicholson led an ensemble of six trumpeters and two kettle drummers performing fanfares on the original instruments in that collection. Prince Claus of the Netherlands was in attendance at the opening celebration. The exhibition, displaying 150 instruments, is only a small part of the museum instrument holding, which numbers in the thousands. In the museum's brass collection are 12 primitive horns, 14 signal horns, 9 cornetti, 8 serpents, 8 bass horns, 10 keyed bugles, 6 ophicleides, 8 cornets, 5 alto and tenor horns, 10

tubas, 9 horns, 19 trumpets, and 14 trombones. Among the most special brass instruments in the collection are: a 1593 Colbert bass trombone from Reims (France), two trombones by Johann Leonhard Ehe II, a tenor trombone by Ernst Johann Conrad Haas, an 18th century horn by Johann Reichard Kodisch, and a 18th century natural trumpet by Johann Wilhelm Haas.

### **Early Brass in Scotland**

Cornetto player and physicist Murray Campbell reports on early brass activity in Scotland. He has been active in three different groups, the Early Victorian Brass Band, The Scottish Gabrieli Ensemble and the Edinburgh Renaissance Band. The Scottish Gabrieli Ensemble was recently formed and they presented a program of Italian church music of the 16th and 17th centuries with music by Gabrieli, Monteverdi, and Frescobaldi. In addition to sizable vocal and string forces, the SGE has a large brass section including cornettists Kevin Brown, Gregor Campbell, Murray Campbell, Sandy Howie, Susan Smith, and sackbut players Bill Giles, Simon Carlyle, Dominic Murtagh, Neil Short, Peter Simon, Jeremy Upton, and Arnold Myers. The Edinburgh Renaissance Band was formed in 1973 and has since given many concerts in the UK, including several television appearances and an annual appearance at the Festival Fringe in Edinburgh. They perform a wide range of music from the Middle Ages and the Renaissance including the small but wonderful corpus of early Scottish music. Contact: Murray Campbell, The Latch, Carlops, Penicuik, Midlothian, Scotland EH26 9NH; or Edinburgh Renaissance Band, Peter Jones, 23 Queen's Crescent, Edinburgh EH9 2BB, Scotland.

### **Paul Plunkett**

Natural trumpeter Paul Plunkett has been named professor of trumpet at the Winterthur Conservatory in Switzerland. He had been teaching for the past seven years at the Canberra Institute of the Arts in Australia. Plunkett has recently made a new natural trumpet recording, *Baroque Trumpet and Strings* (Move #MC3127). (See review by H.M.Lewis in this issue) This recording has some music never before recorded on natural trumpet. There are works by Carl Biber, Purcell, Torelli, Grossi, Corelli, Handel, and the Molter *Concerto* #2. Contact: Paul Plunkett, Musikhochschule Winterthur, Tössertobelstr. 1, CH-8400 Winterthur, Switzerland. Tel # (0) 52-233623.

### **Herbert Heyde visiting the USA and UK**

Herbert Heyde, the distinguished musicologist, has been doing extensive cataloging projects at three different museum collections in the USA and UK. Franz X. Streitwieser, the director of the Streitwieser Trumpet Museum, has cited Heyde's work as being the model that all others in the field of organology try to emulate. The Streitwieser Trumpet Museum in Pottstown, Pennsylvania has a collection of about 1000 brass instruments and is the first of the three collections Dr. Heyde will catalogue. André P.

Larson, the Director of The Shrine to Music Museum in Vermillion, South Dakota, announced that Dr. Heyde has been named visiting Assistant Curator of Musical Instruments, and will be assisting with the development of a major catalogue of the Museum's collections. The catalogue, which will probably consist of a series of volumes, is expected to be a major contribution to the study of musical instruments. Heyde will start work on the project in Vermillion this coming September for one year, although an additional year of work is also possible. He is also scheduled to work at the Music Collection at the University of Edinburgh in Edinburgh, Scotland.

### **The King's Trumpetts and Shalmes**

David Hogan Smith, the director of the King's Trumpetts and Shalmes, reports that a CD recording project is underway and that his publishing activities have been very productive. The King's Trumpetts and Shalmes has a fine series of music editions, many of which come in both modern and original notation. A number of new cornett and sackbut editions are planned for publication. Smith's new book, *Reed Design for Early Woodwinds*, is scheduled to be published by Indiana University Press this Summer. Contact: David H. Smith, 1720 19th Avenue, San Francisco, CA 94122, (415) 665-2083.

### **Author's Query**

Author seeks information for a dissertation on the classical trumpet. Exchange of information with collectors or any person with information about invention-, keyed- or stop-trumpets. Iconographical or musical information about the classic trumpet is also of interest. Contact: Roland Callmar, Hochstrasse 68, CH-4053 Basel, Switzerland. Tel.#41-061-350207.

### **Status Report on 19th-Century Brass Music**

HBS Advisory Board member Jeffrey Snedeker is compiling a roster of historical brass activities related to all aspects of 19th-century music. Information about individuals, research, performance ensembles will be gathered into a "Status Report" in order to gauge what is happening in these areas, as well as creating a network for sharing information and perhaps increasing HBS membership. Second-hand information, phone numbers, and addresses are welcome. All individuals/ensembles providing information on activities will receive a free copy of this report (provided it is of reasonable length for duplication and mailing). Send information, personnel rosters, discographies, descriptions, abstracts, or any pertinent information to: Jeffrey Snedeker, 1416 Columbia Street, Ellensburg, WA 98926 or call (509) 963-1226 (day) or (509) 962-2977 (eve). Results of this gathering will be shared as soon as possible, possibly at the *Early Brass Festival #8* at Amherst, MA on August 7-9, 1992.

### **Monk Cornetts and Serpents to Continue**

Jeremy West has taken over the workshop of the late Christopher Monk, continuing the production of the famous Monk resin cornetts as well as the wood serpents. Keith Rogers, West's father-in-law, a recorder maker from Northern Ireland, has joined him full-time. The first serpent was cut in early May, 1992, and production of the cornetts began sometime earlier. The workshop was moved from Churt to a location closer to West's London home. Contact: Jeremy West, 47 Chalsey Road, Brockley, London SE4 1YN, England. Tel. 44-081-6928321.

### **First International Women's Brass Conference to Take Place**

The first International Women's Brass Conference will take place May 29-June 1, 1993 at Washington University in St. Louis, Missouri. Conceived by Susan Slaughter, Principal Trumpet of the St. Louis Symphony, the Conference will address specific needs of women brass players, enabling them to understand more about each other and the professional world in which they live and

work. Open to everyone, both men and women, it is a goal of the Conference to improve communication among all brass players.

This first Conference will bring together many prominent international artists, scholars and teachers, among them Arnold Jacobs, Gail Williams, and Eugene Pokorny of the Chicago Symphony, Barbara Butler from the Eastman School of Music, European artist Carole Reinhart of Vienna and jazz artists Stacey Rowles and Ellen Seeling. A full schedule of events includes a variety of performances, mock auditions, competitions, special seminars, lectures, coaching sessions and master classes.

A complete agenda has not yet been finalized, and the committee is open to any suggestions.

For further information, contact: Susan Slaughter, President, International Women's Brass Conference, 540 S. Geyer Road, St. Louis, MO 63122, Tel. (314) 966-8671.

*(News of the Field continued on page 64)*

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## **Recording Reviews**

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- \* *Quel Lascivissimo Cornetto... Virtuoso Solo Music for Cornetto* -- Bruce Dickey, cornetto, and *Tragicomedia*, Accent ACC 9173D. Recorded 1991.
- \* *Il Cornetto: Works of Italian and English composers of the 16th and 17th Century for Cornetto* -- Jeremy West, cornetto, et al. Edition Open Window OW 004. Recorded 1989.
- \* *Il Vero Modo di Diminuir: Virtuoso Music from 16th Century Italy for Cornetto, Organ, and Harpsichord* -- Doron David Sherwin, cornetto, with Andrea Marcon, organ and harpsichord. Musica Antiqua GS 201010. Recorded 1991.

The cornetto has arrived! That, it seems to me, is the inescapable conclusion of this wave of very commendable solo discs by leading European players. Of course, even occasional listeners to early music could hardly have failed to notice the growing importance of the instrument over the past decade and a half in ensemble contexts, but to my knowledge, there have been no real solo recital albums since the pioneering efforts of Don Smithers and Michael Laird. And these discs amply testify to the stunning advancement in technical and artistic standards accomplished since then.

Pride of place must go to Bruce Dickey, for it is through his efforts and example, more than those of any other single individual, that the cornetto has attained its present standing. It is certain that he has never been heard to better effect than here. His technical control is staggering -- there is not an out-of-tune or ill-considered note to be heard. I think his interpretations are utterly

masterful and set a remarkable standard for the rest of us. One senses throughout that Dickey is singing through his instrument and that *passaggi* flower naturally from his flowing lines. His program is very unified, consisting of early seventeenth-century diminutions (on sixteenth-century models), canzonas, and sonatas. This is of course appropriate, since it constitutes the core of the cornett's solo repertory. Listeners who are less specifically knowledgeable may find this a bit lacking in variety; however, the music-making is so compelling that the disc should have wide appeal nonetheless. And the program is so well balanced between some chestnuts and other much less well-known works that those familiar with the early seventeenth-century Italian repertory are sure to find it of great interest.

Jeremy West's program, on the other hand, is split between Italian and English repertory -- the latter section being comprised in part of five masque dances that are not specifically "for" cornetto, although it is certainly a very suitable choice. I sometimes have the sense that West's equipment serves him a little less well than Dickey's, as there is frequently some airiness in the sound, particularly in the fast passages, and intonation is not always perfectly secure. But these are very small complaints. He is a masterful player who plays with excellent control and expression, and with great agility in the passagework.

Doron Sherwin is a younger player, who comes from California via Basel and now makes his home in northern Italy like Bruce Dickey, with whom he plays in *Concerto Palatino* (see Michael Colver's reviews of their first two

However, he is clearly already a seasoned veteran on the instrument. Like Dickey, his program is all Italian, yet there is no duplication of repertory between the two discs. Sherwin clearly feels comfortable with his own ability to extemporize divisions on sixteenth-century works and I feel this is a strong point on his recording -- his efforts do not suffer in comparison with the likes of Bassano and dalla Casa. Intonation could occasionally be improved upon; it is probable there and in some details of interpretation (see below) that his relative youth shows itself most. I note that he perpetuates Richard Erig's misappellation (from Venetian music publisher Vincenti) of *La Rose*. This set of divisions by Bassano, as Bernard Thomas showed more than ten years ago, is based on a setting of the French melody *Arousez vo violette*, with typical Italian scribal garbling of the title. I also read with amusement in his Notes that the convenient "plague" theory first proposed by Bruce Dickey some years ago for the sudden demise of the cornetto in Venice has now been accepted as proven fact. As far as I am aware, we have no specific knowledge beyond happenstance to support this. Although it may be true that the 1628-31 Venetian plague might have killed off some wind players, it seems to me that there are many other more reasonable explanations for the decline of the art in Venice, in particular. To wit: Monteverdi's well-known preference for treble stringed instruments; the rise of Venetian opera, which meant that string playing was simply much more lucrative than wind playing, and the advancing compositional style which meant (as we all know, I trust) that violins had a distinct edge on cornetti in technique and endurance. Even Dickey's possible identification of Castello's still surviving as a San Marco violinist at mid-century should help corroborate this. However much we as cornetto players are attached to the instrument does not change the historical reality that the intelligent and versatile musicians of that day quickly saw the writing on the wall and changed to strings.

To return to the recordings -- an interesting difference between them is the continuo. Dickey and West both elect to use a variety of sustaining and chordal instruments and the two groups both give good support, although I personally expected the specialist ensemble Tragicomedia to be more colorful, more inspirational, in keeping with the extrovert nature of this repertory. Instead, they are quite understated. Only in the Bovicelli setting of Rore's *Angelus ad pastores* does Andrew Lawrence-King's harp add something timbrally special. The chamber organs used by both ensembles are quite small, without much choice of registration. Sherwin, on the other hand, uses only one continuo player who avails himself of both organ and harpsichord. The organ that he uses is the large, Italian Renaissance-style instrument of Santa Maria Maggiore in Spilimbergo. Frankly, I find it a welcome change to hear a "real" instrument used for accompaniment. We know that even the smallest instruments of the time were larger and had more "guts" in the voicing than

the two- or three-stop continuo-style instruments that are usually employed today (even the small processional organs that were carried on litters typically had about six stops - they saved weight by cutting down on the bass).

My main reservation about Sherwin's disc concerns interpretation. Throughout, he employs a very disjunct style of playing which highlights individual undecorated notes and *passaggi* and not phrases. This elevation of such small-scale temporal units to the level of major events is of course a hallmark of many European players and students influenced by a certain virtuoso violist da gamba of Mediterranean origin who teaches in Basel. Now I can think of many possible origins for a style of interpretation such as this, but none of them come from a time preceding the repertory on these records and have thus any legitimacy for application to it. High Baroque solo music for viola da gamba, particularly that from France, works very much like this, and that, I suspect, forms the basis of the interpretation instincts of my gambist friend, Mr. Savall, which he then projects backward into the Renaissance. High Baroque sequence technique might call for a similar, phraselet-based interpretive style. But again, this has little to do with late Renaissance sequence, which is more nascent and more organically based in the vocal line. The same is true of rhetorical gesticulative technique in late Renaissance composition, from which *Affektenlehre* were to spring in the Baroque. But this repertory owes nothing to that tradition. Coming in a straight line from at least the time of Ortiz, these embellished chansons or madrigals are exactly what they seem to be: vocal pieces that one sings or plays in a singing style while demonstrating one's virtuosity by adding lots of extra notes.

That is what is wrong with Sherwin's approach to this repertory. He has absorbed all the gestural mannerisms, but I find that the underlying musical structure requires a more vocal phrasing. The result is choppy and never results in a real singing phrase. The first piece on the record, Guami's *Canzon l'Accorta*, is a fine example of this. Nearly every note is treated as a separate event in full-blown *messa di voce* style and then, at the major intermediary cadence of the piece, the two players pull up and stop after the approach and before the cadential note! The unfortunate result is that after a couple of pieces, one is inclined to become impatient with the interpretation and decide that he has heard all the ideas that the artists have to offer.

I have gone on at such length about this because I know how talented Sherwin is and how excellent his playing has been on other occasions. Take, for instance, the two Gabrieli releases this year from Andrew Parrott: *Venetian Church Music* and *Canzonas, Sonatas, and Motets* (reviewed in this Newsletter). Here, under strong artistic leadership, Sherwin really flowers, with excellent *passaggi* and beautiful cantabile phrasing. That is what I

hope he will give us on his next solo venture, which I eagerly await.

I sum, I heartily recommend all three discs for various reasons, even if I have some quibbles with Sherwin's stylistic sense. They show us, with manifest virtuosity, a commendable variety of approaches to the playing of the most difficult of early wind instruments. Now if only Michael Collver would favor us with....

--- Douglas Kirk

**FRENCH BEL CANTO 19TH CENTURY FRENCH MUSIC FOR SOLO TROMBONE.** Benny Sluchin, Trombone; Jeff Cohen, piano with The Trombone Quartet of Paris. ADDA Compact Disc D.P. 581247. Made in France.

As the title suggests, this is a collection of 19th-century French solos for trombone and piano. It also includes four vocalises by the Italian Marco Bordogni, two of which are duets (all with piano); and two trombone quartets by the Austrian, Sigismund Neukomm.

The 23-page booklet, complete with photos and illustrations which accompanies the CD, is presented in French, English, and German, and is a gold mine of information. Facts and sketches about the works, the period, composers, and the trombone professors of the Paris Conservatory from 1833 to 1925 are included. To quote from the booklet prepared by Raymond Lapie and Mr. Sluchin on the purpose of producing this CD:

The programme presented on this recording is intended to give a panorama of 19th century music for solo trombone using the *bel canto* style. It provides an opportunity to rediscover several forgotten composers whose output reflects different aspects of their century.

The forgotten composers and their compositions are:

**Grat-Norbert alias, Adrien Barthe (1828-1891):** *Solo de Concours pour trombone et piano* (1889)

**Ambroise Thomas (1811-1896):** *Solo de Hamlet pour trombone et piano* (1868) (Taken from an extended trombone solo from the Opera - *Hamlet*)

**Hedwige Chretien (1859-1944):** *Andante et Allegro pour trombone et piano* (1886)

**Jules Cohen (1835-1901):** *Andante pour trombone et piano* (date Unknown)

**Jules Demerssemann (1833-1866):** *Introduction et Polonaise* Op. 30 (1862)

**Marco Bordogni (1789-1856):** *Vocalise No.13* (Vol. 6); *Vocalise No. 35* (Vol.6)

The duets with piano accompaniment are:

**Bordogni:** *Vocalise No. 11* (Vol. 7); *Vocalise No. 4* (Vol. 7)

**Jules Demerssemann:** *Grand duo sur des motifs de Guillaume Tell* (1865)

The two trombone quartets are by **Sigismund Neukomm (1778-1858):** *March funebre* (1838); *March religieuse* (1830)

If you have heard the *Oraison Funebre* from the *Symphonie Funebre et Triomphale* (1840) by Berlioz you have an idea of how these pieces will sound. The works by Barthe, Chretien and Demerssemann were required contest pieces at the Paris Conservatory at various times. Of these, only the *Demerssemann Introduction et Polonaise* is listed in the Robert King Catalog. Mr. Sluchin has a fine edition of the Bordogni Vocalises with piano accompaniment published by Tezak. One could write to Mr. Sluchin for information about purchasing the music on this CD by searching the membership directory of the International Trombone Association.

Mr. Sluchin is a former member of the Israel Philharmonic Orchestra and the Jerusalem Radio Orchestra. Since 1976, he has been a member of the Ensemble InterContemporain directed by Pierre Boulez. He has a beautiful tone, superb technique and handles the ornamentation -- turns and a few trills -- very nicely. The pianist is first rate, a sensitive accompanist and a fine soloist when the spotlight shines upon him.

I would recommend this CD on the basis of its historical merit, but not for the style of its performance. Since this is billed as French *Bel canto* or "beautiful singing" style, one would expect to hear a beautiful legato, a gorgeous vibrato, vocally inspired and exciting phrasing and rubato verging on the outrageous. The beautiful tone and legato are there, but the rare use of what sounds like a diaphragmatic (tremolo-like) vibrato will disappoint most American listeners used to a full vocal vibrato throughout the phrase. Sluchin's approach to musical phrasing is conservative to the point of blandness, even as the music cries out for excess.

Finally, inherent in presenting only one style period of music for 67 minutes is the problem that everything begins to sound the same. The duets and quartets help break up the sameness, but the CD should be listened to in segments rather than all at one sitting.

--- William Richardson, Prof. of Music, Trombone --  
University of Wisconsin, Madison

*Italian Baroque Trumpet Music* -- Crispian Steele-Perkins, Stephen Keavy natural trumpets and the Parlay of Instruments, Peter Holman, director. Hyperion KA66255. Recorded 1987.

A. Scarlatti, *Sonata a otto Viole con una Tromba*; A. Albrici, *Sonata á 5, 2 Trombette, 2 Violini con Fagotto*; G. Fantini, *Sonata a due Trombe detta del Gucciardini, Baletto detto la Squilletti, Brando detto l'Albizi, Saltarello detto del Naldi*; C. Pallavacino, *Sinfonia* from the opera *Il Diocletiano*; N. Matteis, *Concerto di Trombe a tre Trombette*; F. Mancini, *Sinfonia* from the opera *Gl'Amanti Generosi*; P. Franceschini, *Sonata á 7 con due Trombe*; M. Cazzati, *Sonata á 5 La Bianchina*; G.B. Viviani, *Sonata Prima per Trombetta sola*; A. Corelli, *Sonata in D*; G. Bononcini, *Sinfonia decima á 7*.

This is some of the finest Baroque trumpet playing currently available on recording, with extraordinary

finesse and control from both Keavy and Steele-Perkins. *The Parlay of Instruments*, under the direction of Peter Holman, is sensitive and inspiring in its interpretation of this highly specialized repertoire. Keavy plays an instrument made by Keavy/van Ryne, 1980, after J.L. Ehe, c.1670, while Steele-Perkins plays on a trumpet by David Edwards, after John Harris, London 1715. They play at 415 Hz, the continuo instruments in Vallotti temperament, prepared by Simon Neal and Peter Holman.

The Stradella work begins the recording, and the opening fanfare-like triadic figure, followed by diatonic scale figurations - often fragmented between the trumpet and violins - sets a basic musical structure and expectation for the rest of the recording. For my taste, this work (and indeed, this interpretation of it) represents the finest of Italian Baroque trumpet music, and Crispian Steele-Perkins (the soloist on side one) sets a very high standard of beauty, control, and elegance. The second movement is lovely and graceful, one of the few moments of slow, lyrical trumpet writing on this recording or indeed, in this genre in general. The harmonies of this movement (the work was written sometime before 1675) are lovely and occasionally a bit daring, especially set against the predictable diatonic harmony of the first movement. Slow movements in this genre, with their more chromatic harmonies, are usually reserved for the strings, freed as they were from the restrictions of the natural overtones available to the Baroque trumpet. It may also be argued that the strings were more free of the historical/aesthetic expectations (restrictions?) of typical trumpet music, long associated exclusively with military or court functions.

Steele-Perkins' playing on this sonata is wonderful, with a full-bodied tone. I greatly admire his style of articulation, and his sense of pulse and rhythm is as perfectly suited to this music as one could wish. The 6/8 section of the last movement (called "Aria") has just the right dance-like feel, and the ornamentation is tasteful and exciting without drawing needless attention to itself. Further, I am continually amazed at the variety of tone colors which Steele-Perkins manages to produce with such imagination and control of the Baroque trumpet. I first heard him live in London in 1986, then again a few years later in Texas at conferences of the International Trumpet Guild. Let it be pointed out that this man is no mere "recording musician;" he can play this way live too, with as much precision, musicality and spirit of adventure as you are likely to hear anywhere.

The Albrici work is next. (Gold medal for the bassoonist: great playing!) The triple-meter sections are simply perfect, as they are throughout most of this recording. The trumpets employ a contrasting, darker tone, and, less pointed articulation.

For the Pallavacino work, the bassoon and theorbo again make an excellent accompaniment to the trumpet. The trumpet attack might sometimes seem too firm or precise in comparison to the occasionally too "liquid" (abstract?)

attacks of the strings, if this were the exclusive sound of the recording (as indeed, it has been on others this reviewer has heard). But the pluck of the theorbo and the wonderful "zing" of the Baroque bassoon attack and sound make a very satisfying complement to the trumpet here, and create another excellent form of contrast that sustains the interest of the listener throughout.

The Matteis work is the one piece on this recording that has a heavier, almost orchestral sound, with the violins frequently doubling the trumpet melodies. There are occasional intonation problems between the violins and trumpets (when doubling), and the louder, more aggressive approach of the trumpeters also gives an extra "edge" to the instruments' tone. The use of trombone also contributes to the dense quality. There is a good deal of confusion about what instrument Matteis intended for the third trumpet part, as it has many notes which were unplayable on the natural trumpet. It is played here, mostly successfully, by the sackbut. This recording presents three movements of what was originally a seven-movement work.

The Franceschini work represents the first appearance of the organ as part of the continuo group. The organ, along with cello, trombone, "contrabasso," and theorbo, is precisely specified in the original set of parts at Bologna, and sounds very rich and colorful. The second movement is most unusual for this genre and period. The two trumpets play sections in A minor during this D major composition, tossing figures back and forth. The effect of the diatonic D trumpets playing in the minor tonality (especially isolated, as it is, in a predominant "ocean" of D major), sounds extremely dramatic, even shocking when it first appears.

The Cazzati is played in D major on a muted trumpet in C, providing another welcome contrast in tonal color. Stephen Keavy is the fine soloist on this work. The use of finger holes becomes apparent here with the muted trumpet, and the changes of color stand out a good deal more than on the open instrument. Still, it is refreshing to hear the muted Baroque trumpet well played. In general the increased air compression required of the performer when performing on the muted instrument makes it difficult to really vibrate and resonate. Often one can experience some increased flexibility with the Baroque trumpet mute, and Keavy does execute some rather impressive ornamentation of this "cut," well matched by the first violins in dialogue passages.

The sound of the organ used on the Viviani is wonderful, right down to the "click" of valves on this instrument. Unfortunately, the organ is not identified, either as to location or specifications. On a recording of this type, one feels impelled to compare the solo playing of Stephen Keavy and Crispian Steele-Perkins; the solo works on side one are played by Steele-Perkins, and on side two by Keavy. The Viviani is beautifully played by Keavy but, for me, his playing falls short of the variety of color, purity of

sound, and clarity of attack of Steele-Perkins. Still, Keavy plays with great accuracy, ringing high notes, impressive vivace passage-work, and fine musical instincts.

The allegro fourth movement of the Corelli sonata is technically well played. However, more variety in articulation and more emphasis on downbeats in the triple-meter music would give a greater sense of the dance imagery connected with this style. Crisper articulation and perhaps some additional length on the downbeats and a bit more "lift" or space between the third and first beats of the measures might make the work livelier. For my taste, this interpretation lacks sparkle.

In the concluding work by Bononcini, the trumpets perform in the highest tessitura quite consistently and do so with excellent control. There are some very impressive sustained upper-register trills in the first allegro. The suspension sequences are wonderfully played, with just the right amount of dynamic "leaning into" the dissonances to maximize their dramatic effect.

The recording quality and balance are superb; it sounds as if it was recorded in a church, with considerable reverberation. However, the location of the recording session is not identified in the liner notes. The Parley of Instruments is a wonderful ensemble.

--- Douglas F. Hedwig, Brooklyn College

*Venice Preserved: Bassano, Gabrieli, Monteverdi.* ASV Gaudeamus CD GAU 122; cassette ZC GAU 122 (1990).

Gentlemen of the Chappell; His Majesties Sagbutts and Cornetts (Jeremy West, David Staff, and Nicholas Perry, cornetts; Sue Addison, Peter Bassano, Paul Nieman, Richard Cheetham, Peter Thorley, Martin Pope, and Stephen Saunders, sackbuts; Pauline Nobes and Frances Turner, violins; Richard Campbell, cello; William Hunt, violone; Jakob Lindberg, chittarone; Alistair Ross and Timothy Roberts, chamber organ); Peter Bassano, director.

Augustine Bassano, *Pavan*; Giovanni Bassano, *Canite tuba, Deus qui beatum Marcum, Frais et gaillard*; Jeronimo Bassano, *Fantasia á 5 Nos. 1 and 3*; Andrea Gabrieli, *Jubilate Deo*; Giovanni Gabrieli, *Canzon duodecimi toni á 10, Canzon septimi toni, O Domine Jesu Christe, O magnum mysterium, Omnes gentes, Sonata pian e forte*; Claudio Monteverdi, *Beatus vir, Confitebor tibi*.

In January, 1986, Peter Goodwin, an English trombonist and sackbut player, wrote to me out of the blue. He told me that his paternal grandmother had the last name Bassano. "I and my father had always assumed Italian connections, but probably from an early Victorian immigration. However, my research at the Public Record Office shows that we are more than likely related to a much earlier family immigration." He enclosed a copy of a family tree in which he had traced his ancestry back through his grandmother to a Philip Bassano in the early 19th century, and he asked about purchasing my dissertation, "which I am sure would be invaluable in

helping me trace back" further. I wrote back at once: "I am pleased to say that you are in luck. I enclose a copy of a family tree that was drawn up by Glover in the early 19th century. As you will see, it traces the family from its Venetian origins through to your ancestor Philip's nieces and nephews." My dissertation contains 120 pages of biographies of the English branch of the Bassano family, as well as much material on their music making.<sup>1</sup> From Glover and other sources I had compiled my own detailed family tree going back to Jeronimo Bassano I, who flourished in Venice in the first decades of the 16th century and whose five sons founded the English branch of the family. By putting the two family trees together, we could establish that Peter was a direct descendant of Jeronimo. More recent research has revealed the relationship between the English branch and the Bassanos of Venice, of whom Peter is therefore a collateral descendant.

Peter was tickled pink about his ancestry and wrote a series of articles about it.<sup>2</sup> In each case, after giving a brief history of the Bassanos, he wrote something along these lines: "When I first heard the music of the Gabrielis and Monteverdi some twenty years ago, it was like an electric shock going through me. It was an experience that started me on the road that was to lead to a continuing love affair with Venice, San Marco and the music of her composers. When I was ten years old [not so incidentally, the year his grandmother died], I had an overwhelming urge to take up the trombone, the instrument played by my ancestor Jeronimo de Bassano in Venice. I don't know what arcane influence gave me this desire, or why my career has since been steered so strongly towards the music played and conducted by my distant kinsman, Giovanni Bassano, four centuries ago, but I need an explanation stronger than 'pure coincidence' to be convinced." Just as remarkable, musical talent has remained strong in the family. "Of the present-day descendants [of the Bassanos], a high proportion are involved in amateur music-making or have an appreciation of serious music. In addition, there are at least three who earn their living through music, myself included."

On 6 April, 1990, the 450th anniversary of the appointment of the English branch of the Bassano family to Henry VIII's court, "Peter Goodwin di Bassano" conducted a concert at St. Martin-in-the-Fields, London of music by the Bassano family, Gabrieli, and Monteverdi.<sup>3</sup> Peter Goodwin has now changed his professional name to Peter Bassano, in celebration of his famous ancestors. What I take to be the program of that concert has been recorded on a CD, which contains music by three of Peter's ancestors -- Giovanni Bassano, from the Venetian branch, and Augustine and Jeronimo II Bassano, from the English branch -- as well as other Venetian composers of the period: Andrea and Giovanni Gabrieli and Claudio Monteverdi. Two of the cornett players on the CD -- David Staff and Nicholas Perry -- are using copies of the instruments in the Christ Church, Oxford collection (dating from 1605) that I have recently argued were made by one of the Bassanos, probably Arthur (1547-1624), Jeronimo II's brother.<sup>4</sup>

The two splendid fantasias by Jeronimo -- which alternate elaborate counterpoint and homophony -- and the pavan by Augustine seem to have been written for the Court recorder consort, of which the two musicians were members, rather than cornetts and sackbuts. But contemporaneous players of the latter would have eagerly adopted the pieces and they deserve to be better known among historic brass players today.<sup>5</sup> I must confess that I like the fantasias better on a consort of recorders, with their homogeneous tone quality, which I have been able to hear on a forthcoming CD by the Indiana University Early Music Institute Recorder Consort (Focus Records). Augustine's pavan is, unfortunately, a dull affair, given a lugubrious performance. I would have preferred to hear some of his five-part pavans and galliards from the Tregian manuscripts instead.<sup>6</sup>

The two sacred pieces by Jeronimo and Augustine's Venetian cousin Giovanni show him to have been a fine composer in the antiphonal manner, with a fresh style, rhythmically simpler and more homogeneous than Giovanni Gabrieli's. G. Bassano's ornamented version of Clemens non Papa's chanson *Frais et gaillard* as written, is a curious stylistic mixture: Passages taken straight from the chanson alternate with divisions in eighth- and sixteenth-notes. Jeremy West, cornett, accompanied by chamber organ, takes the notation at face value, performing the unornamented passages in a hauntingly beautiful manner and scurrying through the divisions. Yet I cannot help feeling that such a performance both goes against the ribald text of the chanson and fails to achieve unity. I like Bernard Thomas's suggestion (preface to Girolamo Dalla Casa & Giovanni Bassano, *Divisions on Chansons I*, London Pro Musica Editions, 1980), that one could add trills, mordents, slides, finger vibrato, etc., to the simpler passages and even to the eighth-note divisions.

If the works of the Bassanos themselves are of great historical interest, the CD as a whole must be judged more on the performances that make up its bulk: sacred works by Andrea Gabrieli and Monteverdi, and sacred and secular works by Giovanni Gabrieli. In these performances, the mellow sounds of the brass instruments from His Majesties Sackbuts and Cornetts blend well with one another and with the voices of the so-called Gentlemen of the Chappell. (In fact women's voices replace those of the boys in their Tudor counterparts, on which the group is modelled; yet the women concerned, notably Emily Van Evera, have remarkably boy-like voices.) I am less happy about the strings, and particularly the violins, whose scratchy whining tends to penetrate the ensemble sound. (Does this have something to do with their being late Baroque rather than Renaissance instruments?) The violins sound much more at home in Monteverdi's *Beatus vir*, clearly a work of the Baroque. The performances are also distinguished by nicely judged tempos, a lively sense of articulation in triple-meter and other faster sections, and a modest amount of appropriate ornamentation, particularly at cadences. Incidentally, the notes to the CD do not specify which work or setting of a particular title is performed. G. Gabrieli's *Canzon septimi toni* is his second of two (Works,

I/2, p. 189) and his *Canzon duodecimi toni á 10* the first of three (Works, I/2, p. 283); Monteverdi's *Confitebor tibi* is the "Confitebor terzo alla francese" (Works, XV/2, p. 352) and his *Beatus vir* the "Beatus primo" (Works, XV/2, p. 368). Finally, in case you missed the reference, *Venice Preserved* is the title of a Restoration tragedy by Thomas Otway.

---David Lasocki

#### Notes

1. Professional Recorder Players in England, 1540-1740 (Ph.D. dissertation, The University of Iowa, 1983). An updated version of this material will be published next year under the title *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665* (Brookfield, Vermont & Aldershot, Hampshire: Scolar Press).
2. "Venice Preserved," *Philharmonia Year Book* (1986-87): 59-63; "A Metaphysical Musical Genealogy?" *Music & Musicians* (October 1986): 12-13; "The Venetian Connection," *Brass Bulletin* 62 (1988): 57-59.
3. See the announcement in *Early Music News*, April 1990, 2.
4. In my book, *The Bassanos*.
5. Peter Holman, ed., *The Royal Wind Music, Vol. II: Four Fantasias in 5 Parts by Jerome Bassano* (London: Nova Music, 1981).
6. Peter Holman, ed., *The Royal Wind Music, Vol. I: Pavans and Galliards in 5 Parts by Augustine Bassano* (London: Nova Music, 1981).

George Philipp Telemann: *Tafelmusik (II Teil)/Concertos* Gabriele Cassone, natural trumpet with Ensemble Pian & Forte. Musica Antiqua, Guillia: CD GS 201008. Milan, 1991.

Gabriele Cassone's latest CD consists entirely of music of Georg Philipp Telemann: pieces from the *Tafelmusik II* of 1733, including the Overture in D Major, four *Airs* in D Major, a four-movement Trio in E minor (for flute, oboe, and continuo), and the Conclusion in D Major; and the two better known concertos with trumpet -- one for trumpet, two violins, and continuo: the other for trumpet, two oboes, and continuo.

The source for the *Tafelmusik II* is found in the *Schlossbibliothek zu Reda*, MS 938, and is available in a modern edition by Johann Philipp Hinnenthal, published by Bärenreiter in 1962. Telemann's *Tafelmusik* was made up of three "productions," each identical in size, but differing in details and instrumentation. The fact that *Tafelmusik II* is seldom recorded or heard in concert makes this disc even more welcome.

The Concerto for trumpet, 2 violins, and continuo is in the collection of the *Hessische Landes- und Hochschulbibliothek* in Darmstadt, where it is catalogued under the title Concerto á 4: 1. Clarino: 2 Violini: 3 Cembalo di Melante, as Mus. 10033/104. The name *Melante* is an anagram of



Telemann, and may indicate that the concerto was written by a pupil, with the master signing his name in an enigmatic fashion. The best-known edition of this work is by Karl Grebe, published by Musikverlag Sikorski of Hamburg in 1959. The manuscript of the Concerto for trumpet, 2 oboes, and continuo, is in the Sächsische Landesbibliothek in Dresden. The only modern edition of this work is the one by Karl Grebe, published by the Hamburg firm of Musikverlag Sikorski in 1957.

The trumpet writing in the concerti is quite different from that in the *Tafelmusik II*. For those who are not familiar with the work, the D Major movements of the *Tafelmusik II* are scored for trumpet, oboe, strings, and continuo. The trumpet and oboe act as concertino to the orchestra, with first and second violins and occasionally the viola functioning in a solo capacity as well. The trumpet, however, is by no means the principal soloist, and ascends only as high as a" (written pitch for trumpet in D). Although there is a good bit of alternating solo work between the oboe and the trumpet, it is readily apparent that the trumpet is not entirely an equal partner with the oboist. Although the rule in Baroque music that if one trumpet is present it is concertante seems to hold true here, this work is really more of an orchestral concerto than a true concerto grosso.

I suspect that part of the reason that the *Tafelmusik II* is not frequently recorded is due to its length: the Overture -- consisting of the French overture and four airs -- alone runs nearly thirty-two minutes, and the conclusion adds more than six additional minutes. Although the piece is beautifully played, one begins to wish that some of the repeats had been omitted.

Gabriele Cassone is probably familiar to most readers of this Newsletter. He joined the Orchestra of the Milan "Pomeriggi Musicali" as first trumpet at the age of seventeen. He has played with most of the important chamber orchestras in Italy, and performs recitals with the organist Antonio Frigé. He presently teaches both natural and valve trumpet at the Scuola Civica di Musica in Milan. Those who attended the 1991 national conference of the International Trumpet Guild in Baton Rouge heard the Cassone-Frigé duo in one of the evening concerts. The Ensemble Pian & Forte, which appears with Gabriele Cassone on this CD, is the creation of its harpsichordist, Antonio Frigé. This group has performed under such conductors as Gustav Leonhardt, Ton Koopman, and Alan Curtis.

The playing on the CD is elegant, and a good example of some of the best Baroque articulation I have ever heard. The intonation is flawless. Cassone's natural trumpet playing is impeccable, and he performs effortlessly the uneven articulations so important to Baroque wind music. Those modern musicians who think that Baroque instruments always sound out-of-tune and that natural trumpet players always miss a lot of notes should hear this CD.

Having said all that, it is necessary to note some trouble spots. Cassone's playing is certainly accurate enough to rival the accuracy one expects of a modern trumpet. The trouble is, his instrument sounds very much like a modern trumpet. It is interesting that, of all the instruments played on this recording, only Cassone's trumpet is listed without a maker -- it is identified simply as a 1983 copy of a trumpet by J.L. Ehe, 1690. I recently learned that it was made by Stephan Keavy. From its appearance in a photo in the accompanying booklet, it does not look much like an Ehe trumpet, and it certainly does not sound like one. The bell seems to have a modern flare, which would make a very great difference in the tone quality. The fact that he uses a modern mouthpiece (what Don Smithers would call a "compromise" mouthpiece), and nodal vents (tone holes), does not bother me so much as the question of bell flare and leadpipe taper, if any. In any event, these are questions that each player of the natural trumpet must answer for him or herself.

In addition, in spite of the wonderful Baroque articulation, there is little attempt at improvisation, and, this only in the string parts. Cassone is evidently quite conservative when it comes to adding anything to the trumpet part. The lack of a string bass in the ensemble is something of a problem, as is the use of only one player on each of the string parts. Several passages in *Tafelmusik II* call for soloists on the first and second violin parts, and occasionally on the viola part, but with such a small ensemble such textural designations are useless.

But in spite of these minor flaws, the CD should be in the collection of any brass player interested in early music, if for no other reason than the performance of *Tafelmusik II*. Gabriele Cassone's playing is reason enough, by itself, to include this CD as a model for future performances. His playing is tasteful and elegant, and we all wish we could do as well.

---H.M. Lewis, Georgetown College

*Grande Messe de Saint Hubert* -- Folkwang Horn Ensemble: Hermann Baumann, conductor and soloist, Wolfgang Klaesener, organ. Also featuring the *Deutsche Naturhornsolisten*, Wilhelm Bruns, Oliver Kersken, Eva-Maria Görres. Philips 426-301-2.

This 1990 CD includes both works written for and played on natural horns, and adaptations and arrangements played on both modern and historical instruments, sometimes simultaneously. Just over half of the sixty-two minutes of recorded music consists of Hermann Baumann's own setting of the Saint Hubert mass for horn ensemble with organ. St Hubert (d.727) was a married courtier serving Pepin of Herestal. He turned to religious life some time after his wife died, and supposedly witnessed a miracle. Hubert reputedly went hunting one Good Friday when everyone else was in Church. When

chasing a stag, the beast turned and displayed a crucifix between its horns. A voice came from the stag, commanding Hubert to turn to religion or risk falling into Hell. He became the bishop of Maastricht and Liège and is supposed to have performed many miracles. He is the patron saint of huntsmen, which accounts for the long tradition of horn music and the Saint Hubert mass. Hubert's supposed hunting-horn is in the Wallace Collection, London. The Saint Hubert mass is not a liturgical mass, and has been assembled in various forms and arrangements for hunting-horn ensembles with and without accompaniment over the past hundred years or so. Some of the music presented in this setting comes from earlier sources, such as the fanfares of Dampierre (early 18th century), and although not traditionally part of the mass, they do complement the standard mass movements quite well. Particularly interesting, after all of the harmonically simple open-horn movements, is no. 16, for solo horn accompanied by organ, which is rather complex harmonically and involves quite a bit of hand stopping.

The quality of horn playing is very high, and the performance is well thought out musically. The horns and the organ agree very well in pitch, which has not always been the case with earlier recordings of settings of this mass. I suspect this is due to the fact that earlier recordings were done with untunable *trompes de chasse*, while those used here appear to be tunable instruments, though the enclosed booklet does not identify the horns being used (e.g., *trompe-de-chasse*, orchestral horns, etc.). This information is lacking for all of the pieces. Some of the members of the Folkwang Ensemble are listed as playing natural horn, and others, valve horn.

Following the mass are six short Classical trios, three each by Franz Zwierzina and Georg Abraham Schneider, played by the Deutsche Naturhornsolisten. These appear to be the only pieces which are played exclusively on natural horns. The pieces chosen are definitely some of the more musically interesting trio compositions of these two composers, and they are performed cleanly, in a tasteful, fluid style, showing well developed late-eighteenth-century technique.

The concerto by Michael Corrette, originally written for *cors-de-chasse* in C or musette with strings and continuo, is here arranged by Baumann for four horns and organ, and played very nicely on valved instruments. The string and continuo parts have been given to the organ, and traditional horn harmonies were added by means of the three additional horns. The arrangement seems to be written in a style which could be played on natural horn, and it would be interesting to hear it played that way. The next four pieces, which again utilize the entire Folkwang Ensemble, are representative of the hunting horn ensemble music of three composers (Gaston Chalmel, Albert Sombrun and Charles Pont). These performances incorporate many elements of authentic French *trompe de*

*chasse* playing. The next to last work is an unaccompanied piece based on the Rossini *Rendezvous de chasse*, arranged by Baumann for the valve horn. It incorporates modern horn techniques such as stopped horn, echoes, and multiphonics while retaining much of the excitement and rustic qualities of the hunting horn.

From a scholarly point of view one would prefer more information in the accompanying booklet: composer's dates, types of instruments used on each piece, etc.. This is, nonetheless, a valuable addition to the corpus of recorded horn music.

--- Richard Seraphinoff

*Baroque Trumpet and Strings: Paul Plunkett Plays Corelli, Telemann, Grossi, Biber, Molter, Purcell, Torelli, Handel.* Move Records, Box 266, Carlton South 3053, Australia, 1992.

The new CD by Paul Plunkett, an Australian teacher and performer who may not be well known to American listeners, is a very good example of the traditional sound of the natural trumpet. Plunkett, who has taught at the Victorian College of the Arts in Melbourne and the Canberra Institute of the Arts, is now Professor of Trumpet at the Winterthur Conservatorium in Switzerland. The CD includes the Telemann *Concerto in D* for trumpet, strings, and continuo; the Corelli *Sonata*; the Handel *Suite in D Major* for trumpet, strings, and continuo; two Torelli sonatas (G. 7 and G. 10; the Purcell *Sonata*, the Andrea Grossi *Sonata á 5*, Op. 3, No. 1; the Molter *Concerto No. 2*, for trumpet, strings, and continuo; and two sonatas for solo trumpet and strings by Carl Biber. Most of these works have been frequently recorded, and should be familiar to most natural trumpet players.

Three works on the CD are not so well known, however. The Andrea Grossi *Sonata á 5*, listed as Op. 2, No. 1, is actually Op. 3, No. 11, and is the middle of a set of three sonatas in D Major for trumpet, strings, and continuo, published in a modern edition by R.P. Block by Musica Rara. The instrumentation of the Grossi sonatas is for trumpet in D, four-part strings, and continuo (organ). The original set of sonatas in Grossi's Op. 3 was published in 1682 in Bologna by Giacomo Monti.

The two sonatas by Carl Biber (d. ca. 1750), are much more unusual, and have not been previously recorded, to my knowledge. Carl was the son of H.I.F. Biber, and followed in his father's footsteps as composer and court musician in the service of the Prince-Archbishops of Salzburg. He was appointed *Vizekapellmeister* at the cathedral in Salzburg in 1714, and advanced in 1743 to the post of *Domkapellmeister*, in which position he served until his death. The manuscript sources for the two sonatas on this CD are found in the music archives of the Metropolitan Cathedral in Salzburg. They exist in a modern edition by Charles Serman, Carl Biber: *Tre Sonate*

*per Clarino Solo, Archi e Continuo*, published by Universal Edition in Mainz in 1969. Plunkett has chosen to record the second and third sonatas from this edition.

The Molter *Concerto No. 2* has not been recorded previously on the natural trumpet, probably due to the extremely high tessitura of the trumpet part. The autograph MS score, catalogued as BWV IV, 13, survives in the archives at Karlsruhe. Although the original scoring calls for an orchestra of four-part strings and continuo, the cello part was considered a solo part, and modern editors of this work suggest that the section cellos and basses, along with bassoons, would play the continuo part, while the violin parts would be augmented by oboes in the tutti passages.

Plunkett, who uses a twice-wound trumpet by Meinl and Lauber (1977) after an original by Johann Leonhart Ehe II (1746), produces a wonderful tone on the natural trumpet. The use of an instrument with tone-holes --- and presumably a compromise mouthpiece --- does not detract in the least from his fine performance. He is ably assisted by a string quartet, playing on Baroque instruments, composed of Julie Hewison and Lucinda Moon, Baroque violins, Jenny Ingram, viola, and Miriam Morris, Cello, with Linda Kent playing a chamber organ by Knud Smenge.

The use of a chamber ensemble, one player to a part (which seems to be the standard on many original-instrument recordings these days), presents problems in some of the pieces on this CD. Although the group plays with taste and accuracy, there are some pieces, notably the Molter and Handel, which really require larger forces. The Torelli sonatas and the Grossi too would profit from the use of larger string forces, since we know that the San Petronio orchestra had more than one string player to each part, and presumably the sonatas were conceived with such forces in mind.

Plunkett gives very fine performances throughout the CD. His command of the instrument is superb, and his understanding and command of Baroque ornamentation are wonderful. Both he and the first violin do not hesitate to do some discreet improvising where the musical line seems to demand it. And most importantly his use of the uneven articulations so important to Baroque wind performance practice are very well done. The only musical flaw in the recording seems to be the use of a string ensemble too small to balance the trumpet properly. Certain of the sonatas, of course, are chamber pieces and require only one player on a part, e.g., the Corelli, Purcell, and Biber sonatas. The Telemann *Concerto in D Major* for trumpet, two violins, and continuo (which seems to have become a requirement on any recording of Baroque trumpet music these days), is also in the nature of a chamber piece, and works well with one player on a part. The Torelli, Grossi, Molter, and Handel pieces, however, are really orchestral music, and the string quartet and organ just do not do justice to the scope of these works.

The problem of balance seems to have been exacerbated by a recording level which is too high for the trumpet and too low for the rest of the group.

Plunkett's skill and ability are particularly apparent in the Molter *Concerto* and the Carl Biber sonatas. All three pieces make extraordinary demands on the performer in terms of endurance and range, with extended passages above c<sup>'''</sup>. His *altissimo* notes come as clearly as those in the lower octave. And even though the tendency of Meinl and Lauber trumpets is to sound the c' (the fourth partial of the overtone series) quite flat (as those of us who play Meinl and Lauber instruments are all too aware), Plunkett plays the lower-register fanfare figures well in tune.

This CD is highly recommended for anyone who is a natural trumpet enthusiast, or anyone wishing to demonstrate the sound and technique of the natural trumpet to a class. Plunkett plays beautifully, with sensitivity to the style, and is ably assisted by the string and keyboard players. Despite a few minor flaws, mentioned above, this is a recording that should be in the collection of every school of music and every trumpet player who is interested in the performance of Baroque music.

---H.M. Lewis, Georgetown College

*Renaissance Music for Shawm Band* -- The King's Trumpetts and Shalmes 1720 19th Avenue San Francisco, CA 94122 David Hogan Smith, director, shawms and sackbut; Chris Lanz, sackbut; Alan Paul, Bill Godbout, Robert Cronin, shawms. Recorded 1989.

*Keeping the Watch* -- The Philadelphia Renaissance Wind Band. Newport Classic NPD85527 106 Putnam Street Providence, RI 02909. Joan Kimball, recorders, shawms, bagpipes, krumhorns; Robert Wiemken, shawms, recorders, percussion; Eric Anderson, sackbut, krumhorn; Adam Gilbert, recorders, shawms, bagpipes, flute, Hümmelchen, percussion; Gwyn Roberts, recorders, flute, krumhorns; Tom Zajac, sackbut, recorders, bagpipes, hurdy-gurdy, flute, percussion; Wayne Hankin, shawms, Hümmelchen, percussion. Recorded 1990.

*Music from the Time of Richard III* -- The York Waits. Saydisc #CD SDL 364 Chipping Manor, The Chipping, Wotton-Under-Edge, Clos, GL127AD, England. Anthony Barton, cornetto, shawm, slide trumpet, buisine, bagpipe, recorder, crumhorn, lute, harp; Tim Bayley, sackbut, shawm, hurdy-gurdy, flutes, recorder, crumhorn, trumpet; James Merryweather, shawm, bagpipes, crumhorn, percussion; Ian Richardson, shawm, recorder, flute, crumhorn, percussion; Roger Richardson, shawm, recorder, flute, crumhorn, percussion. Recorded 1986.

**Time Stands Still Sonare.** Virginia Dudgeon: sackbut, krumhorns, recorders. Ralph Dudgeon, cornetto, recorders, krumhorns; Alexander Raykov, viola da gamba, lute, recorders, rebec; Barry Torres, voice. Cassette \$8. Spring Tree Enterprises, 5745 US Route 11, Homer NY 13077. Recorded 1991.

It is no secret that a great deal of the early music world has embraced Classical as well as Romantic period music and it is now the large Classical orchestras that grab the lion's share of attention. It is heartening, however, that a number of groups are still actively performing Medieval and Renaissance music. These four fine ensembles have recorded a wide array of Renaissance wind band music. Wind bands of various instrumentation were ubiquitous throughout the Renaissance. These bands, called *waits* in England, *stadpijper* in the Low Countries, *pifari* in Italy, *menestrels* in France, and *stadt Pfeifer* in Germany, provided a wide range of musical services. They performed at out-of-door as well as indoor events such as tournaments, royal feasts and processions, dinner entertainment and town night watch, as well as religious services. Their function and repertoire changed depending upon the particular period and country. The vast number of instruments used in these recordings reflects an interesting skill of the Renaissance wind band musician: versatility. While there are a few times and places where the wind player was a specialized virtuoso, as in the case of cornetto players in early 17th-century Venice, it was a much more common occurrence that the players were amazing doublers.

The King's Trumpetts and Shalmes, a San Francisco based group, have been researching and performing 15th and 16th century wind band music since 1986. This tape cassette recording was produced independently by the group and the result is a fine representation of the genre. There are 34 compositions on this recording, the majority being works by the great Northern composers such as Senfl, Certon, Isaac, von Bruck, and Josquin. This group has a great feel for the literature and plays with spirit. Even though these are short works, the genius of these composers is evident in works such as Josquin's *La Spagna* or Senfl's setting of *Fortuna Desperata* or *Tandernack*. The complex contrapuntal writing in these works is some of the most thrilling music from the Renaissance or any period. There are five different settings of *Fortuna Desperata* -- three by Senfl, one by Isaac and an anonymous setting. There are also examples of German, English, French and Italian music. The *Courtly Masquing Airs* by Adson are particularly spirited works. The King's Trumpetts and Shalmes perform this music with great skill whether they are interpreting the music on shawms and sackbuts or a recorder ensemble.

The ensemble Sonare has also produced their own tape cassette recording of wind band music. Their performances of the Medieval and early Renaissance works are colorful and imaginative. They give an

interesting interpretation to the virelai, *Ad mortum festinamus* from the 14th-century Spanish manuscript *Libre Vermell*. Since the music is monophonic, a freewheeling hand is needed to create musical tension. Sonare is particularly expressive with this as well as the other Medieval compositions such as *A l'entrada del tens clar* (13th century anon.). While Sonare is not of the very highest *world-class* virtuoso level, it does present a wide range of music from the 13th through the 17th centuries. Sonare began in 1985 as a Renaissance band that performed at Renaissance festivals, and they are still very active in that area. For this listener, the weakest aspect of this recording are the vocal works. The singing on the two Elizabethan compositions, Dowland's *Time Stands Still* and Morley's *Oh Mistress Mine*, lacked depth and was rather undistinguished. There were many more high points however, particularly the use of lutenist Alexander Raykov. His rendition of Byrd's *Lord Willoughby's Welcome Home* was virtuosic and expressive. There are sixteen selections on this tape ranging chronologically from the 13th-century *A l'entrada del tens clar* to the 17th-century canzona *detta la Lamberta* by Frescobaldi. Sonare chooses to use a great number of instruments. This is a fashion that was very popular in the early days of early music recordings but they carry it off well, playing with a great deal of energy and enthusiasm.

The York Waits, formed in 1978, have concentrated much energy on the music and history of their name-sake, the famous town band of York. This recording originates in the music assembled by the York Waits for the 1985 celebrations of the quincentenary of the Battle of Bosworth, both at the battle site and at a series of concerts given throughout that year in places associated with Richard III. While no music specifically associated with Richard survives nor does any popular English music of that period that might have been performed by the waits, this recording has 23 English and European compositions from the period of Richard's reign. There are contemporary works from England, France, Germany, Italy, and Spain. The level of performance is rather high. Anthony Barton has several wonderful moments on the cornetto, notably on Robert Morton's *L'homme armé*, and an anonymous setting of *La Spagna*. His ornamentation is tasteful, and he maintains fine tonal control over the instrument. The use of the Renaissance slide trumpet, that most cumbersome of instruments, is, shall we say, authentically raucous on the 15th-century dance piece, *Quene Note*. There is a beautiful recorder performance of Leonel Power's *Mater Ora Filium*. Power was an important composer who is thought to have greatly influenced Dufay with the smooth harmonic language of the 15th-century English school of composition.

Germany is represented by five selections from the Glogauer Liederbuch and one from the Lochamer Liederbuch. These works are polyphonic vocal and instrumental pieces of rhythmic complexity. They are performed with skill. Particularly well done is the

virtuosic piece *Die Katzen Pfote*, performed on recorders. *Auf rief ein hübsches Fräulein* is performed using a number of instruments, resulting in an interesting and colorful performance. The Italian selections are mostly performed using a soft consort of instruments. The exquisite *L'Amor donna ch'io te porta* is a standout in this set. Spain is represented by the *Bassa con misuras* by the famous Jewish dance master, Magister Gulielmo Ebreo. Joan del Encina's *Todos los biennes del mundo* and the anonymous *Bindirin, bindirin* are two other works from Spain.

The Philadelphia Renaissance Wind Band, an ensemble formed in 1980, also presents a wide potpourri of thirty-three different works. As with the other recordings, this one also draws heavily from the dance repertoire. This is perhaps the most virtuosic of all these recordings. Complex contrapuntal German and Netherlandish works such as music from *The Glogauer Liederbuch* and the Ms. Bibl. Casanatense 2856, as well as well-known dance compositions by Susato and Attaignant, form the bulk of this recording. The level of playing on this recording is consistently very high. While recordings with so many widely different selections could tend to be tiring, the interesting and very musical performances on this CD overcome that potential difficulty. The recorder ensemble playing is gorgeous. On works such as the anonymous *Friendlies Begir* from the *Glogauer Liederbuch* or Antoine Brumel's *Vray Dieu*, the ensemble plays with a delicate approach and achieves a clear balance among the different parts. Tom Zajac and Eric Anderson are the two brass players in the Philadelphia band, both playing tenor sackbut. The pieces that use sackbuts and shawms such as Susato's familiar *Ronde* and *Gaillardes*, *Tuba Gallicalis*, and the anonymous *Die Schlacht*, are all played with spirit, clean and rather sharp articulations, and good intonation. *Keeping the Watch* is an excellent first recording project from the Philadelphia Renaissance Wind Band. I look forward to further efforts from this group. Perhaps a recording of a more focused repertoire might be a next step.

It is interesting to note that while each of these four different recordings contains a large number of compositions, there is not very much overlap. The choices of instrumentation, ornamentation, and tempi are endless when playing this repertoire. One of the most attractive aspects of playing this music is the freedom for creative input. The different ensembles might approach a work differently, and it bears out the happy fact that this literature is well suited for varied approaches. Both the Philadelphia group and The York Waits performed Robert Morton's *L'homme armé*, the anonymous *Tuba Gallicalis*, and *Katzenphote* from the *Glogauer Liederbuch*. In the Morton work, the English group took a slower tempo, using the cornetto on the top voice, aiming for the majestic quality of the piece. The Philadelphians chose a faster tempo using sackbuts and shawms. This was a *tour de force* for Adam Gilbert, who played the top line on soprano

shawm with remarkable skill, adding amazing ornaments. In the *Tuba Gallicalis*, the York Waits used a straight trumpet instead of the trombone that the Philadelphia group used, giving it a more caustic but yet fitting and effective quality. *Katzenphote* was given a more ornamented and longer version by the York Waits, but both used the same instrumentation of a recorder consort. Sonare and the York Waits both performed *Das Jagerhorn*, from the *Glogauer Liederbuch*, and both were fine performances. Ralph Dudgeon played the top line on cornetto and the York Waits chose to use soprano shawm.

Listening to these four recordings, it was clear to this listener how unsatisfactory cassette tapes are when compared to CD's. It is extremely difficult to listen seriously to a tape recording, particularly a recording that may have twenty or thirty short compositions. Trying to find one particular piece on a tape of twenty other similar works can be exasperating. Only the Philadelphia group gave detailed information concerning performers, choice of instrumentation, and most importantly, information about the sources and modern editions of the works. Again, the cassette tape medium is not well suited to give the listener this sort of important information. The York Waits could have done much more in giving source and modern edition information about their repertoire. However, these four recordings are indeed a welcome addition. They help present a fuller understanding of the role of the Renaissance wind band through their splendid interpretive performances of many sides of this varied repertoire.

*Giovanni Gabrieli Canzonas Sonatas Motets* Taverner Consort, Choir and Players, Andrew Parrott, director. EMI Classics CDC 7-54265-2. Recorded November 1990.

The booklet for this CD contains a photo of Andrew Parrott conducting the Taverner Consort. He is pictured with the most wonderful wide smile on his face, and it's not difficult to see why he is grinning from ear to ear. The music by Giovanni Gabrieli (1555-1612) is magnificent, and is performed by many of the finest early music specialists, including a *Who's Who* of the cornett and sackbut community. On this wonderful recording are cornettists Bruce Dickey, William Dongois, Stephen Escher, Douglas Kirk (alto, tenor), Jonathan Morgan (alto), Nicholas Perry (tenor), Doron Sherwin, and Jeremy West. The sackbut players are Charles Toet, Wim Becu, Paul Beer, Richard Cheetham, Yuji Fujimoto, Peter Goodwin, Roger Groves, Trevor Herbert, Dan Jenkins, Adrian Lane, Gary Nagels, Martin Pope, Mack Ramsey, Claudia Schafer, and Stephen Saunders. It is breathtaking music that they make.

Andrew Parrott is a fine scholar and a world class musician. He possesses a very strong musical personality and has great skill with which to carry out his goals. Parrott is one of the few conductors of international

stature who encourage their musicians to use historically informed performance practices and historically accurate instruments. His efforts in this direction with respect to early brass instruments have been particularly praiseworthy. His career has been marked by the rare ability to blend an interesting scholarly approach with the creation of wonderful music. While he has worked in many areas of music, ranging from a beautiful recording of the 14th-century *Messe de Nostre Dame* by Guillaume de Machault (1984 EMI 1C067-1435761) to works of living composers, Parrott has most often been associated with music of the 16th and 17th centuries. He has done a great deal of research on pitch standards and transpositions and created quite a stir when he proposed in an article in *Early Music* (Vol. 12 No. 4, November 1984) that the *Lauda Jerusalem* and the *Magnificat á 7* from Monteverdi's 1610 *Vespers* should be transposed down a 4th below their written pitch. That work resulted in a recording of the *Vespers* thought by many to be a definitive performance (1984 EMI DSB-3963.) Another landmark recording was Parrott's direction of *The London Cornett and Sackbut Ensemble* performing *Giovanni Gabrieli's Canzoni e Sonate* (1978 Archiv 2533406.) Comparisons between that recording and Parrott's latest effort are revealing.

The new recording is simply outstanding both in the depth of the music itself and in the quality of the performances. It is interesting to compare the 1978 with the 1991 recording, because several performers are on both. It seems clear that in the intervening thirteen years there has been tremendous growth in terms of technical ability and artistic and emotional expansiveness. I remember being totally floored when I first heard the Archiv recording. I simply had never heard cornetts and sackbuts played with such virtuosity. But this new Gabrieli CD is another bowl of ravioli! Parrott's earlier recording of the *Sonata pian e forte á 8* is beautifully played and clocks in at 3'58. The new recording of the same work is much slower (5'18), brooding and introspective. Douglas Kirk and Richard Boothby play the top lines of their individual choirs with great feeling, on alto cornetto and tenor violin respectively. This performance is the first recording on original instruments in which the work is transposed down a fourth in accordance with the indication in the original print *alla quarta bassa*. The result is much more intimate than the usual interpretation of this brass war-horse.

The music is from his two great printed collections, the *Sacrae Symphoniae* (Venice, 1597), the posthumous edition, *Canzoni et Sonate* (Venice, 1615); and from several hand-copied manuscripts from the Kassel library. All the twelve Gabrieli works presented here have been edited by Richard Charteris (with the exception of *Dulcis Jesu*, edited by Clifford Bartlett) and are published in his twelve-volume edition of the complete works of Giovanni Gabrieli (American Institute of Musicology and Hänssler Verlag), and the performing editions are available from King's Music (Redcroft, Banks End, Wyton, Huntingdon,

Cambridgeshire, U.K.). Dr. Charteris also wrote the informative liner notes.

The average listener might not appreciate the range of feeling in Gabrieli's music, particularly if he or she is familiar only with the elegant but lighter 4-part *canzonas*. Works such as *Dulcis Jesu á 20* and *Hic est filius Dei á 18* are positively Mahlerian in their depth of feeling. The singing is as beautiful as the instrumental playing, and Emily Van Evera deserves special praise for her gorgeous singing. She is extremely expressive, particularly in her subtle use of the *mesa di voce*. Most exciting for this listener, however, are the large instrumental works. Whether one focuses on the *Sonata XVIII á 14* with its endless unraveling of ascending 32nd note passages, the flawless ornamentation perfectly performed by Bruce Dickey and Doron Sherwin on the *Canzon XVII á 12*, or Gabrieli's most massive instrumental composition, the spellbinding five-choir work *Sonata XX á 22*, this recording is amazing. It is a must for any serious listener.

Johann Hermann Schein: *Opella Nova II*. Deutsche Harmonia Mundi RD 77036; recorded 1988. *Musica Fiata* Roland Wilson, director.

*Venetian Music at the Habsburg Court* Deutsche Harmonia Mundi RD 77086 recorded 1989. *Musica Fiata* Roland Wilson, director.

These two recent releases present the wonderful ensemble performance of *Musica Fiata* of Cologne. The ensemble consists of cornetto players Roland Wilson, Hans-Peter Westermann, Friedemann Immer (also on natural trumpet), and sackbut players Yuji Fujimoto, Peter Sommer, Robin Schwerdtfeger, Detlef Reimers, and Richard Lister, plus nine string and continuo players. *Musica Fiata* was established in 1976. The members of this ensemble have spent many years studying period performance practice techniques and sources, and this expert knowledge adds depth to their performance. For them, performing at high pitch (a'= 466), employing meantone temperament, and using authentic articulations are not mere academic exercise. These efforts, in the hands of seasoned and highly skilled ensemble, result in performance of the first rank.

In a certain sense, much of the history of Western music is a study of the developments that were traded back and forth over the Alps. During the first part of the 17th century this transalpine activity was dominated by the Italian influence on the rest of Europe. The music of Venice, culminating in the magnificent works of Giovanni Gabrieli, had a powerful impact on musical centers north of the Alps. The Habsburg court, centered in Vienna, was particularly drawn to the new Venetian style, and this musical establishment employed many Italian composers and performers. *Musica Fiata's* beautiful CD explores the Italian music of the 17th century Viennese Habsburg court.

Aside from the wonderful playing, this recording has an interesting unified theme. Focusing on the music of a particular location and period adds a fullness to the listening experience, and gives this disc an advantage over many early music recordings that present a potpourri of many different repertoires. Giovanni Priuli (1575-1629) was the director of the court ensemble under Emperor Ferdinand II, and he was succeeded by Giovanni Valentini (1582-1649), and Antonio Bertali (1605-1669). Giovanni Battista Buonamente (?-1643) and Massimiliano Neri (1615-1666) also held positions in the Viennese court. On this recording are fourteen works by these five composers. Valentini's *Canzon á 4* (two cornetti and two tromboni) is a particularly expressive and delicate work. It is pointillistic in style, and there is a humorous section in which a "bird call" motive is tossed back and forth between the high and low parts. The performance of Bertali's *Sonata á 3* for two violins and trombone demonstrates the expressive possibilities of the trombone. Yuji Fujimoto plays with a subtle and delicate articulation, never overpowering but matching the legato style of the violins. In Valentini's *Sonata á 4* (violino, cornettino, trombone and fagotto), Roland Wilson achieves a full round tone on the cornettino. This is a difficult task. Many who try this most intractable of instruments fail to get anything but a "barking poodle" sound. The two large-scale works by Neri, *Sonata XI á 9* and *Sonata XIV á 12*, are examples of the majestic Venetian sound, and they are wonderfully interpreted, as are the other works on this fine CD.

The recording of Johann Hermann Schein's (1586-1630) *Opella Nova II* (1629) is very much in the same spirit of the Venetian music CD. Schein brought the Italian style to the German musical tradition. On the title page of *Opella Nova II*, Schein writes that these *concertos* were "composed according to the Italian invention now in use." As Kerala Snyder explains in the informative notes to this CD, this style refers to the *stile moderno* of Monteverdi and his contemporaries. Schein's *concertos* have many of the distinguishing features of that new style: the use of solo voices over a *basso continuo*, melodic lines that represent speech rhythms, ornamentation, and a freer use of dissonance -- all in the service of presenting a clear text.

The fine vocalists match the wonderful playing of *Musica Fiata*. The eleven pieces from *Opella Nova II* and the *Lyra Davidica*, a polychoral work composed for a wedding in 1620, are all richly scored for vocal and instrumental forces. Interesting from the brass perspective is the use of the mute cornetto. On both *Uns ist ein Kind geboren* and *Also heilig der Tag*, Roland Wilson produces on the mute cornetto a sound that has slightly less edge than the curved instrument, yet is still full and expressive. *Nun ist das Heyl* is a concerto for alto, trumpet, cornetto, 3 trombones, and *basso continuo*. The trumpet and cornetto make a wonderful combination, particularly when the cornetto is high in its register. The subtle difference in

tonal texture is fascinating to hear, even more so when flawlessly performed by Wilson and Immer.

These two CD's are the impressive products of a fine and polished ensemble. The music is rarely heard, but deserving of a much wider audience. *Musica Fiata* deserves much praise for these wonderful recordings.

--- Jeffrey Nussbaum

*Music of the Civil War [original instruments]*, performed by the Americus Brass band, Richard Birkemeier, Director. Summit Records DCD 126. Recorded March, 1991, at Little Bridges Auditorium, Pomona College of Claremont, CA. [Some instruments used on the recording are from the collection of Mark Elrod. Music includes works from the Squires, Stratton, and Brodhead band books, as well as the 4th New Hampshire, 25th Massachusetts, and 26th North Carolina regimental bands].

Richard Birkemeier, Director; John Becker, Percussion; Tim Catlin, B<sup>b</sup> Cornet; Kurt Curtis, E<sup>b</sup> Cornet; John Hannan, Percussion and Director Emeritus; Brad Harris, B<sup>b</sup> Tenor Horn; Don Jackson, B<sup>b</sup> Tenor Horn; Phil Keen, B<sup>b</sup> Baritone Horn and B<sup>b</sup> Bass; Loren Marsteller, B<sup>b</sup> Baritone Horn; Mitch Mocilnikar, E<sup>b</sup> Alto Horn; Ken Peters, Percussion; Leigh Schwartz, E<sup>b</sup> Bass; David Scott, E<sup>b</sup> Cornet; Michael Steffens, E<sup>b</sup> Alto Horn; David Wailes, B<sup>b</sup> Cornet

A review of a recording, or any other media, for that matter, should, in my opinion answer two basic questions: is it worth listening to (or reading) and should I buy it? Happily, as far as this CD is concerned, my opinion in both instances is yes.

For those of you in a hurry, you now have the basic information you need as far as my opinion is concerned. If you wish to read further, you will discover what I hope are good reasons for my opinions.

The musicianship displayed on this disc is excellent. The accuracy of the intonation, with a few minor exceptions, is astounding, especially considering the difficulty of performing on period instruments. Even the order of the musical selections displays what I must assume to be intentional programming astuteness. In other words, it is enjoyable to listen to the disc repeatedly. The overall ensemble shows not only the individual musical skills of the players, but the sensitivity of the Director, and the abilities of the recording engineers and editors. As a minor historical *caveat*, it may be noted that the balance and blend achieved on this disc would be difficult, if not impossible, to achieve in live performance, so that to whatever extent the contemporary recording techniques enhance the live performance, to that degree some historical reliability of the actual sound must be diminished. For instance, the mixture of bell-front, back-firing, and upright instruments [illustrated by the excellent photograph of the band] could prove to be nightmarish in achieving the balance and blend heard on the slower numbers in an outdoor situation. While I'm speaking of historical *caveats*, I should mention that

though I thoroughly enjoyed such arrangements as "Amazing Grace," the contemporary sound of the slower tunes occasionally sounded incongruent with some of the arrangements taken from period part-books. Given the statement in the program notes that, "The music recorded on this album is typical of that which might have been played by a group such as the Americus Brass Band," more care might have been taken to match the older scoring and harmonic techniques, which may have been cruder, but perhaps more *apropos*.

I should also mention my pleasure at the tasteful percussion included in the performance. I'm aware that there is a minor controversy about including percussion in Civil War band performances, and one of the negative comments about the earlier Eastman Wind Ensemble recording concerned what was considered by some people to be too much percussion, especially with the smaller Confederate brass band arrangements. I have two comments about this observation. First, I have no problem in believing that the field musicians (especially the drummers) were utilized by the bands more than we may have thought, and second, bands and percussion have fit well together for a long time. Altogether, it does not seem out of character for them to have performed together in the Civil War bands, at least occasionally.

One other statement in the notes with which I must take issue is that the Americus Band was "one of only two Confederate bands to remain intact throughout the entire war." I suppose one must define *intact* and "throughout the entire war," but a cursory look at the literature dealing with the units who surrendered with the Confederate armies will show evidence that considerably more than two bands were permitted to return home with their instruments and personnel, even from the Army of Northern Virginia at Appomattox. I assume that the writer of the notes meant that the two intact bands were the Stonewall Brigade Band [originally the band of the 5th Virginia Volunteers] and the Americus Band (attached originally to the 4th Georgia Volunteers). Both of these bands surrendered at Appomattox with the Army of Northern Virginia. However, even the Marshall Brice book on the Stonewall Brigade Band admits that "a few organizations" retained their instruments after the surrender (Brice took his information from D.S. Freeman, *Lee's Lieutenants*, where the Fourth North Carolina is mentioned as one of the bands who played a serenade for Lee after the surrender. In addition, the 26th North Carolina also surrendered intact at Appomattox, although its instruments were confiscated). Add to this the fact that no one has done a thorough study of the bands present at the surrender of the western Confederate armies, and it would seem to be a bit premature to make such a sweeping statement about the number and condition of Confederate bands at the end of the war.

But all of this caviling has nothing to do with the quality of the music or the disc. To recapitulate, if you like the sounds of the "typical" Civil War band, and if you like the music they played, by all means obtain this disc. While I have my reservations that the bands that serenaded Lee, Grant, Joseph Johnston and their armies had anywhere near the quality of musicianship displayed on this

recording, it is a pleasant thought to imagine that the boys who endured so much horror and suffering during the War Between the States could have had a few moments of peace and joy that these performances would have provided. The playing on this disc certainly far surpasses anything I experienced in my service with two army bands.

#### Repertoire

- "When the Cruel War is Over" and "Hoist Up the Flag Quick Step"--Billy Holmes [1864]: *Brodhead Cornet Band Book*
- "Americus Quick Step"--W.L. Hobbs (1869)
- "Fireman's Polka"--Hosea Ripley Music Coll.
- "Tenting on the Old Camp Ground"--Walter Kiderage, arr. Leigh Schwartz
- "Dixie's Land Medley Quick Step"--David L. Downing [1861]: *4th New Hampshire Regimental Band Book*
- "Battle Cry of Freedom" and "Kingdom Coming Quick Step"--George Root & Henry Work: *Brodhead Cornet Band Book* [1864]
- Excerpt from *William Tell*--Gioacchino Rossini [1829], arr. Paul Maybery
- "Sumpter Light Guard March"--Anonymous, arr. Leigh Schwartz
- "Bonnie Eloise Quick Step"--Anonymous: *26th North Carolina Regimental Band Books* [1863]
- "Amazing Grace"--Carrell & Clayton's *Virginia Harmony* arr. Leigh Schwartz
- "Glory Hallelujah Grand March"--W.K. Bachelder [1860]: *Scala Books of the U.S. Marine Band*, ed. Robert Garofullo
- "Scenes that are Brightest" and "In Happy Moments Quick Step"--C.V. Wallace (1840): *Squires Cornet Band Book*
- "Kazoodle Ko Whirl Overture"--David L. Downing: *Manchester Cornet Book* [1852]
- "Woodman, Spare That Tree"--Henry Russell [1837]: *Stratton Band Book* [1860]
- "Fireman's Quick Step"--Anonymous: *Brodhead Cornet Books* [1864]
- "When Johnny Comes Marching Home"--Patrick Gilmore [1863]: *25th Massachusetts Regimental Band Book*, arr. Leigh Schwartz
- Civil War Folk Song Medley:
- "Oh, Suzanna"--Stephen Foster, arr. David Scott
- "Bonnie Blue Flag"--Irish Folk Song, attrib. to Lover
- "Jordan Am a Hard Road"--Daniel D. Emmett, arr. Leigh Schwartz
- "Garry Owen"--Irish Folk Song, arr. Paul Chauvin
- "The Girl I Left Behind Me"--Irish Folk Song, arr. Paul Chauvin
- "Coronation March" from *The Prophet*--Giacomo Meyerbeer: *Squires Cornet Band Book*

---G.B. Lane



*Listen to the Mockingbird: American Brass Band Music of the Mid-Nineteenth Century.* The Chestnut Brass Company and Friends. Bruce Barrie: Solo E<sup>b</sup> Keyed Bugle, B<sup>b</sup> Keyed Bugle, E<sup>b</sup> Soprano Saxhorn; Tom Cook: E<sup>b</sup> Keyed Bugle, B<sup>b</sup> Cornopean; Marian Hesse: Natural Horn, Quinticlave, Alto Saxhorn; David Vining: Ophicleide, Trombone, Tenor Saxhorn; Jay Krush: Ophicleide and Contrabass Saxhorn; with the assistance of Ralph Dudgeon: B<sup>b</sup> Keyed Bugle; Ralph Buck: Cornopean and Trumpet; George Barnett: Natural Horn, Alto Saxhorn; Scott Van Patter: Trombone; William Stanley: Trombone and Baritone Saxhorn; Daniel Armstrong: Snare Drum; Susan Jones: Cymbals; and James Barnes: Bass Drum. Providence, RI.: Newport Classic NPD 85516, 1991.

With *Listen to the Mockingbird*, the Chestnut Brass Company has produced a CD with a wealth of music from the period 1845-1865. The pieces come from the following sources:

- Peters' Saxhorn Journal.* Arr. J. Schatzman. Cincinnati: W.C. Peters, 1859.
- The Musicians's Companion.* Boston: Elias Howe, 1844.
- Keith's Collection of Instrumental Music.* Arr. S. Knaebel. Boston: C.H. Keith, 1844.
- Books of the Band (MS). Economy, PA: The Harmony Society, c. 1860.
- Boston Collection of Instrumental Music.* Boston: Oliver Ditson, c. 1850.
- National and Popular Airs.* Arr. E.K. Eaton. Boston: Henry Tolman, 1853.
- The Musician's Companion*, Part I.
- Books of the Band, 26th North Carolina Regiment, C.S.A. (MS). C. 1860-65.
- Twelve Pieces of Harmony.* E.K. Eaton. New York: Firth & Hall, 1846.
- Keith's Collection of Instrumental Music.*
- Brass Band Journal.* Arr. G.W.E. Friederich. New York: Frith, Pond & Co., 1853-54.
- Young America's Collection of Instrumental Music.* Boston: Elias Howe, 1858.
- Dodworth's Brass Band School.* New York: H.B. Dodworth & Company, 1853.

As Jay Krush, tubist for the Chestnut Brass Company, writes in the program notes for this CD, "The music of these 19th-century bands has come down to us like a time capsule whose contents infuse a bygone age with life. These little pieces tell us much about the world of musicians: their towns, their interests, their sense of humor and duty and the events which shaped their lives." They also tell us, particularly in the case of MS collections, something about the performing capabilities of individual musicians and about the instrumentation of certain bands.

The Chestnut Brass Company, in producing *Listen to the Mocking Bird*, has done a great service to those of us interested in 19th-century brass bands and musicologists interested in American music, by recording for the first time music from certain collections which had previously been unavailable to the listener. In particular, the music from *The Musician's Companion*, *Keith's Collection of*

*Instrumental Music*, *The Books of the Band from Harmony, PA*, *Eaton's National and Popular Airs* and *Young America's Collection of Instrumental Music* have not been readily available in recorded form. Except for the MS Books of the Band from Harmony, PA, though, all of the sources are available on microfilm from the Library of Congress, and so were hardly unknown to the knowledgeable brass band buff.

In fact, the Chestnut Brass Company has recorded music from what I consider to be two different repertoires on this CD -- the first from the brass bands of the 1840's, which built their instrumentation around the keyed bugle family, and the second from the period of the 1850's and later, with the instrumentation centering around instruments of the saxhorn family. Perhaps this was done in order to appeal to the widest possible audience, but in fact, the problems of using two quite different sets of instruments make it apparent that it might have been better for the group to concentrate on either the keyed bugles or the saxhorns, but not to attempt to do justice to both.

In point of fact, the saxhorn pieces come off rather well. Although the B<sup>b</sup> cornopeans do not seem to be at home with the saxhorns in the group, the saxhorn band pieces are performed with a good blend and fair balance. The keyed bugle group does not seem to come off as well, particularly in regards to intonation, and most especially in the pieces for a four piece band consisting of two B<sup>b</sup> keyed bugles, a trombone, and a bass ophicleide. The B<sup>b</sup> bugles are noticeably out-of-tune in these pieces, and the intonation problems are made all the more apparent by the small number of parts. As all of us who have had anything to do with either saxhorns or keyed bugles know, one of the biggest problems facing a modern group which tries to perform the music of the mid-19th century on original instruments is that we have a mismatched set of instruments, while the band of that period, more often than not, used a set of instruments that were built at the same time by a single maker. These instruments were (hopefully) built to a uniform pitch standard, and could be played in tune with each other (at least, that is the theory). With instruments of different makers, playing in tune is much more difficult, if, indeed, it is possible at all. The deep, funnel-shaped mouthpieces of the period do make it easier for the player to "blow the instrument in tune," but playing with instruments of different makers is not an exercise for the faint of heart.

Still another problem is with the repeats in some of the pieces. While repeats are generally optional, there are some that must be taken, and one of those is the first repeat in the 26th North Carolina Band's arrangement of "Dixie and the Bonnie Blue Flag." If the first repeat in "Dixie" is not taken, the words to the song do not work out correctly. The Chestnut Brass Company does not take this first repeat, which produces a somewhat jarring rendition of "Dixie." I suspect it was done because the group used only one E<sup>b</sup> soprano, and the arrangement is something of an endurance contest for the E<sup>b</sup> soprano player, but the first repeat simply cannot be left out without doing violence to the tune. The second repeat, on the other hand,

may be left out at will, without doing any damage to the tune, or the 16th-note runs can be taken by the 1st Bb, in order to give the E<sup>b</sup> soprano player a break. One wonders why, with so many instrumentalists available, the Chestnut Brass Company elected not to use two E<sup>b</sup> sopranos, which would have been much more authentic. Even though there is frequently only one E<sup>b</sup> soprano part, it appears that the custom was to have the two players share it, perhaps with each of them taking a repeat (and I am well aware that the band of the 26th North Carolina had only one E<sup>b</sup> soprano cornet/saxhorn player, Sam Mickey -- he must have been a monster!) It is also quite acceptable, if enough instrumentalists are available, to use an extra E<sup>b</sup> alto, playing the E<sup>b</sup> soprano part (sounding an octave lower). This solo alto can give the single soprano player a break from time to time, without the necessity of abridging the music.

In the end, after all the nits have been picked, what is left is a valuable, if somewhat uneven CD. The Chestnut Brass Company has some really good moments on this disc, but there are a few of the other kind, as well. Anyone who is involved with an early brass band, either of the saxhorn variety or of the keyed bugle persuasion, will find this to be a worthwhile addition to their recorded music library. It is a "must" for academic music libraries, particularly in schools where American music is taught. It is hoped that The Chestnut Brass Company will continue to provide performances on the cutting edge of the early brass movement, giving audiences and listeners a chance to hear the instruments and music our grandfathers played.

---H.M. Lewis, Georgetown College

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## Book & Music Reviews

*By Jeffrey Nussbaum*

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**The Music Men: An Illustrated History of Brass Bands in America, 1800-1920** by Margaret Hazen and Robert Hazen. ISBN 0-87474-547-0. Published by Smithsonian Institution Press: Washington, DC 1987. Price \$21.95 (paper) 225 pages.

The subtitle of this book is slightly misleading. The Hazens's work on brass bands is no coffee-table book with plenty of pictures and little content. There are many wonderful illustrations and photos, but the book is not short on intelligent discourse on the history of brass bands. In the ten different chapters, the Hazens present an informative over-all account of their subject. Accounts of many professional bandmen, as well as amateurs are thoroughly presented. How brass bands fit into the social history of America is examined, and indeed this form of music has been an important part of its culture. Readers of this publication may now pride themselves on their knowledge of such names as: Francis Johnson, Ned Kendall, Patrick Gilmore, Jules Levy and Herbert L. Clarke, but during the hey-day of the American brass band period, these men were very popular household names. The book also focuses on various aspects of the bandmen and their audience, band profiles, repertoire, instruments and their makers, and even a chapter on band supplies. One of the most interesting sections of this book dealt with women brass players. While they were not very numerous, there were a number of outstanding soloists and women brass bands that are outlined. *The Music Men* is a fine overview of the history of brass bands in America. It makes an interesting read as well as provides a good history of the subject for the expert as well as the layman.

**Musical Instrument Collections in the British Isles.** Edited by Clifford Bevan. ISBN 1 872203 10 8. Published

by Piccolo Press, 10 Clifton Terrace, Winchester, SO22 5BJ, England. Price UK £7.95 US \$15. 127 pages.

This wonderfully handy book gives detailed information on almost 100 museum and private music instrument collections throughout Britain. This book is intended to be a reference tool, as well as a helpful, sturdy, and convenient size publication, to be used while touring through the British Isles. There is an enormous amount of specific information given for each collection including: address, phone, fax number, date of foundation, name of the curator, approximate number of instruments, types of instruments, nearest numbered road, nearest railway or bus stop, hours, price, parking, disabled facilities, refreshments, audio or video facilities, guided tours, description of the collection and various policies, availability of catalogues and checklists, and volume and page of references in the *Galpin Society Journal*. This book also has a map of the UK, showing the location of the collections. The index is good and there is also a section listing collections by country and county, a listing of locations of instruments by class (ie brass, strings etc.), and a list of present and previous locations of theater organs.

The UK collections have a number of important early brass instruments, many of which are mentioned in this book. The Ashmolean Museum has a William Shaw natural trumpet. The Bate Collection, which has over 300 wind instruments, has a policy making the collection available to qualified students. The Boosey & Hawkes Museum has dozens of brass instruments, most of which are from the 19th century. The Cyfarthfa Castle Museum has a tremendous collection of instruments from the famed Cyfarthfa Brass Band. The Edinburgh University Collection is another major collection of brass instruments including: the Anton Schnitzer sackbut of 1594, the

Anaconda (a unique 19th century contrabass serpent), a 1740 Nicholas Winkings natural horn, an 1865 Augustus Köhler trumpet, and a 1840 buccin trombone by Guichard. The list goes on. Whether the reader uses this informative book as a reference tool or as a guide book, it is a valuable publication.

### **Music Reviews**

The following nine editions are published by David McNaughton Musikverlag Rögener Strasse 11, Coburg D-8630 Germany Telefax 09561/28886.

1. Jeremiah Clarke and John Shore, *Shore's Musick* in D, transposed editions in B<sup>b</sup> and F. Ed. C. Steele-Perkins. MN 30030-34. Score and parts \$24. Trumpet and Keyboard \$10.
2. John Weldon, *Suite in C from the "Judgement of Paris"* in C, transposed editions in B<sup>b</sup> and F. Ed. C. Steele-Perkins. MN30035-39. Score and parts \$28. Trumpet and keyboard \$10.50.
3. Jeremiah Clarke, *Suite of Ayres for the Theatre* in D, transposed editions in B<sup>b</sup> and F. Ed. C. Steele-Perkins. MN30005-9. Score and parts \$24. Trumpet and keyboard \$10.
4. P.A.Soler, *Menué for trumpet and organ* in D. Ed. E.H.Tarr. MN30004. \$9.50.
5. Anonymous (Spanish 17th c.), *Canciones de clarines* for trumpet and organ. Ed. E.H.Tarr. MN30028 \$9.50.
6. Anonymous (Spanish 17th c.), *Cancion para la corneta con el eco* for trumpet or cornetto and organ. Ed. E.H.Tarr. MN30029 \$9.50.
7. Georg von Reutter, *Concertos No.1 in C and No.2 in D* for Trumpet Strings and Continuo. Editions in C,D,G. Ed. E.H.Tarr. MN30102-5. Score and parts \$44.50. Trumpet and keyboard \$14.50.
8. Victor Ewald, *Brass Quintet No. 1* Ed. E.H.Tarr. MN30010 \$25.
9. Matthew Locke, *Five-Part Things for the Cornetts* (2 cornetts and 3 sackbuts). Ed. E.H.Tarr. MN30001 \$16.50.

David McNaughton is publishing a series of music edited by two outstanding trumpeters and leading figures in the early brass field, Edward H. Tarr and Crispian Steele-Perkins. Steele-Perkins has been very much interested in the performance and research of 17th- and 18th-century English music for natural trumpet, having championed this repertoire in numerous live performances and recordings. He has now edited a series of wonderful works for trumpet titled *Music for the King's Trumpeter*. As indicated in the editions, these works are, "Pieces written for, or at the time of, the Sergeant-Trumpeters to the King: Mathias, William and John Shore and Valentine Snow." With this music, Steele-Perkins is presenting a body of music that was part and parcel of the musical experience in 17th- and 18th-century England. He includes informative notes in this series (in English and in German) as well as detailed information about the sources

of the music. He explains that trumpet tunes and sonatas were a popular feature of London's concert, theater, and tavern entertainment in the late 17th and early 18th centuries. His Guides to Performance Practice are helpful and carefully thought out, making suggestions such as use of tone color, ornamentation, and orchestrated use of the solo voice.

In 1701, four composers were invited to compose music to Congreve's *The Judgment of Paris*. A competition resulted among Godfrey Finger, Daniel Purcell, John Eccles and John Weldon. The winner of that event was Weldon (1676-1736), and this edition contains selections from his theater piece. John Weldon's *Suite From the Judgement of Paris* consists of five pieces that are very playable on natural trumpet even for less than advanced performers. These works have a range of C' to a" and the trumpet has plenty of rests in the solo part. The suite contains pieces in 3/8, 4/4, and 3/4, providing musical contrast. The trumpet is tacet in some sections of the suite, providing a variation of color. *Shore's Musick* contains works by Jeremiah Clarke (1673-1707) and John Shore (1662-1753). The trumpet range is the same as in the Weldon pieces and also has the same type of bright and spirited solo line. This suite has eight works. The six in D major have a solo trumpet part and the two in G minor are without trumpet. Again, these works are playable even for the non-advanced natural trumpeter but playing through all of them might present endurance difficulties. John Shore was a well known trumpeter in London, the son of Sergeant-Trumpeter Mathias Shore and successor to his uncle, Sergeant-Trumpeter William Shore. John Shore's reputed brilliance on trumpet inspired many English composers, including Henry Purcell, to write works for solo trumpet. Shore retired from trumpet playing as a result of an injury described as, "split his lip from sounding the trumpet, and was ever after unable to perform on that instrument." An important achievement after his trumpet-playing days was his invention in 1711 of the tuning fork. The *Suite of Ayres* contains nine tunes, six of which are for solo trumpet by Jeremiah Clarke. This suite has the same C' to a" range but is perhaps less demanding than the others. Included in this suite is the famous *Prince of Denmark's March*, a piece that is still wrongly attributed to Henry Purcell. *The Music for the King's Trumpeters* is a fine and easy to read series of editions that are a welcome addition to the published works for trumpet.

Edward H. Tarr has been a leading figure in the early brass field for the past four decades. A well known teacher and performer on natural trumpet, cornetto, and 19th-century trumpet, Tarr has edited a series of interesting early brass compositions for David McNaughton Musikverlag. The *Five-Part Things for the Cornetts* by Matthew Locke (1621/22-1677) is an important new addition to the cornett and sackbut literature. Tarr states that this edition presents, for the first time, the original succession of movements as is found in the manuscript

MU. MS. 734 in the Fitzwilliam Museum, Cambridge. Tarr has also reconstructed the missing middle parts from the seventh movement. The critical edition of this now complete work consists of a suite of seven movements of almands and courants in alternation, with a sarabande in the middle. The writing is exquisite and colorful. The music is largely homophonic in texture and focuses on the middle register of the cornett and sackbut range. This suite of dances relies on changes in texture and sonority rather than on florid virtuosic writing, although the first cornetto part does have a few flashy moments. Locke was an important English composer in his day, holding several Royal posts, including that of Composer to the Royal Wind Music. It was in that position that Locke wrote this work which was played for the procession of Charles II's coronation in 1661.

This critical edition of the *Brass Quintet* No.1 in B flat Minor, Opus 5, by Victor Ewald (1860-1935) is another in the Tarr Brass Series that is both scholarly and helpful to the performer. The historical notes on the composer, as well as on the Russian school of brass music, are quite thorough. True to the goal of historical accuracy, this edition is scored for the original instrumentation of 2 cornets in Bb, alto horn in Eb, tenor horn in Bb, and tuba. Parts are given for the original instrumentation as well as parts for the standard brass quintet instrumentation using horn in F and trombone. Tarr explains that this edition was made from an old edition owned privately by a collector in the Soviet Union. Careful corrections were made, involving slurs, phrase markings and accent signs. The Robert King edition (No.42), one which is probably familiar to many performers, has taken liberties with the music, rescoring sections of the trombone and horn parts. This edition presents the work, a long time staple of the modern brass quintet repertoire, in its authentic context.

The Georg von Reutter II (1708-1772) *Concerti* are, to say the least, screamers! These two works are not common in the solo trumpet repertoire but certainly deserve wider exposure. No other publications of these works are listed in the 1991 Robert King *Brass Players Guide*. Edward Tarr has recently recorded these two *Concerti* as well as another Reutter work for two solo trumpets, *Servizio da Tavola No. 2* ("The Emperor's Trumpet" Christophorus CD 74558). Only one other Reutter recording was listed in *Lowery's International Trumpet Discography*, Wolfgang Basch's recording of the *Concerto No. 2* on the Intercord label. Reutter was an extremely prolific composer in the Viennese court of Maria Theresa. As the informative notes explain, Vienna, being the seat of the Hapsburg Empire, was the scene of great artistic activity. The Vienna Court Trumpeters were perhaps the most important center of the Baroque trumpeters' art. Tarr believes that the *Concerto No. 1* was written in the 1730's. The *Concerto No.2* was probably written in the 1740's and very possibly written for the great Viennese trumpeter Johann Heinisch. Heinisch was legendary for his ability to play in the extremely high clarino register as well as for his

beautiful flute-like delicacy. The *Concerto No. 1 in C* ascends several times to the 24th partial, g", having to reach it by leap!! The *Concerto No. 2 in D* has the soloist reach the 18th partial and has long and technically very demanding lines. To put it succinctly, these works are among the most difficult in the entire trumpet literature. In the words of Edward Tarr, "They are a gold mine of passagework of the utmost virtuosity, in this respect even outshining the works of J.S. Bach."

Organ performances with trumpet, cornetto, or other wind instruments are known to have had a long tradition in Iberian music. While the parts to wind and organ compositions have not survived, there are numerous accounts of such combinations. Also, music that makes extensive melodic use of the harmonic series is a strong clue linking it with the trumpet music. The transcriptions contained in the two anonymous 17th-century Spanish works and in the *Menué* by Soler are an enticing look at what that musical world might have been like.

The *Menué* for Trumpet and Organ by Padre Antonio Soler (1729-1783) is a transcription of the final movement from the last of six organ concerti he wrote during the period of 1768 to 1772. Soler is one of the best known 18th-century Spanish composers and wrote this work in his capacity as the keyboard instructor of Prince Gabriel. Tarr describes the form of this piece as binary with four binary variations, returning to the original theme. The solo line of this D-major work makes use of the harmonic series and can be played on the natural trumpet. However, it is a true virtuoso piece. The range ascends to the 16th partial, the melodic line has many large skips, and sixteenth notes and sixteenth-note triplets abound. As Edward Tarr fully explains in his very complete edition notes, the source of both the *Caniones de clarines* and the *Cancion para la corneta con el eco* is a four-volume manuscript, *Flores de musica*, collated between 1706 and 1709 by the Madrid organist, Fra Antonio Martin y Coll. This organ manuscript contains transcriptions of opera tunes by Jean-Baptiste Lully. Since this music was an organ transcription of music that Lully often scored for trumpet, the present transcription for trumpet seems entirely appropriate. The *Caniones de clarines* contains four short works that employ the use of the harmonic series in the top line, making it perfect for the natural trumpet. These pieces are much less virtuosic than the Soler composition, staying in the middle register and occasionally going to high a". The tunes use 4/4, 3/2, and 3/8 meters. The melodic line is relatively simple but still charming. The *Cancion para la corneta* contains three pieces. As Tarr points out, while the term *Corneta* probably refers to an organ register, the imitation of the cornetto cannot be excluded. Also the melancholy nature of the piece seems to be well suited to the character of this expressive instrument. The work is not a virtuoso piece. It lies mainly in the middle of the cornetto range, occasionally going in the high register up to c". Edward Tarr, in his excellent notes, invites us to research and

further explore the old performing tradition. With these editions we are off to a good start because we are able to get the sound of that tradition in our ears.

*Giovanni Bassano: The Three-Part Consort Music*, (Cat.# FE5), edited by Richard Charteris. Score (40 pages) and 3 part-books (20 pages each) £18 plus postage (£1.35 UK) (£2.70 airmail). Published by Fretwork Editions (1991), Kingston Lodge, 67 Kings Road, Richmond, Surrey TW10 6EG England. Tel.# 081-9481250.

This critical edition by Richard Charteris is most welcome, particularly for instrumentalists interested in music of the late 16th century. As Charteris points out in his interesting introduction, Giovanni Bassano (1558-1617) was a famous cornetto virtuoso who joined the instrumental ensemble at San Marco in Venice in 1576 and became its leader in 1601. He held that position until his death in 1617. Bassano is best known today as the author of two important tutors on the art of embellishment, one published in 1585, the other in 1591. Charteris thinks that while Bassano's outstanding talent as a cornett virtuoso is well known, his great ability as a composer has unfortunately been overshadowed by his more famous colleagues at St. Mark's: Andrea Gabrieli, Giovanni Gabrieli, and Giovanni Croce. If the works presented in this edition are any gauge, Bassano is indeed a wonderful composer.

The Bassanos, one of the most intriguing musical families of the Renaissance, have received a certain amount of attention in recent years. Richard Charteris is currently preparing a complete edition of Giovanni Bassano's vocal works, which will be published by the American Institute of Musicology. Conductor Peter Bassano has miraculously traced his own lineage back to this famous musical family and has recently recorded a CD of many of Bassano's works (see the review by David Lasocki in this issue). Three recent solo cornetto recordings also feature music of Giovanni Bassano (reviewed by Douglas Kirk in this issue), and David Lasocki's book, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665*, will be published by Scolar Press, Aldershot, England, in 1993. The English literary scholar Roger Prior has written a number of provocative articles on the Bassano family and its connection to the Jewish community at the Tudor Court of England. This link with the Tudor court reads more like a mystery novel than history, and Prior did a fair amount of detective work in unraveling the tale. The Bassanos were a Jewish musical-instrument-making family living in Venice. King Henry VIII of England brought several of the Bassanos to his court, where they and a number of their brethren quickly formed the basis of the Royal English Wind Band. This was a bold and remarkable move for a country that had not admitted Jews since becoming the first European country to expel them in 1290. Perhaps King Henry wished to gain Rabbinical support in his efforts to divorce

Catherine of Aragon, or perhaps he simply wanted first-class musical services in his court. At any rate, the Bassanos became a prominent family in English society, and Prior conjectures that a female member of the Bassano family was the mysterious Dark Lady of Shakespeare's Sonnets. In any event, both sides of the Bassano family flourished, and Giovanni was to become one of the most illustrious of the Italian side.

This edition is a modern transcription of the complete 1585 printing of Bassano's *FANTASIE/ A TRE VOCI,/ PER CANTAR ET SONAR/ con ogni sorte d'Istrumenti:/ DI GIOVANNI BASSANO/ Musico dell Illustrissima Signoria di Venetia,/novamente composte & date in luce./[coat of arms]/ IN VENETIA/ Presso Giacomo Vincenzi,& Ricciardo Amadino, compagni./ MDLXXXV*. Charteris's edition is based on the only surviving complete set of part-books, canto, tenore, and basso, preserved in Krakow, Biblioteka Jagiellonska. Bassano's music has not been well represented in modern editions. Several but not all of these *Fantasie* have appeared in the Hortus Musicus series, numbers 16 and 64, originally published in 1933 and 1939 respectively and reissued numerous times since then.

Modern computer technology enables a music publisher to set a piece of music and produce many different transposed versions with the touch of a button. Fretwork Editions has obviously taken advantage of this marvelous capability, because their editions are offered in various transpositions and with different clefs, depending upon the sort of ensemble one has. This is really a fabulous advantage. The editor suggests a viol consort but also indicates that many other instrumentations are possible. These *Fantasie* work beautifully for cornetts and sackbuts. Some combinations that work, but not with each and every piece, are: three trombones (alto, alto, tenor); cornett, alto trombone, tenor trombone; or cornett, alto cornett, tenor trombone. The parts lie in the middle register for brass instruments and generally cover a range of about a 12th. True to the character of many 16th-century *fantasie*, these works are free and improvisational in spirit. Bassano's *fantasie* have a beautiful lyrical quality. The melodic lines are not overly virtuosic, and the strength of the compositions lies in their singing character. These *fantasie* by the legendary cornettist Giovanni Bassano are a must for cornett-and-sackbut ensembles.

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## **Eighth Annual Early Brass Festival**

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The Historic Brass Society and The Amherst Early Music Festival will present the Eighth Annual Early Brass Festival on August 7-9, 1992 on the campus of Amherst College, Amherst, MA. The Festival will include concerts, panels, papers and informal playing for cornett, sackbut, natural trumpet, natural horn, serpent, 19th-century brass and other early brass instruments. Presentations will include:

Bryan Goff: *Getting Started on Baroque Trumpet: A Systematic Approach*

Robert Barclay: *Authenticity vs. Practicality in Early Brass Instruments*

Thomas Hiebert: *18th-Century Horn Works from Dresden and Schwerin*

Trevor Herbert: *The Trombone in Britain before the Restoration*

Bruce Dickey: *The Cornetto after 1650 in the Bologna Region*

John Webb: *The English Slide Trumpet*

Others who are planning to attend: Allan Dean and Michael Collver, cornetto; Keith Polk, natural horn and musicologist; R.J. Kelly, Rick Seraphinoff and Viola Roth, natural horns; Fred Holmgren, Crispian Steele-Perkins and Barry Bauguess, natural trumpets; David Edwards, instrument builder.

Registration begins Friday, August 7 at 5:00 P.M. The first session of presentations will be Friday at 7:00, followed by informal playing. The Festival continues on Saturday with presentations, playing sessions, the annual HBS membership meeting and a pizza-and-beer party on Saturday night. Sunday's sessions will be co-ordinated 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.

For additional information contact Jeffrey Snedeker, 1416 Columbia St., Ellensburg, WA 98926. Tel. (509) 962-2977; or Stewart Carter, 1833 Faculty Dr., Winston-Salem, NC 27106. Tel (919) 759-2602.

The Festival fee is \$40 (\$30 for members of the Historic Brass Society). A \$5 discount is available for full-time students and a \$5 discount for applications (with fee) received by July 15. Rooms are \$27 per person per night (\$44 per night for a double room). Inexpensive dining is available nearby.

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## **Master Class with Bruce Dickey**

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Amherst Early Music and the Historic Brass Society are pleased to announce a special event with precedes the opening of the Early Brass Festival. Cornettist Bruce Dickey will offer a master class Friday, August 7, 1:00-5:00 p.m. Fees are \$40 for participants, \$15 for auditors. The master class is limited to 9 participants, who will be chosen on the basis of audition tapes. Preference will be given to cornettists, but players of sackbut and recorder may also apply. Prospective participants must submit a cassette tape recording (of pre-1700 works only, please!) and a brief resume of your musical experience by 7/15/92 to the co-ordinator of the master class, Karen Snowberg. Inquiries should also be directed to Ms. Snowberg, 81 S. Highland, Ossining, NY 10562 (Tel. 914-762-2873; please leave message). Auditors need not apply in advance.

People interested in instruction and regular classes in cornetto, sackbut, and serpent are encouraged to attend the Amherst Early Music Festival Institute, Aug. 9-16 and 16-23. Bruce Dickey will teach cornetto during the first week of the Institute. For information about the workshop, please write to Amherst Early Music, Inc., 65 West 95th St., 1A, New York, NY 10025, Tel. (212) 222-3351.

Registration form for the 8th Annual Early Brass Festival. Send this application with your check for the Festival fee only, payable to Amherst Early Music, Inc., to Early Brass Festival, 1416 Columbia St., Ellensburg, WA 98926. *Lodging is payable at Amherst.*

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Name

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Address

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Instrument(s)/Interest(s)

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Will you need housing? \_\_\_\_\_ Indicate when you will need a Single (\$27 per night) or Double (\$44 per night)

Fri., Aug. 7 \_\_\_\_\_; Sat., Aug. 8 \_\_\_\_\_; Sun., Aug. 9 \_\_\_\_\_

**Make checks payable to Amherst Early Music, Inc.**  
*Housing Fees due on arrival at Amherst.*

**Music at Benslow**

Described as a combination of conservatoire, arts center and adult residential college, Music at Benslow offers a wide range of music courses throughout the year. Little Benslow Hills is a large Victorian house set in wooded grounds on the outskirts of Hitchin, England. There is a full program of early music which includes faculty and performers such as Alan Lumsden, Peter Holman, the Parley of Instruments, the Hilliard Ensemble and the Amsterdam Loeki Stardust Quartet. Recent programs have included classes in Early Baroque music for loud and soft consorts and the Venetian Tradition -- music for cornetts and sackbuts. Upcoming programs will include John Jenkins and His Time (July 9-12, 1992), a quatercentenary conference for scholars and performers. Papers and concerts will be presented. Peter Holman is the conference chairman. Additional courses offered this summer are Schola Polyphonica, an international course in Renaissance music of England and Europe (August 10-16) and a special course in reading Baroque music from facsimile (Aug. 16-23). Contact: Benslow Music Trust at Little Benslow Hills, Hitchin, Herts SG4 9RB England.

**Move and Restoration Project at Musée de la Musique**

*Horizon* (Jan. 92, No. 3), the French language bulletin of the *Société des Amis du Musée Instrumental du Conservatoire National Supérieur de Musique*, has reported that the Music Instrument Museum has been involved in an extensive restoration project, and anticipates a move to larger quarters sometime in 1994. The Music Instrument museum was founded in 1795, and has a world-class collection of over 4,000 instruments. Many instruments in the brass collection have been undergoing extensive restoration under the supervision of Olivier Morel of Laboratoire Valectra (E.D.F.). A special electro-restoration process has been used to remove corrosion without damaging the instruments. Once the move has been completed, the museum will allow musicians, under special circumstances, to study and play the rare and valuable instruments in a special recital room. Contact: Société des Amis du Musée Instrumental, 209 Avenue Jean-Jaurés, Paris 75019, France. Tel. 42-402728

**New England Brass Convention**

*The New England Brass Quarterly*, Volume 1, No. 2, reports that the 1992 New England Brass Convention held on February 7-9 at Holyoke Community College, Holyoke, MA was a great success. More than 300 people registered and attended the clinics, displays and concerts. Featured in one of the concerts was the Bandbury Brass Band. They performed a program of English brass band music. Also performing were the Ithaca College Faculty Brass Quintet, trombonists John Marcellus, hornist Peter Kurau and the Holyoke Community College Jazz Quartet with featured soloists Eddie Bert and Lew Soloff. Contact:

David Bussell, Editor N.E. Brass Quarterly, 56 Walnut Street, Palmer, MA 01069.

**Historical Brass Workshop Held in San Francisco**

On April 4, 1992, a day-long Historical Brass Workshop was held in the San Francisco Area. Some 25-30 participants from Northern California attended the event which was organized by Lyn Elder and Stephen Escher. Cornett, sackbut, curtal and natural trumpet players met with faculty members Stephen Escher, Richard Van Hessel, Herbert Myers and Kris Holmes for discussion of their specific instruments as well as playing in six-part cornett ensemble, trombone choir and trumpet band. Other activities included small ensemble playing, a short concert by the Bay Area ensemble The Whole Noyse, and playing polychoral pieces of up to sixteen parts. The event was met with a great deal of enthusiasm and is expected to become an annual event. For more information contact Stephen Escher, 270 Troon Way, Half Moon Bay, CA 94019.

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5. Peter Downey - Ancient Irish Brass Instruments
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8. Jeffrey Snedeker - An Examination of the Meifred Horn Method
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21. Ralph Dudgeon - Review of *Bands: The Brass Band Movement in the 19th and 20th Centuries*, Editor - Trevor Herbert
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# HISTORIC BRASS SOCIETY

## Membership Application

NAME: \_\_\_\_\_  
(Title) (First) (Last)

ADDRESS: \_\_\_\_\_

AFFILIATION: \_\_\_\_\_  
(Optional)

PHONE NUMBERS: Day: \_\_\_\_\_ Evening: \_\_\_\_\_

INSTRUMENT/S OR  
FIELD/S OF INTEREST: \_\_\_\_\_

### Enclosed: Membership Dues

- ( ) \$15.00 - 1992 Membership for individuals in the United States or Canada.
- ( ) \$10.00 - 1992 Membership for full time students or senior citizens (USA only)
- ( ) \$20.00 - 1992 Membership for individuals who live in other countries.
- ( ) \$55.00 - 1992,1993,1994 three year membership for individuals who live in other countries.
- ( ) \$25.00 - Library/Institution 1 year subscription

The Historic Brass Society, Inc. is a non-profit tax-exempt organization. All contributions are tax deductible.  
**Please help the HBS with a tax-deductible contribution.**

( ) \$ \_\_\_\_\_ Contribution

Total: \$ \_\_\_\_\_

Please make check payable to: **The Historic Brass Society**. All checks must be payable on a US bank or American Express International Money Order, American Express Card, or US cash.

( ) I wish to charge my dues to my American Express Card:

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Members are encouraged to submit news of their activities, letters to the editor and articles for possible inclusion in the Newsletter or Journal.

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