

HISTORIC BRASS SOCIETY NEWSLETTER

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PRESIDENT'S MESSAGE

1995 is the seventh year since the founding of the Historic Brass Society, and our organization can boast of some remarkable accomplishments. The *HBS Journal* continues to serve as an important forum for the latest research in the early brass community as well as in the general music field. The *Journal* and the *HBSNL* have received wonderful praise from people not only in many different areas of music but from scholars in other disciplines as well. This, of course, is very gratifying. Our greatest effort to date will be the upcoming International Historic Brass Symposium (July 26-30) at Amherst College. We expect several hundred musicians to join the hundred invited leading scholars and performers to make the Symposium the largest and most important early brass event ever staged.

These accomplishments are the result of the hard work of many individuals. The HBS Board of Directors, Advisory Board and Editorial Board make it all happen and deserve our thanks. Continuing with their valiant labors are Stew Carter, Karen Snowberg, Barry Bauguess, Jeffrey Snedeker, and Trevor Herbert, and I wish to again give an extra note of thanks to them. Preparation for the Symposium and production of our publications have been particularly expensive this year. If you support the work the HBS has been doing, please show it by sending in a tax-deductible contribution. This is the year we need it most. Thanks also to you, the membership of the HBS. It's your organization. I heartily encourage you to send us your thoughts, and I hope to see many of you at the Symposium.

Jeffrey Nussbaum, President, Historic Brass Society

**HISTORIC BRASS SOCIETY
FINANCIAL REPORT**

Fiscal Year, January 1 -December 31, 1994

OPENING BALANCES, January 1, 1994

Anchor checking account	\$3,735.86
Barclay account (£200 @ \$1.492)	298.40
Cash on-hand	.00

REVENUES (Earned)

Membership Dues, Library Subscriptions	17,157.70
Advertising (Journal)	991.26
Sales of Back Issues	4,069.16
Rental of mailing list	150.00

REVENUES (Unearned)

Contributions	<u>4183.18</u>
TOTAL REVENUES:	26,551.30

EXPENSES

Journal and Newsletter printing costs	8417.79
Postage/ mailing	6858.22
Photocopying	1778.31
Office Supplies (incl. computer services)	2161.25
Miscellaneous, legal, bank charges	701.97
Telephone	<u>2233.69</u>
TOTAL EXPENSES:	22,151.23

NET FISCAL GAIN (\$4400.07 + 7.86 change in exchange rate) 4407.93

CLOSING BALANCES, December 31, 1994

Anchor checking account	5024.26
Barclay account (England, £2231.90 @ \$1.5314)	3417.93
Cash on-hand	.00

submitted by Jeffrey L. Snedeker, treasurer

Response to Torelli's Early Career

In his review of the CD *Giuseppe Torelli: The complete works for 1, 2, 4 trumpets...*, (HBSNL #7, pg.35), Ralph Dudgeon mentions that there is no known documentation for Torelli's early musical training. HBS member Rinaldo Pellizari has sent us a reference, which he received from Prof. Enrico Paganuzzi, Librarian of the Accademia Filharmonica of Verona, of a little known article by Marco Materassi which contains some information about this period of Torelli's musical life. The article, "Contributi veronesi alla biografia di Giuseppe Torelli", (*Civiltà Veronese* No.2, Year 1, June 1985, pp.49-54) mentions documents which shed some light on his early years. A payment record of 1676 indicates his activities as a violinist in the Church of S. Stefano during the Day of the Ascension. Others mention the Musical Chapel of the Duomo of Verona, from which it is apparent that he was playing the violin there from August 22, 1683 to July 17, 1684, when he decided to move to Bologna.

Errata

In the review of music editions by McNaughtan Musikverlag in the 1994 HBSNL #7 (pg 45.) the address was incorrect. The correct address is: McNaughtan Musikverlag, Rögener Str. 11, D96450, Coburg Germany. Also, a minor point of clarification: the edition reviewed of the Hertel *Concerto per la Tromba in Eb* (no. 1) is the first edition with score and parts. Brass Press previously published an edition, edited by Tarr, with a piano reduction. The McNaughtan edition of the Hertel *Concerto* No.3 is a first edition.

A Conversation with Early Brass Players Susan Addison and David Staff

by Jeffrey Nussbaum

The following interview took place January 14, 1995, in New York City. Trombonist Susan Addison and Natural Trumpeter and Cornetto player David Staff, two founding members of His Majesties Sackbuts and Cornetts, are among the most active free-lance early brass players in Europe. They were in New York performing with the Orchestra of the Eighteenth Century under the direction of Frans Brüggen.

JEFFREY NUSSBAUM: I'm very pleased that we were able to arrange this conversation. As members of the "second generation" of early brass players, you've had the benefit of the work of some pioneers who laid much of the groundwork in our field.

DAVID STAFF: I think that in London the early music scene was really kicked off by David Munrow in the 1970s. From a brass perspective, the dominant figure for most of us was Michael Laird. It was Munrow who encouraged Michael to begin playing the cornetto. Michael had begun with the natural trumpet earlier. Michael had a great influence on us all. The sackbut players at that time with Munrow were Roger Brenner, Martin Nichols, and Peter Bassano, so Peter was there from the beginning.

SUSAN ADDISON: Alan Lumsden also.

DS: Yes, of course. So these people were the core in the beginning. My trumpet professor, the late Bernard Brown, had done a little natural trumpet playing in the 1960s. He was a friend of Walter Holy in Cologne and went over to Germany a couple of times to play Biber with him. This was exceptional at the time, I believe. However, as far as the natural trumpet and cornetto are concerned, undoubtedly Michael Laird is very much the "father" of it all in London.

JN: Did you grow up in London?

DS: I didn't grow up in London. I was a country boy; I went to college in London and stayed. I actually started to play both the cornetto and the natural trumpet before I went to study in London, when I was 16 years old. I read Don Smithers' book when I was 15 and that led to an interest in the whole thing.

JN: Sue, did you train in London?

SA: Yes, I studied at the Royal College of Music. I came from the brass band movement. I had very little professional training early on. So it was mainly brass band and some chamber orchestras. I often played the cello part!

JN: It's interesting that you hail from the brass band movement. In early music circles there is much interest in exploring the history of music, trying to be authentic in approach and being keenly aware of the place of various traditions. Was there any of that interest in pursuing

the traditional aspects of brass band music in that scene?

DS: Obviously there was. For me it never became as conscious as it did for early music. The British band movement has a long continuous tradition; that doesn't mean that it lives in the past, it continues to develop. The competition element gives the whole scene something extra to it just being an art form. The "football league" element never appealed to me personally although I too started playing music in a brass band. I was lucky; I had a very forward-thinking band master. He divided the band into smaller units so that we could play music for brass quartet, quintet, and octet. So by the age of twelve or thirteen I had the opportunity to play Holborne, Gabrieli, and all sorts of great music: this set the seeds for me. I remember one concert at that time when we were playing Gabrieli. The band director talked to the audience about the Gabrielis and St. Mark's in Venice, then he described the cornetts and sackbuts. This was the first time I had ever heard of these instruments. Even then, I remember feeling that I just had to know what those instruments sounded like.

JN: Sue, did you have a similar experience in playing the early repertoire in brass quintets?

SA: No, not at all. I had a very late introduction to that repertoire. I mainly played in brass bands, and then I went to the Royal College of Music in London, training as a modern symphonic trombonist. Playing in an orchestra was my sole aim at that time. My introduction to playing Gabrieli and brass quintets was at the Philip Jones Brass Ensemble Summer School courses. I found them to be a great inspiration. The courses were wonderful fun. They were of mixed standards but the courses were very well organized and I learned so much. I remember a performance I heard of music from *Sleeping Beauty*, performed by four tubas. They had transcribed the music and rehearsed it secretly. They performed this music and I couldn't believe the sound. John Fletcher played the top part, not on the tenor tuba but on a tuba. He played it beautifully from memory. I have a tape of it, unfortunately not a very good quality one, but all you can hear is this amazing tuba playing, and in the background, the members of the Philip Jones Brass Ensemble howling with laughter. It was all inspirational to me. John Iveson was the trombonist there and he was a great influence on my playing. He was a wonderful chamber player who used a very delicate, light articulation that I try to emulate in my sackbut playing.

JN: So there was some early connection to early brass performance, but perhaps not on a conscious level.

SA: Not really. I didn't own my own sackbut until my fourth year of study at the College. Peter Goodwin—now Peter Bassano—encouraged me to take up the sackbut at that time. He was then playing for John Eliot Gardiner;

Peter has been his trombonist for about twenty-five years. I also took up the alto trombone at this time, mainly because it helped me get out of taking piano lessons. Peter suggested that I get a sackbut, so I bought an old "Regent" trombone and had the bell chopped down. Not only because it was cheaper, but also because then proper sackbuts were not as readily available as they are today. That was in 1978. In terms of early music, there was nothing happening at the College at all. Another suggestion that Peter gave me was to take up the tenor cornett. I bought one from Christopher Monk, who was very helpful. It was Christopher who introduced me to Jeremy West and other players.

JN: It's interesting how often Christopher Monk is mentioned as having been a central and important person in the musical lives of so many people.

DS: It was very different for me. I can actually tell you the exact date that I decided to become a professional trumpeter. It was the 18th of December, 1969. That day I decided to become a professional trumpeter, and nothing would stop me! I was eleven years old. I had been playing the trumpet since September that same year. I was taken to a concert in the Royal Festival Hall in London by my music teacher. It was a performance of Bach's Christmas Oratorio, and I believe it was under the direction of Dr. Paul Steinitz, a wonderful man who pioneered the performance of much of Bach's choral music in London. I was lucky enough to play for him later on. John Wilbraham was playing first trumpet, Michael Laird played second, and the late Graham Whiting was playing third. My music teacher, the same chap who was to introduce me to Gabrieli when I was twelve, had thought for some reason that I would be interested in this concert. Well, I had heard only the first five bars or so, it was such a thrill and I knew, absolutely with no doubt in my mind, that this was what I wanted to do. I got home at about 2:30 in the morning and barged into my parents bedroom, woke them up, and told them what I wanted to do.

JN: What was their reaction?

DS: They were surprised. Afterwards they spent years trying to persuade me to do something less complicated with my life. They were, however, wonderfully supportive at all times, though. From that point on, I became particularly interested in Bach's trumpet parts. I spent a lot of time copying out the parts. This interest in Baroque trumpet parts ties in with an interesting little anecdote. Around this time my grandmother moved house. She found wedged between two floorboards, of all things, an 1858 Californian gold dollar. It was a tiny hexagonal coin in perfect mint condition. I sold it to a coin dealer in London and bought my first D trumpet. It was a small-bore Mahillon D/E% and I spent every spare moment playing Bach and Handel on it. When I was sixteen years old I started with the cornetto.

JN: What sort of influence did you feel from the states or from other parts of Europe? There was certainly a great deal of activity in the Netherlands.

DS: I must say that didn't hit us very much. When I first started to work in Holland in the early 1980s, they didn't seem very aware of what was going on in London either. This was certainly true from an early brass point of view. London has become, undoubtedly, the major center of early brass performance. And it has been that way for some time. For a long time our view was dominated by what was going on at home in London. From the States, I was a great fan of Smithers'. Both as an author and a player. For my fifteenth birthday I was asked what I wanted as a present, I said that I wanted Smithers' book. It was probably a strange thing for a fifteen-year-old to ask for, but I remember reading it in bed at night, with a dictionary as company. Don does like long words and I didn't know what so many of them meant!

JN: He certainly is an important presence.

DS: Absolutely. At that time I didn't know much about Ed Tarr's work, although I had his Hummel recording and I still thinks it's the best. Of course, I had lots of Maurice André. The big influence for me was more local. That was Michael Laird. He was a great influence and a great help to me.

SA: You know, Maurice André was a big influence for me also. He seems to have a very natural and vocal type of sound production which I try to emulate on the sackbut.

DS: That's an important point. All the old treatises say that instrumentalists should emulate the finest vocalists, and Maurice André certainly has that ability.

JN: He's been such a great influence on many brass players. I remember the first time hearing him in concert. It was in a beautiful setting, the ancient Greco-Roman amphitheater in Arles. I was astounded. Some musicians, of purist tendencies, have turned up their noses at him because while he's a technical genius, he, apparently, has not made an academic study of early performance practice.

DS: So he hasn't read the books. But what's interesting to me is that if we were to summarize the essence of the types of articulation and other key things that give us a way of identifying a particular style, then I find that Maurice André does many things that are "Baroque." For example: When he plays running passages, you hear a type of duple articulation, not so different to those that are "historically" called for. He puts shape, meter, within in the bar which is also appropriate and brings the music to life the way it should be. The other thing is that he often leaves a space before making a leap, that is when he's not delighting us with one of his gorgeous, but very "unbaroque" "da-wee" slurs. "Unbaroque," yes, but he does it so beautifully and it's a real André trade mark. What matters most to me is that he's a great master musician and I love the noise he makes!

SA: The way he shapes a phrase is so natural and expressive; that is very important. We should remember that when we play early music as well. It's more important to follow the harmony and shape of the phrases than to be just "academic." The impression one sometimes gets from

some of the early recordings, the brass playing in particular, is that the playing is a bit bland.

DS: There was a sort of rebellion. At first, I think the whole scene was dominated by the woolly-socked, sandal wearing, hairy-amateur type image. But as time went by there was a "second-and-a-half" generation that came along and wanted to clean up the image. They were very efficient and spic-and-span clean, but somewhat clinical in their music-making. That happened a lot in London because the scene had become so linked to recording activity where spic-and-span clean products were very important. I've noticed a great difference in the attitudes held by colleagues in period instrument performance when I am working with groups in continental Europe where recording has not become such a dominant feature. Both Sue and myself are very glad to have such opportunities. We often feel that when we come back to the UK we come back with a very different approach to music making.

JN: In very general terms, are there aspects of music making that is an "early music" approach as opposed to a more traditional classical music approach? We were just singing the praises of Maurice André as having captured much of the essence of authentic performance practice. So, if that's the case, what's the difference, because people don't think of Maurice André as an "early music" person.

DS: That's an extremely difficult question to answer. Firstly, I am not sure that I understand what an "early music" person is. When it comes to being a musician, I don't really think there are always such definable categories. If we choose to make ourselves aware of the appropriate stylistic things, read the appropriate literature, learn to understand the make up of the music and study the relevant history, then we have set ourselves a set of parameters in which we work when we make music. I'm sure Maurice André has his own set of parameters. They may not be those of Fantini or Altenburg. However, he still has a great deal of relevance to me. Even when I hear him play things which I feel to be stylistically incorrect it does not stop me from appreciating his mastery. I wouldn't copy him, but do appreciate him very much.

SA: I spent three years with the City of Birmingham Symphony Orchestra. Since leaving the Birmingham orchestra my experience with chamber music and early music has made me realize that chamber and early music are very much related in approach. Sometimes there seems to be a separation, where the music is put at a distance from the orchestral musician. In my workshops I try to break down that separation, but it's something in the training that causes it perhaps. I like the idea of introducing the chamber-music concept of working, being expressive, being more individual in shaping the phrases, into orchestral playing.

DS: I have a pet theory about this idea that Sue is talking about. From listening to historical recordings, I've noticed that there was a definite change in singing, instrumental and orchestral playing. As recording became ever more important, particularly with orchestral music, there was

more and more pressure on musicians to find safe ways of playing so that they could put music together efficiently and quickly. So, playing quite literally what appeared on the page became the way to play. Give every note a square or rectangular shape, play every note to it's full value, don't accent any note within the bar unless they have written accents, no meter to form shape unless it's written. The result is an incredibly bland way of making music, but it does enable large numbers of musicians to sit down and record very quickly, efficiently, and profitably.

Unfortunately, this has become not only the way to play but it is taught as such. To me, this is a foreign way of making music because it is unmusical and shows no respect for and breaks traditions which go back a long way. Not only the Baroque treatises but treatises right up to the late 19th century show the same well-founded and unbroken traditions. Listen to the Vienna Philharmonic. Why do they play Johann Strauss waltzes the way they do, with that long, heavy first beat and displaced second and third beats? Because it has shape, style, and is a part of a tradition. In some places, some areas of music making, something has killed off this kind of approach. I like to think that the pressures of the recording studio should take a lot of the blame.

SA: I agree with you. That's a good point.

DS: When we play our "early music" we have to constantly remind our students, as well as ourselves, that we need to exaggerate the stylistic things we learn from contemporary treatises in order to get them to come over convincingly. Only when they become part of the way we play can we then find a personal way of using them to make music in an interesting way.

JN: Being involved in the professional music scene in London, do you have the sense that this more personal and more musical approach, for want of a better term, is taking hold in the orchestras ?

DS: Sue does a lot more playing with modern orchestras than I do, but from what little I've seen, I think the period instrument movement has had an affect on the mainstream musical scene in London.

JN: Has it been in that there is more of this personal approach and less of the approach that you just described ?

DS: I don't think that it would be right to suggest that the influence was of that nature. Take the Orchestra of the Eighteenth Century that we are playing with here in New York. The Orchestra has had communication from the Concertgebouw Orchestra of Amsterdam congratulating us on our performances of Haydn, Mozart, and Beethoven and commenting that they feel it hard to program such works as they feel that our orchestra now represents these composers in a way that is hard to compete with. I can't say that anything as dramatic as that has happened in London, but certainly most of the orchestras in London have tried to engage the conductors who have made themselves famous through the period instrument movement.

JN: I remember the first time we met, David, a number of

years ago, you were rehearsing in the Lincoln Center, and when I went to find your group I went into the wrong room where a fiddle player said, with more than a touch of animosity, "just follow the squeaky sounds." I don't think that would be said today.

SA: I think the standards, on the whole, have come up now to a level where we are competing on a level with modern orchestras. There used to be a mixed standard with amateurs and professionals being in the groups. As far as the influence of early music on mainstream orchestras, I find that some conductors are not only aware of the early music style but of the sound as well. For example, I'm often employed, in a sackbut section with Peter Thorley and Steven Saunders, with the modern-instrument English Chamber Orchestra. This is because the conductor likes the sound of the sackbuts. This overlap works well and I think the reed players particularly like it because there is such a good balance and blend.

DS: I remember during one Christmas season, I had played a number of performances of the Christmas Oratorio on the natural trumpet, and the last date that I did before Christmas was on modern trumpet with the London Bach Orchestra. During the first few bars, the same music that started me off on all of this in the first place, I realized that everything was head over heels! Instead of there being this very precise timpani followed by the very solid and regal sound of the natural trumpet, everything was back to front. The plastic heads on the drums hit with big furry tipped sticks made a woofy sound and the little piccolo trumpets making a thin squeaky "eke" sound. It was completely the wrong way around. I can understand why Harnoncourt does what he does, using natural trumpets, calfskin-headed timpani with the excellent modern instrument Chamber Orchestra of Europe. While it's not easy for natural trumpets and Baroque timps to fit into a modern chamber orchestra they do "speak the right language" for Baroque or Classical music.

JN: Do you think that it's just a matter of practicality that more ensembles don't go all the way, so to speak, using Baroque bows and early instruments?

DS: I think it's quite wrong to try and argue that one type of orchestra has more value than another type. I don't believe this to be the case. As we mentioned, we're here in New York with The Orchestra of the Eighteenth Century. One of the orchestra's really strong points is its woodwind section, which is staggeringly good. The woodwind section is one area that has not always been well served in period instrument orchestras, particularly in the classical repertoire. Our section is hand-picked from musicians around the world. Not all groups can enjoy this luxury. I think it would be really unnecessary, unhealthy, even ridiculous if chamber orchestras felt it a requirement to abandon modern instruments for part of their repertoire. Every Christmas I play *Messiah* in the Queen Elizabeth Hall in London for Nicholas Kraemer, a small chamber choir, a small band using modern instruments and very good players who do really understand the Baroque style. I

have to admit, I always enjoy this very, very much.

JN: Sue, I'd like to ask you something totally different. As a woman sackbut player and modern trombonist in a male-dominated field, have you come across problems because of this?

SA: I sort of drifted into music. I took up the instrument at the age of fifteen, but never made any conscious decision that this was what I was going to do. So I didn't know anything about the business, even that it was a man's world. Most things in my career just happened and I must say, that they have been largely very positive. I can honestly say that I've not come across too many barriers being a female brass player. I've had a marvelous time, most of the time. I've had lots of fun. There's great humor in the brass section and perhaps I may have felt differently had I been in a different section. But I've found my male colleagues to be very supportive and some are very conscious of my situation of perhaps feeling awkward having so many men around. I spent three years with the City of Birmingham Symphony Orchestra and I found that to be difficult at times. Not because I was a female but because I found there to be a lot of apathy. I joined around the same time as Simon Rattle and found myself in a section where there was also a lot of bitterness. That was the toughest time in my career. I was fresh out of college and eager to go, so that was not the best experience I might have had. It was not because of any male-female issue though. In early music, when I got started, there were not that many players interested in playing the instrument. A few of my colleagues at the College laughed a bit when they saw this instrument with the bell lopped off. I mean "sackbut" even has a peculiar name. Now, I have modern orchestral players saying they wished that they had become involved in it. But, about the female issue, I've not really thought about it too much. On the whole I've just had a really good time. Also, I'm not in such a minority any more. There are lots of female players coming up now.

I've tried to concentrate on the music and making a go of my career. I try not to think, "Oh, they didn't book me because I'm a woman." There's only been one situation, with the BBC TV actually, with an early music program they were making, I was told they didn't want a female sackbut player because it was not historically correct. I was not aware enough then to challenge them but now I certainly would.

JN: It's been said that the early music movement has been losing steam in the US, in part because of the dominance of Classical period orchestras and a lack of interest in early periods.

DS: I think that's a great shame and feel the same to be true in London. The early music movement started off as a movement to reintroduce the music and instruments of the mediaeval, Renaissance and Baroque periods. Most groups and directors, with the encouragement of record companies that have backed them, have joined a great race through music history. At one point I thought that Wagner was the finishing line, but it's been suggested that

it might go much further than that. Now, all of this has been very interesting for people like Sue and myself since we have had the opportunity to play on period instruments music written between about 1450 to 1850! It's been the best music history lesson imaginable. However, I wish that not everybody had been so keen to jump on the bandwagon. I think that playing standards were often not as high as they might have been. This was because musicians were encouraged to quickly pick up the next set of instruments appropriate for the next fifty-year period and get into the recording studio. People didn't have the time to sort them out properly. On the cornetto, for example, I've tried so many instruments over the last twenty years and I'm still not sure that I have the right one. I think it all moved too fast, and that probably hasn't always done the movement real justice. Having expressed those doubts, I must say it's still a wonderful place to be, because we can always go back and start again, but this time armed with all that we have learned. There are groups in London that are rethinking many things and often play to a higher standard than what went before. Groups such as The King's Consort, Paul McCresh's Gabrieli Consort and definitely Philip Pickett's New London Consort. Maybe, like so many subjects, one needs an overview before one can have any depth.

JN: You are both members of His Majesties Sagbutts and Cornetts. What's the history of the group?

DS: You have the founding members right here.

SA: That's right. I had left the CBSO, and I started to work for Theresa Caudle. She ran a cornett and sackbut group called The London Cornett and Sackbut Ensemble, for which I used to deputize. I liked the music very much and thought if I wanted to play more I ought to do something about it. I spoke to David about it and we decided that we should form another group. That was in 1981, and our first concert was in London during September 1982.

DS: From my point of view, I was out of college, and had been playing cornetto since I was sixteen. I was playing cornetto free-lance a lot. Jeremy West and I played together a lot even back then. He was a student at the Guildhall School of Music and left the year before I started as a student there. If I remember correctly, I heard the sound of a cornetto coming from a practice room. I knew there were no other cornetto players at the school but had heard about this guy who had just left and he had heard about me. I went into the room and we began to play together. Something became instantly apparent; although we had very different backgrounds and personalities, different mouthpieces and embouchures, we both spoke the same musical language when we played together; it was uncanny. The sound we made blended, as did the way we phrased. It worked very well and that is good because in a cornett and sackbut group it is important to have a matching pair of cornetti as so much of the repertoire demands this.

JN: Were you self-taught on the cornetto?

DS: Yes. Now about the group, Sue and I organized a dinner party and invited Jeremy. We told him what we wanted

to do, and asked if he would like to be part of it. He instantly said, "Yes, and I have the perfect name for it, 'His Majesties Sagbutts and Cornetts'." We said "great," and so it was. The original brass team was Sue, Jeremy, Richard Cheetham, Paul Nieman, Steve Saunders, and myself. We have had one change in twelve years, and that was when Peter Bassano replaced Richard.

JN: How did you go about developing your repertoire since so much of this music was not and is still not very well known. DS: In the beginning we used the repertoire that we knew from modern brass ensembles, Holborne, Gabrieli etc., and we developed from there. Visiting libraries, looking further and further afield, now we have a large repertoire. We are working on the possibilities of putting down much more of our repertoire on disc. We are just firming up on plans to do just that with a good company. I don't feel that the group is well enough recorded. It should be much more accessible because I believe it has much value.

JN: Well it's certainly one of the best of its kind.

DS: Thank you for that compliment. Within the next few years we are planning lots of projects.

JN: That's wonderful news. I'm curious about your approach to much of the early-17th-century Italian repertoire, much of which is vocal, that I think is quite different from that we know from modern brass ensembles.

DS: I remember when in the early 1980s we worked on a long recording project for the BBC with Andrew Parrott, we played lots of music by Lassus. It was mostly doubling vocal lines, but that experience had a great impact on me. It helped me to think about the music in a more vocal way. It was also, I remember, a good lesson in learning to think in meantime tuning!

JN: It's interesting that you mention Andrew Parrott. He is one non-brass musician who so often is mentioned by early brass players as being an important influence.

DS: Yes, that is true, but there have been many people in London who have given us what have often been unique opportunities. John Eliot Gardiner and Roger Norrington really should be mentioned. Roger started with Schütz, Monteverdi, and Gabrieli, worked through but only really hit it big time when he got to Beethoven and Berlioz. He's really done a great deal and given us some great entertainment and experience.

SA: I had the opportunity to play with Concerto Palatino early on in my career and found that to have been a big influence on my playing. I feel very fortunate to have had experiences like that. It might be very different now if I were an inexperienced player. When I first started there weren't that many sackbut players around, and certainly not that many alto sackbut players.

JN: From a technical point of view, what did you have to go through in making the transition to an alto instrument?

SA: I was one of those people who always found the high

register easier than the low register and that's even more so now because I seem to find myself, half the time, playing in the trumpet register!

DS: In Beethoven's 5th that we are touring now, Sue is often higher than me on my first trumpet part.

SA: Yes, that's a prime example. Another advantage of learning to play the alto is that it was the first time that I could play all seven positions! On the tenor instrument I needed to grow my fingernails a few inches so I could reach the seventh position. Another thing is that as a smaller instrument, I didn't need so much air. At last I was able to play longer phrases and find it a more melodic instrument when it's scaled down. This is not because I'm a female, because male players complain about the same thing.

JN: You know, David, you received a nice compliment from Bruce Dickey when he said that you were one of the few players to get a really beautiful cornetto sound and play on a big trumpet-type mouthpiece. Playing both cornetto and trumpet has been a stumbling block for many musicians. What's been your experience in figuring out how to do it?

DS: I'm a firm believer that we will only ever produce the sound that we have in our heads. Right from the beginning I had a sound in my mind for the cornetto, it was and is very different from my vision of a trumpet sound. I don't actually use a trumpet mouthpiece either. The one I'm using now is great, it is a fairly close copy of an ivory mouthpiece which is stuck in an instrument in the Paris Conservatoire collection. It was made for me by Graham Nicholson and is made from a piece of Mammoth tusk Graham had lying around. So it is around 15,000 years old! The original is pictured and detailed in Graham's own drawings, photos, and measurements in the 1981 *Basler Jahrbuch*, which deals with the cornetto so completely. Graham made my version slightly deeper and rounded the rim off a bit. The backbore is identical to the one Bruce has on his mouthpiece. However, what you have in your head is more important I believe.

JN: Many trumpeters feel that playing the cornetto will mess up their chops.

DS: It is a different animal. There is a much bigger difference between cornetto and natural trumpet than there is between cornetto and modern trumpet. There are similarities between the way I play the cornetto and the way I play the piccolo trumpet. If you want to produce a sweet sound on either instrument it's no good blowing straight through the middle of the notes. It doesn't produce a sweet sound. On the cornetto you have to blow more at the top of the notes. If you try that on the long baroque trumpet it won't work. Also, I support the breath higher when playing the cornetto, as one might when singing falsetto. That also means raising the back of the tongue a little towards the roof of the mouth, as if you were playing high on the trumpet. This tighter setup on the cornetto produces the plaintive tone that one expects to hear on a cornetto, not

the raw gritty sound a trumpet set up normally produces on the instrument. Do the same thing on the natural trumpet, you won't have any middle or low register. So, to make the transition on the two instruments those are things that I need to consider very intensely. I find it very difficult and have to be very aware.

JN: How did you overcome the difficulty of playing on different-size mouthpieces?

DS: By practicing it. It's difficult, though. I really hate doubling on trumpet and cornetto in the same concert. I play trumpet with His Majesties Sagbutts and Cornetts when we play some anonymous Spanish pieces. The other members of the group won't hear of us not doing them because they think they're a nice spot in the program. We often start the second half of the concert with them, but I really hate it because I find myself playing the trumpet pieces trying not to be a cornetto player, then when we have played those pieces, it feels as if I'm a trumpet player trying to be a cornetto player. The problem is air, or air flow. I've adopted an approach with my students that if we hit on a problem then we first look for air flow or breathing problems. I say to them that 90% of problems are caused by these matters. This is obviously an exaggeration, overkill, but I find to get that psychology going seems to be a big problem-solver. Certainly better than allowing them to be obsessed with mouthpieces, or, God forbid, chops!

JN: Back to the group. Once you became organized and had this body of music to perform, there must have been enough work to keep it going.

DS: The group has rather muddled along for some time. Until recently we didn't have anyone outside the group to manage it. Jeremy did all the work and did it very well. We recently took on a manager and we will see the group becoming much more active as a result. The group has evolved naturally and, I think, in a good way. It gives us a great deal of faith in the group because we've never had to promote ourselves and we've been sufficiently in demand to always have interest in what we were doing. We're looking forward to the future and after thirteen years everyone is as keen, if not keener, than when we started.

JN: Frans Brügger is such a major figure in the music world. What has been your experience working with him and The Orchestra of the Eighteenth Century? DS: Frans formed the orchestra in 1981 and I was very lucky to be asked to get involved. Some positions in the orchestra were obvious, such as first oboe: Ku Ebbinge is the best. For others positions, Frans had listened to many groups and recordings in order to learn whom to ask. The first-ever tour initially needed three trumpets. Frans invited Michael Laird, Crispian Steele-Perkins, and myself. Michael and Crispian were busy doing other things, so, I ended up doing the tour with Stephen Keavy. I have been there ever since. It was some years before we played repertoire that called for trombones. Frans did the same thing again and listened to recordings. I remember he came to me on a bus one day and said that he wanted an English trombone sec-

tion and could I recommend one. I gave him Sue's number, and Sue came along with "the section": herself, Peter Thorley and Steve Saunders.

SA: Frans likes to work with teams of players, and Steve, Peter and I have been working as a team ever since 1978.

JN: I take it that is not the norm.

DS: Pardon the term, but in the freelance scene in London you often feel that you are little more than a bum on a seat! This is a very special orchestra. Not only is it well funded but we are also what is called in Dutch a Maatschap, that means a cooperative. We're all members of that Maatschap and we all get an equal share of the profits from every tour, and that includes Frans. Sorry to be so basic, but, that makes for a very special atmosphere.

JN: As a recorder player his playing is so striking, not only for the sheer technical genius but for his unique approach to phrasing, a style that has resulted in an entire school of recorder playing. Do you get a sense of that quality in his conducting?

DS: Sure. Frans has basically cut his teeth as a conductor with this orchestra, so we've seen it all. When he is on form he is fantastic and that sense of genius that you referred to on the flute definitely comes through. Technically, perhaps, he has a little way to go, but he's definitely on the edge of becoming a great director.

SA: Our recordings are all live performances.

DS: I must say, playing a risky instrument like the natural trumpet, I really feel the pressure on those recorded concerts. I remember when we made the first ever CD video for Philips. It was a performance of the "Eroica" Symphony in a sold-out Concertgebouw in Amsterdam. That concert was being recorded for this CD video, broadcast live on radio and TV, and recorded for a sound CD.

JN: So, no pressure.

DS: No, absolutely none at all!!

SA: Of course the orchestra knows the music so well before these live recordings because we've been touring it for a month.

DS: In England if you presented the idea of an orchestra touring the same works for a month, I think you would have a mutiny on your hands. What's more, they would probably rehearse for the tour in one day, and play it rather well. The Orchestra of the Eighteenth Century will rehearse five days before starting a tour and as the tour goes on we will carry on rehearsing. The music matures like an old wine. I notice that with my colleagues in The Orchestra of the Eighteenth Century there is a good mentality. They are always looking for ways of bringing out the finer points of the music, and they're all great fun to be with too. The analogy of a fine wine is a good one because the final product has the qualities of a really outstanding claret; no rough edges and plenty of warmth and character.

SA: We're also encouraged to take risks when we are play-

ing. There's no pressure put on us to make it 100% perfect. They'd rather we take the risk to capture that special spirit. That's what the orchestra has—spirit. Some orchestras may be better technically, but this orchestra has that spirit that is often driven out by the pressures of modern requirements.

DS: I remember during the first rehearsal back in 1981 Frans made the comment that he would never waste rehearsal time talking about intonation or ensemble. He just assumed that the musicians would take care of that. Perhaps that hasn't turned out to be 100% the case but it is the way things still are the majority of the time. Frans wants us to feel that we are doing something fresh and new. He used to describe what we were doing as "avant garde." It's a bit strange, using that term for playing old music on old instruments. Whatever, you do come away feeling that you have been free to put something of yourself forward without ever getting stood on too heavily. If you do something that Frans feels to be "over the top," he lets you know in the nicest way. It is great to know that in a large orchestra, you are thought of as more than just an anonymous cog in the works. Frans also has great insight and often has a very interesting way of describing what he wants. I remember at the first rehearsal when we played Bach's B-minor Mass, before we played a note, Frans said that he wanted the trumpets to play in a special way. Not in the percussive and even violent way that he often asks of us in Beethoven, but he wanted the trumpets to "sound like fireworks bursting in the night sky—not the explosion itself, but the glistening tinsel that floats down after the explosion." I found this very interesting. Since I've been doing a lot more playing, and on the whole, less natural trumpet, and trying to learn what real clarino playing is, I see that in my mind. The real clarino playing is that sparkle of gold and silver, the other is "principale," as is called for in Beethoven. That he made that comment indicated to me a natural insight.

JN: I know that Don Smithers has been grappling with exactly this issue and, if I understand him correctly, he feels that clarino playing is much lighter than we often hear, perhaps more like a falsetto.

DS: Of course it is. Absolutely. The problem with the question of period instrument performance, is, once again, one of parameters. We're trying to work in an environment in which people have in mind the tone, volume, and types of articulation, etc., that are possible on a modern trumpet. So, much of the time we are being asked to play in a way and style that is inappropriate for the instrument, the music, and for the type of orchestra. The use of compromised instruments with fingerholes, lead pipes, etc. has not helped this at all either. Modern playing techniques, concepts of sound and volume are easily transferred to such compromised instruments, but they have little to do with the true eighteenth-century trumpet. No instrument in the orchestra has changed so much as the trumpet; as a result, concepts of what constitutes a trumpet sound are often so totally wrong.

JN: Sue how do you deal with those issues that David was just discussing on the trombone—an instrument, unlike the trumpet, that has not changed all that much over the centuries.

SA: I feel that in many ways we've been beating down the wrong path. Because the sackbut, in so many ways, is similar to the modern trombone, in some respects it's easy for a modern trombonists to pick up a sackbut and play it. One is brought up with a concept of sound, and it's very difficult not to transfer that modern concept to the sackbut. That's exactly what I did when I began. I used a modern mouthpiece and I got what was essentially a small, but modern, trombone sound, and it worked rather well. But now that I've done more research and played more of this music with other people I have come to feel that was the wrong path. I've been active working with makers, playing on different copies of sackbut mouthpieces and have had the luxury of actually playing on original instruments such as the Huschauer of 1794 and the Schnitzer of 1594 that you heard me play on last year at the symposium in Edinburgh. I've been working with the player and maker Graham Nicholson, who is in the process of making for me four different Baroque-type mouthpieces. Baroque mouthpieces produce a very different sound that is somewhat airier and softer. I do believe that is more the way the sound actually was. Written accounts do often describe the soft quality and I think modern trombonists interpret that as a dark sound. I know I certainly did. Another thing that I've noticed in examining Baroque mouthpieces is that they all have a similar type of sharp throat opening. This gives a different type of attack. It produces a bit more front to the note, which is very appropriate, and very helpful when playing in a big church acoustic. We often get the criticism, "sackbuts, a little more definition; match the cornetts." The small instruments carry well but it's harder for the sackbuts to have the same kind of definition. I find that when I play on copies of authentic sackbuts and Baroque-type mouthpieces, I can match the cornetts in sound and attack.

JN: David, I believe that you have also been working with Graham Nicholson.

DS: Yes, I have. Graham is a good friend. For anyone that doesn't know him, he is an extremely knowledgeable man. A wonderful craftsman, and in addition, a good player.

JN: I had the great pleasure of meeting with him last summer, and found his ideas fascinating. He has certainly delved down deep into the core of what makes these instruments work.

DS: This is something that I've been busy with in the last couple of years. Graham has been a great help. I think it has something to do with getting to the point in my career where I realized that, yes, this is really what I love doing most. Following on from what Sue said earlier, I am totally convinced that most of us are barking up the wrong tree when it comes to a revival of the real Baroque trumpet. I have spent two years working with Frank Tomes in London on a copy of an Ehe trumpet which I am con-

vinced will take us a little closer in the search for answers which may help us relearn some more of a whole forgotten art. I too have been busy experimenting with Baroque mouthpieces and play one on the Ehe copy as often as is professionally prudent to do so. We can play all the flashy tunes on a trumpet with finger holes, modern lead pipes etc., but as to learning the true skills of the best baroque trumpeters, I believe that here in the mid-1990s we are not much short of beginners. I am very keen to do a little bit towards that end. However, I believe that all that entails is such a complex business that it will probably take a few generations. I feel we need to start with instruments and mouthpieces.

JN: What do you think might be done to help these ideas flower and develop?

DS: I think that one of the big problems is, again, recordings. Recording has become such an important part of making a living as a musician and recording dictates that everything must be clean, everything in the right place and blah, blah, blah. Things move at a 20th-century pace and leave little time for experimenting with things like instruments, mouthpieces, temperaments, to say nothing of newly rediscovered or theorized playing techniques. A lot of it has to do with finding the right environment to work in. My obsession with the right set of parameters again. Tuning and temperament must be appropriate, the volume and the other things we have mentioned earlier. But above all a willingness on the behalf of others to allow something extraordinarily different to common perception, to re-emerge. To really answer your question properly would take all night, so maybe we should leave that for another time. One thing is certain: we have a great deal of work to do. I find that exciting. Knowing that what I think or believe today may be completely different in six months time. It will involve a great deal of willingness to change and learn; an open mind.

SA: You've got to keep an open mind. We're learning all the time. There's so much to learn and so much music to be discovered and played.

DS: We also both feel a great sense of responsibility to our students, and that means that we want to put them on the right path. Speaking personally, if I can put two or three students in the next ten years or so firmly on the route to playing the Baroque trumpet properly, then that would be a great thrill. Chances are that they will have not only more time to experiment and learn but also they will find a climate more interested in what they want to do. Anyway, more than I will get the chance to do. I don't think it is possible to get back to where a few exceptional players were three hundred years ago, in one generation.

JN: It's certainly a wonderful and exciting prospect and it's great that you both have that mind set. Being involved in the HBS I can tell you that you're not alone in these views and desires. Perhaps not all those who are sympathetic to your views are not also in your professional circles, but it is an attitude that's gaining ground. Many are amateurs, and I think there is still a strong force that the amateurs have to

give to early music.

DS: Oh, yes, it is important to listen to everybody and learn to evaluate what they have to say, then use the good bits. An amateur has just as much possibility of discovering a breakthrough as a hardened professional. In some areas, maybe more, because they are not reliant on music for their livelihood and the restrictions that can bring. However, I often find that there is a rift between the intellectual approach of non-playing scholars and even that of amateurs that do not have to stand up and "do it" at a top professional level. Let me give one small example: one can read again and again that Baroque trumpeters "lipped" certain notes into tune. That sounds simple enough, but I can tell you that it is not. So many questions have to be answered first (again, parameters!). Who is going to be brave enough as to define what is "in tune" in this context. Secondly, my experience proves to me that the "lipping" part of the technique that will alter the tuning of, say, the eleventh or thirteenth partial on a Baroque trumpet, is only a very small part of a very complex technique. So it is a very misleading term. If you're actually out there trying to do it, then you know that there's a hell of a lot more to it than that. There is often a lack of dialogue between those holding a view of what might be the answer, a key to opening a long closed door, or even what might seem obvious

and what will actually work in context for a modern working musician. That last bit is probably the biggest hurdle we have to deal with.

JN: Well, that is what the HBS is all about, to help with that exchange and promote dialogue.

DS: I'm sure we are both glad of that.

JN: I think this interview will be really helpful to that end. Sue and David, thank you both.



Jeff Nussbaum, David Staff, Susan Addison

An Interview with Herbert Heyde

by Peter Ecklund and Jeffrey Nussbaum

The following conversation took place in New York City, January 26, 1995. Herbert Heyde has distinguished himself as a leading scholar in the field of organology and has made an extensive study of brass instruments. His 1965 PhD dissertation on trumpets and trumpet playing in the Middle Ages (Leipzig) quickly brought him recognition in the early brass field. In spite of relative isolation in East Germany, Heyde went on to forge a career as a free-lance scholar and publish many important catalogues and studies on instruments, most notably his series of books on the instruments in the Leipzig Musiinstrumenten Museum. In 1991 Heyde was the recipient of the prestigious Curt Sachs Award, given by the American Musical Instrument Society. Since 1992 he has been in the USA working at the Streitwieser Trumpet Museum in Pottstown, PA, and then at the Shrine to Music Museum in Vermilion, SD. Dr. Heyde is currently on a year-long fellowship at the Musical Instrument Collection of the Metropolitan Museum of Art in New York City, where he is working on a special study of proportions in instrument design.

JEFFREY NUSSBAUM: Herbert, thanks very much for giving us that tour of the Metropolitan instrument collection. It's great having you here. Was it in 1992 that you came to the US to work at the Streitwieser Trumpet Museum?

HERBERT HEYDE: Yes. I had met with Franz Streitwieser at the American Musical Instrument Society

Meeting before that, and we had discussed the possibility of my coming to work on that collection.

PETER ECKLUND: That's a wonderful museum. I'm sorry it's moving. I hope it's moving to a major population center. Where is it moving?

HH: To Kremsmünster, near Linz, Austria, right in the middle of middle Europe.

PE: Are many of the instruments are returning close to where they were from?

HH: They have about 50% instruments of American origin, and 50% of European origin.

JN: You've finished your catalog of the Streitwieser collection?

HH: It's more of an extended checklist than a full-fledged catalog, but it has a few drawings and basic information about the different models. It addresses a large community of users.

JN: There'll be photographs, as well?

HH: Yes, about twenty plates are planned.

PE: So there will be a catalog of the entire collection? That would be wonderful.

HH: Yes, it will list about 950 instruments.

JN: So Franz (Streitwieser) is publishing it privately?

HH: It will be printed with support from the International Trumpet Guild.

PE: With the publication of the catalog, people will know what's there, and what they can find.

HH: A checklist or catalog is a way to reach people outside the walls and to spread the word about a museum's collection. Actually, every public museum has a commitment to familiarize the public with its holdings, to raise people's cultural involvement, and to enlarge our knowledge of history.

PE: Only a fraction of the material is on display at any one time?

HH: In Pottstown more than half of the Museum's holdings are on display. Here at the Metropolitan Museum about one sixth of approximately 4,000 musical instruments are on display. The bigger the museum, the bigger the problem with publishing catalogs. There is a lot of preparatory time as well as money involved.

JN: Tell us about your education as a child in Germany. What were some of the developments that led you to music? What led you to become an intellectual and work in an intellectual field?

PE: You may think your career is ordinary, but to us in the HBS it is extraordinary, particularly because your career began in East Germany.

JN: I don't know if you realize it, but your name is very prominent in early brass circles. You are someone whose work is widely respected and thought about. I heard your name at the very earliest stages of my becoming aware of musicology and early brass, in spite of the fact that you were relatively isolated from the West.

PE: Your books have been known in the West for a long time.

JN: We don't mean to embarrass you!

HH: It must be from my catalogs. There are few other catalogs of collections in the region encompassing the former East Germany that have appeared since the World War I era. Not many people were interested in catalog-making at the museums, so I took the opportunity to do it.

JN: But I must say, it's not just your interest in catalogs. The amount of information that you brought to catalog-making, the kind of detailed study and observation that you gave to the instruments, have helped the study of organology and raised it to a whole other level. That's very much the way it's thought of.

HH: I started out with the idea of developing an organological method of examining instruments, arranging stylistic marks of related instruments on plates in order to compare them and assess their differences or similarities.

PE: When you understand the diameters of an instrument, then can you understand its acoustic properties?

HH: It depends on the quantity and precision of the measurements. It is a difficult thing to interpret spatial aspects

of an instrument as sound. We still have to learn a lot about their mutual dependency. Yet historical organology pursues different tasks than acoustics. Acoustics has to do with the air vibrations that occur outside our mind.

Organology sees sound as a cultural product. Culture and sound are materialized in an instrument, so to speak.

Organology understands an instrument predominantly as a witness of a certain period and culture. Measurements may give an idea of what an instrument will sound like.

PE: If you have enough measurements, can you reconstruct an instrument that will give you a concept of how the instrument that the measurements were taken from sounded?

HH: There are so many unmeasurable things that it is actually not possible to reconstruct an instrument on the basis of measurements alone. It's not really possible to make a 100% accurate reproduction. Violins have been copied so closely you would think the sound would be the same, but it's not the case.

PE: So what are the uses of measurements?

HH: Measurements give, first, specific data of a single instrument, allowing you to compare one instrument with another and assess the relationship between them and other related instruments. You can sort instruments into groups, you can classify them and establish characteristics of a certain type of instrument. Further, you may identify the dimensional characteristics of instruments made in a certain workshop, or a particular country, or at a certain time. These are possibilities of a scientific approach in organology. However, organology is, in many respects, still in its infancy.

PE: I'm curious about the connection between your field and other quantitative historical fields, which have become so important recently. The idea is that the historian, instead of reading the documents of kings, queens, and presidents, counts and measures small things that concern the lives of ordinary people, and moves from the specific to the general instead of the other way. From specific surviving materials, whether they are instruments that can be measured or individual census documents that can tell you, for example, how many shepherds lived in a certain town. Then you can get a picture of cultural history by counting and measuring.

HH: It's a chance to get something more precise by doing measurements. For example, the conventional view is that the trumpet and trombone have always had a more cylindrical bore, while the horn has had a more conical bore. If you check this precisely it's actually not true, or it's an exaggeration which is not satisfying in the long run. Instrument making is a business which is based on dimensions. At least since the Renaissance era, makers have based their dimensions on technical, standardized lengths. At least from this time, it is useful for the historian to explore the same procedures. This is the best way to go back to the time when the instrument was designed.

JN: In a sense, it's using very precise detail to get a general picture, to help focus that general picture.

PE: So if we study the measurements of instruments, can we make certain general conclusions; for example, that German trumpets early in the 18th century were more cylindrical than German trumpets in the late 18th century? I don't know if this is true, but if it is, we should have to say the music played on the trumpets was more brilliant-sounding in the early 18th century.

HH: In principal, yes. However, the sound is a very complex thing, depending on the instrument itself, the mouthpiece, and the player. As the older instruments survive mostly without their individual mouthpieces we cannot be certain of the instrument's specific sound. The still-existing mouthpieces are mostly difficult to date. A second uncertainty is the subjective factor, since we know little about playing techniques and the embouchure before the 19th century. So instruments can give us only a more or less good idea of the sound of a historical period. Against this background it is hard to say how much and in what way the sound of the trumpet changed between 1700 or 1800. It is easier with the horn because the bell diameter increased drastically during the 18th century, as did the tube scaling. The obvious difference in the evolution of both trumpet and horn during that period reminds us to understand the history of instruments in its complexity.

JN: So by the whole field of organology I understand you to mean the study of the instruments themselves.

HH: Right, in connection with the other sources. You may classify organology in two parts: one which starts out from written, pictorial, and musical sources, and one that is primarily based on the examination of instruments. The last entails an increasing number of procedures and methods, such as tracking down the instrument ;maker's biographical data, studying the history of the instrument making business with its changing trade laws, historical technology, or metal analysis. This specialization involves the danger of losing sight of the big questions in our field separating the two major branches of organology. Performance practice contributes a lot to holding both together.

JN: So as a recognized field of study, it seems to me it's fairly young, in the general area of musicology. How have you seen it develop and what have been the major trends in this area? Have there been recognizable trends and when have they occurred?

HH: When I started out in the 1960s there was already a great deal of organological knowledge, mostly based on written sources including music. By contrast, the study of the surviving instruments was not so well developed. There were quite a few catalogs which, however, did not give much information about any single instrument.

PE: Is there any way of describing easily the system that you've developed to analyze instruments?

HH: Not easily. Now I try more to understand an instrument by following the way of thinking of the time when it

was made. This includes considering the original units of measure and coming as close to the reasoning of the designer as possible.

JN: I'd like to go back to the issue of your early education, both general and musical, that led you to the direction that you eventually took.

HH: I grew up in a village. As it was a Lutheran area in Saxony there was a strong church-choir tradition. Among these, there was a brass choir. At the age of eleven I got a trumpet and started taking lessons from a neighbor who was a member of this brass group. After a while I became a member of that band. We played for funerals, parties, and on New Year's Eve. We played choral music. This was not jazz. It was very traditional.

JN: What village did you grow up in and what time period was it that you played in the brass band?

HH: Its name is St. Michaelis and it is located in Saxony, about 30 miles north of the Czech border. I played there about 1951-1956. My father was a farmer, and an uncle of mine was a bassoonist, a member of the Staatskapelle in Dresden. When I attended high school we once made a vacation trip to Leipzig where our music teacher took us to the musical instrument museum of the university.

JN: I take it that at that time the study of the instruments themselves was not that highly developed as a field of study.

HH: No. Actually, even now it is not properly acknowledged in musicological institutes. Musicology professors sometimes describe musical instruments as being only what paint and brush are to the painter. That is entirely beside the point. Maybe the split between the actual musicology and organology is not as deep in the US as it is, for example, in Germany.

PE: It's extraordinary that this is so. To what extent has organology been influenced by the rise of authentic period instrument performance? Have you found musicians interested in authentic instrument performance practice to also be interested in your work?

HH: Musicians acted in the evolution of musical instruments as a sort of stimulus. Many performers made technical improvements, developed or called for new models. This is true for earlier centuries as well as for our own century. Performers also pushed the development of organology. I remember that in the 1960s and 1970s in the Leipzig museum, performers came with questions like: What did the posthorn of Mozart's *Posthorn Serenade* look like, or the trumpets for Bach's cantatas or the Second Brandenburg Concerto? In playing older music, musicians are frequently exposed to questions about performance and organology. It was the performers who created a market for reproductions of historical instruments. They not only contributed to spur on organology but many of them became researchers and managed to combine both fields.

JN: What was the nature of your early academic education? Was it considered a classical education?

HH: It was a broad education with the major in musicology and the minor in indology. Performance subjects were retained only for the first two years, not mentioning a *collegium musicum instrumentale and collegium musicum vocale* for the entire five-year course. We all had to have a certain level in piano when we applied for musicology, and during the first two years we had to study another instrument, which in my case was the cornetto. The remaining three years were entirely theoretical subjects, such as music history, non-Western music, music psychology, mensural notation, and acoustics.

JN: So you had this general education. How long did you continue with your trumpet studies?

HH: Until my university years.

PE: I have a more specific question that I am particularly interested in. To what extent were university studies affected by Marxism in East Germany in light of its long and great tradition of scholarship? After all, modern scholarship, as far as I know, was invented in Germany. Was scholarship left relatively unimpeded, or did Marxism greatly cast its influence during the Communist era?

HH: Every student in the academic level had to pass courses in dialectic and historic materialism, scientific communism (Marxism-Leninism), more than two years of political economy and of course, Russian. The concern of the educational system was to convey a communist consciousness. If you worked after your graduation in a scholarly field, you were officially required to apply the Marxist methodology.

PE: So it seems that scholarship was indeed seriously undermined then.

HH: Oh, yes, it was extremely undermined by Communism and dogma that was required to be followed.

JN: I understand that you suffered greatly in your own career because you refused to embrace Communism, and as a result, were never able to obtain an official academic position.

HH: Your life and career depended very much on your political attitude and opinion. If you did not side with the official line you were automatically underprivileged, put at a disadvantage. Depending on the area and level you worked in, you might be singled out. The Communist Party had the power to decide about your career. Musicians were better off insofar as their artistic excellence is more easily measured and one could hardly afford to sacrifice a valuable talent to the ideologically correct line. Artists were highly esteemed, and like sportsmen, used to represent the Communist State abroad. This was not true of scholarly professions.

JN: Were they religious convictions that led you to refuse to embrace Communism?

HH: These were more moral things. It was not commensurable with my notions of honesty and decency and with being a proper and straight person.

JN: On our walk through Central Park coming here from the Metropolitan, you asked about the attitudes that Americans had during the McCarthy era. The answer you just gave to my previous question makes me wonder was it rather apparent to the average person how corrupt the power structure was?

HH: Yes, it was very obvious. There was a strong discrepancy between what they said and the facts. This was really disgusting, and that was a major reason the whole system broke down. It was based on dishonesty.

JN: When you were at the University in Leipzig, you did your PhD dissertation on medieval trumpets, which was a relatively little-researched area. How did you come to that topic?

HH: Heinrich Bessler was at the Musicological Institute and he was a very highly regarded scholar. The officials didn't dare step into his area. They waited until he retired and then the policy of the Museum changed. However, during the Bessler era I was able to do a dissertation on a topic from the Middle Ages. Bessler was, of course, a great Renaissance and Middle Ages specialist.

PE: So something as far removed from the present age as Renaissance music could still have an ideological cast over it and be expected to have been taught in a Marxist way.

HH: Yes. It was an unseen scale by which your conviction was being measured to see how faithful a communist you were. The literature you quoted was very important and you were expected to quote Marx even if it had nothing to do with the actual subject under discussion.

PE: I had no idea it was that pervasive.

HH: Yes it was very widespread. After Bessler retired the policy changed radically and the Institute was converted into a real Marxist institution. The change was rather late, but it came. Finally came the Third University Reform in 1969-1973, and then everybody was checked to see if a person was prepared to go along with the Communist ideology and become a member of the Party. All younger people who were not prepared to go this way were discarded.

PE: It seems that what they must have been interested in was simply a test of loyalty since they most likely didn't really believe the ideology themselves.

HH: There was the element of loyalty, but actually many did believe. They may not have been the cleverest people, but they believed. It was always very difficult to find out if the person really believed or if he was pretending. Many succeeded in disguising their convictions so perfectly that you just didn't know.

PE: It's very difficult for Americans or Western Europeans to understand life in this type of environment because we are so used to saying anything we want.

HH: In a way it's very dangerous for children when they are educated in a schizophrenic way in that they are taught to display a particular face in school and at home a very different one.

JN: But you survived as a free-lance scholar in this environment.

HH: I tried to make a niche for myself and make the best of the situation.

JN: How did you make this work and find projects?

HH: Because all the borders were closed I couldn't escape and defect to the West, I was very lucky to be able start in Eisenach to make a catalogue of the Bachhaus in 1975. The museum's mission was to contribute to the development of the communist consciousness. But how to do it with historical musical instruments? As it was actually not possible, and the classics, Marx, Engels and Lenin, had not said a word about this subject and Marxist interpretations relative to musical instruments did not make much progress, this field remained in the shade. As a result, East German museums sometimes published good things untouched by communist ideology. East German museums were rather open when it came to making catalogs.

PE: Since cataloguing tends to be temporary work where you could go from one university or museum or another, did this work to your advantage?

HH: I lived mostly on the royalties from my publications. There was a reasonable law, giving the author 10% of the flat-rate book price. This was true even if the break-even-balance was negative for the publisher. In those cases the money was raised from a special fund.

PE: How many did you work on?

HH: There were catalogues for the Bachhaus in Eisenach (1976), two for Händelhaus in Halle (1980, 1982), one for the Viadrina Museum in Frankfurt (1989), and three for the Musikinstrumenten Museum in Leipzig (1978, 1980, 1983).

JN: Did you find that your university training prepared you for those projects, or did you basically need to be trained "on the job," so to speak?

HH: The university course in organology was not sufficient since we were not introduced into the technical aspects of the instruments. To be just, I must say that in those days there was no such a course anywhere in the world. Even now there are only a few temporary courses in Europe and in the US that offer some more detailed organological training. We had a two-year course in organology with Paul Rubardt, who was the first curator at the museum after WW2. He introduced us to the written sources and taught much about the history of the organ. I owe him very much and remember him gratefully. He encouraged me to deal with the wind instruments. This was logical because Georg Kinsky had already published catalogs of the keyboard, plucked, and bowed instruments in 1910 and 1912 when the collection was still in Cologne and known as the Heyer collection. Kinsky's catalogs were certainly the best ones for several decades.

JN: What were your connections with the West?

HH: I had extensive correspondence and people visited

me. Correspondence was sometimes difficult because part of all outgoing mail was checked by the State Security Service and some of my mail was confiscated.

JN: Here in the West people were absolutely astounded when Communism fell. Many people never dreamed that they would see the end of Communism in Russia during their own lifetimes. Was there a similar reaction in the East or did people anticipate it?

HH: No. No one anticipated it. Everybody was astonished that it would happen. There was one point of logic in the Communist ideology that was rather convincing. It stated that history develops in steps and will continue to change. There was a belief that capitalism would not be the last economic formation in humankind. That is a central ideal of Marxism. It is indeed a convincing idea that nothing lasts forever. That was why people didn't anticipate that this system would collapse. They said that the system was bad but felt they had to take it as it was because there was no other choice. In the 1950s people had the hope that it would develop into something better. But it didn't get better.

JN: Getting back to some more musical topics, Peter had asked before about the rise of interest in early music performance practice and use of original instruments. Did you have any active involvement with performers and their original music projects?

HH: Not too much. Sometimes I played the cornetto. The highlight in my episodic career as a cornetto player was in 1963 when I played with the Capella Lipsiensis, and Eterna produced a recording of pieces by Hans Leo Hassler. In the Sunday-morning museum tours we sometimes played chamber music in which I mostly played the bass line on a harpsichord. Sometimes I practiced quite a lot and I felt that I would need to make a decision either to become a performer or a scholar. I eventually made up my mind in favor of the latter.

JN: Bringing us back to the beginning of our talk, how was it that you came to the US?

HH: I had heard of Franz Streitwieser and we met in 1991 at a meeting of the American Musical Instrument Society in Bethlehem PA. He approached me about the possibility of my coming to work in his collection at the Trumpet Museum. I thought it might be a good idea so I came over.

JN: It must have been a very exciting time for you.

HH: I had a very good time in Pottstown and then, in the following two years, in Vermilion, too. Also, in Vermilion's Shrine to Music Museum there is, by the way, a wonderful collection of brass instruments. It is the largest in America and one that covers the US production very well.

JN: You've had a taste of the American extremes from the great bustle of New York City to the rural life in Pennsylvania as well as the "memorable" winter in South Dakota. Has it been what you expected?

HH: No it hasn't. The US is a beautiful and diverse country.

PE: Organology seems to relate to so many things. It relates to performance practice, to musicology, and to the design of modern reproductions of old instrument. That seems particularly important because if we know how the designs of the instruments had changed, it tells us something about how music changed.

HH: If possible, organology should contribute its share to performance practice and not shrink back from criticizing wrong developments. I am thinking of the use of natural trumpets with conical leadpipes. Performances with such instruments carry a wrong sound message and superimpose wrong ideas on the 17th and 18th centuries. With a few exceptions, such trumpets did not exist during that period.

PE: The problem is that audiences and conductors have a certain expectation as to the quality of the performance.

HH: Yes perhaps some conductors make too many concessions to the market and are not committed enough toward an historically honest performance. As musicians we should not only meet market expectations but also contribute to form the interests of the public.

JN: You know, I can hear now the sound of thousands of musicians cheering as they read your line about conductors! Well, Herbert I must say that, from a purely selfish

point of view, I hope you are able to stay here with us and continue your work in the US, but wherever you go and whoever is lucky enough to receive your services, I know that the music community will look forward to learning of your continued research. We've all benefited very much from you articles in the *HBSJ* as well as elsewhere and want to thank you for sharing your thoughts with us.



Peter Ecklund and Herbert Heyde at the Musical Instrument Collection of the Metropolitan Museum of Art, NYC

A Collector's Life: An Interview with Ernst W. Buser on the Occasion of his 70th Birthday

by Edward H. Tarr

The fifty instruments and fifty engravings, water colors, methods, etc., which formed the basis of the Bad Säkingen Trumpet Museum when it first opened on October 27, 1985, all came from the private collection of Ernst W. Buser. Since that time, thousands of people have visited the museum, which is housed in the 17th-century Trumpeter's Castle in the middle of a beautiful park on the banks of the Rhine River in south Germany, on the Swiss border.

Buser, a Swiss, discovered his love for the trumpet at ten years of age. He took his first lessons as a member of the Basel Boys' Band (Knabenmusik). During the swing era (1940-45) he was a member of various amateur and professional dance bands in Switzerland. Later he received important stimulation from the Basel City Posaunenchor, which at that time took a new direction: they were the first in Switzerland (in the late 1950s) to play Renaissance and Baroque music on period instruments.

These musical roots were complemented by Buser's acquaintance with the market for old master paintings. He became a specialist in minor Dutch painters of the 17th century. When these works became too expensive for him, he turned his collecting interests to musical instruments. Between 1968 and 1982 he acquired about 120 old brass and woodwind instruments, selling his trumpets to the city of Bad Säkingen in

1984. In June 1985 the undersigned was hired by the city to look after the Trumpet Museum, first as curator, later as director.

The interview, done on the occasion of Ernst W. Buser's 70th birthday on February 19, 1995, was made in Buser's home in Binningen, near Basel, Switzerland.

EDWARD H. TARR: 1995 is a three-fold anniversary: 200 years ago J. E. Altenburg's treatise on the *Trumpeters' and Kettledrummers' Art* was first published, ten years ago the Bad Säkingen Trumpet Museum was founded, and seventy years ago the Museum's founder, Ernst W. Buser, was born. Ernst, have you always been a collector?

ERNST W BUSER: No, not all these seventy years! (Laughs.) First I learned to play the trumpet in the Basel Boys' Band, and this gave me a lot of pleasure. Then came the swing era, and I played with the first bands that performed in this style. I didn't collect at that time, only later.

EHT: Was it always instruments that you collected?

EWB: No, not at all. But I always took great pleasure in brass instruments. I could forget everything and stop when I saw a trumpet on display in a store window. A gold-plated or well-lacquered trumpet was always very impressive. For me as a child, I liked the trumpet because it was a joy-

ful instrument. It exudes joy as long as one doesn't make too many mistakes!

EHT: When I look around your home, I see beautiful paintings and engravings on the wall, and then the various brass instruments. Everything is in exquisite taste: a good prerequisite for founding a museum.

EWB: Well, OK, but at that time I just began collecting for myself, while I was playing in those jazz bands. That's where my collecting activity really began, with photos and documents about the jazz of those days. I always knew where I had played; I just needed to look into my album.

EHT: Do you still have those albums?

EWB: I certainly do. They are used frequently as documentary material. The radio station, television, and colleagues from those days come to me, asking: How was it then? I can tell with almost complete precision who was playing, and where and when. Swiss television came and photographed a lot of my material.

EHT: You are a real chronicler.

EWB: Yes, but I did this unconsciously. I just did it out of pleasure.

EHT: Now, how was the relationship between your collecting activity and your job? What was it that you did? Something has to be behind such collecting.

EWB: That only came later, when I got a job in which I could work completely independently. I traveled all over and was paid for what I produced, not for the time I put in. I had great bosses, and simply sold my ads for a medical periodical. Sometimes I sold more ads than there was space! I those days, I had relatively much free time and could use it for my collecting. First I collected old paintings, but they soon became too expensive. Suddenly, in the Basel City Posaunenchor, it was Dr. [Hans] Nidecker who awakened my interest in old instruments. He was my mentor. And so I began collecting. First, of course, just trumpets. I only had trumpets in my head then. But because of the trumpets it also came to pass that I acquired a beautiful horn, and then an old recorder. They were side benefits.

EHT: Those who know the Trumpet Museum will only know you as a collector of trumpets. Can you give me examples of other instruments that you own or have owned? For example, I remember a trombone by Kodisch from 1701.

EWB: I got that instrument from a junk dealer. That was the first instrument by a famous maker in my collection. I also had a beautiful recorder from the 17th century by Denner. It even came from Nuremberg ...

EHT: ... where Denner was working ...

EWB: ... from a collector who had even asked an expert how much it was worth! It was absolutely within my means. Unbelievable! It was like going to Cremona and finding a Stradivarius violin with a private collector there. Something like this cannot be repeated. The collector was happy, and so was I.



Ernst W. Buser with one of his prized instruments.
Photo: Rolf Jeck, Basel.

EHT: Can you also say that trading is important?

EWB: It is very important. There are so many people who want something else besides money. If you want to trade, you must display complete honesty towards your partner. Neither one shall have the feeling that the other is getting the better of him; and it requires great perceptivity to recognize what your partner's wishes are, so that you can give him something of equal value. It is quite a delicate affair, but very interesting. Today, more and more, trading is in. Money alone does not suffice ...

EHT: ... you can't simply go into a store and buy a beautiful old instrument ...

EWB: Exactly. Besides, every collection has its gaps, and I find it very interesting to investigate this area and find them. Just now, for example, I was able to acquire for the Trumpet Museum an entire collection of fifteen absolutely unique prototypes from the middle of the 19th century. This was via trade with a well-known collector for whom the instruments were less interesting than for us.

EHT: And you had things that he wanted ...

EWB: Right, a rare cornet, and a piccolo out of ivory, and an ivory flageolet, and rare engravings—he certainly got some beautiful things. Those were things he was missing, an ideal trade. Not a cent changed hands.

EHT: It is actually not public knowledge yet, but perhaps I can say something at this time about one of these instruments which is soon to come into the Trumpet Museum. I recently published an article [on "The Romantic Trumpet" for the *Historic Brass Society Journal*] in which I stated that

there were only certain types of French slide trumpet. Well, I see that you acquired from that collector another kind hitherto completely unknown—a unique prototype.

EWB: That was certainly a highlight. But collecting also has its bitter disappointments. I remember one time when I had seen a Haas trumpet in a castle. I talked with the lady who owned the castle, and would write letters and call her up from time to time. One day she phoned me and asked me to come when I was in her area, but she wouldn't say over the phone what was on her mind. It was a two-day trip for me, and on the way I pondered what it could be: maybe she promised the instrument to somebody, or lent it out, or accepted something else in trade for it, or she doesn't want money, just loan it, or she wants it to be paid in installments, in roubles, dollars, or Swiss francs—all the possibilities, you know—and when I arrived, she simply told me she didn't have it any more; it had been stolen. What a flop! Such a big flop that it's even beautiful! Unique in its own way! (Laughs.)

EHT: Well, I imagine that there are some nice moments, too.

EWB: Of course. Even situations which seem hopeless which turn into highlights. Take the most beautiful trumpet of the 19th century, for example, the one in neo-Gothic style ...

EHT: You mean the Cerveny trumpet in German silver and gold that's now on exhibit in the Museum?

EWB: Right. That was a hopeless situation, completely unexpected. And the collector asked me point blank when I visited him how much I would offer him for it! I was able to return home with the trumpet. You can certainly call that a peak highlight. It is also a nice experience to buy something when neither you nor the seller know what it is. That's another example, the saxtuba, shaped like a Roman cornu and made by Adolphe Sax. I just bought it because it had a striking shape. I wrote [Lyndsay G.] Langwill, [author of *An Index of Musical Wind Instrument Makers*,] and he told me what it was. There is only one other known in the world today, in New York.

EHT: I would like for our readers to know what kind of precepts are important for a collector. I know for example that you had another mentor, one who died recently.

EWB: Yes, exactly. That was François Butôt. He was one of the greatest collectors of minor Dutch painters. He was a role model for me. He said to me that he never collected names, just quality. He also never paid too much, even though he may have had the money. He was an exemplary collector, a serious one. He didn't collect any stuff for bluffing.

EHT: Go on.

EWB: I got to know him, and we would have lonely discussions in his house on Lake Wolfgang [near Salzburg]. He would tell me the whole night long about the psychology of collecting. Certain truths crystallized, precepts for a collector. For example, you should be able to forget an ele-

vated price that you paid for something, but never a missed opportunity! And you should be clear in your mind that collecting is a kind of illness, an addiction from which you do not want to be cured. Collectors are the prototype of a sick well person! I also learned from him that you must never show emotions when you want to acquire something. You should only have eyes for the object, and not for the environment or perhaps for a seller who is unpleasant. Only the object is important.

EHT: That reminds me of the situation at auctions, when you are not supposed to look around, but keep your eyes forward.

EWB: Of course, but that is well known. It is also important to be realistic. And finally, collecting is a kind of addiction to repeat performances. As soon as you have something, the wish for something new is not far away.

EHT: You could compare that to the Don Juan complex.

EWB: Absolutely! (Laughs.) Collecting is also a gathering together, preserving things from destruction. Collectors fulfill a cultural obligation. It is not an easy job, collecting, for you must make instant decisions and choose between things which are better or less good. Nobody helps. You are all alone. All the books you have at home cannot help you. And the seller—he is not a wicked person, telling you tall tales. You have to leave all that out and show no emotions, whether you like it or not.

EHT: What about our collecting policy for the Museum? Every institution has to have a collecting policy.

EWB: Well, with time we have evolved our criteria, at least one of which a given object has to fulfill. According to these criteria, there are three kinds of value: historical value, musical value, and what we call "Schauwert", visual appeal. It is also very important whether a given object fits into the collection. It must be old, and somehow it must be rare. In any case, we must always have the end in mind, and not the outward circumstances. "Es geht eigentlich um die Sache." ["It's the thing that counts."]

EHT: I would say that is a good rule for life in general.

EWB: Yes, I learned that later in life. (Laughs.) No character is really complete. You can't be everyone's darling. You sometimes have to show tenacity, if you want something or don't want people to take advantage of you.

EHT: Give me an example. I know that you can be tenacious.

EWB: Yes, you have to be, sometimes. Tough. Well, for example, sometimes I have clothes made in Hong Kong, and then a tailor comes to me, yes? Here, too, I am looking for quality, even if the price is not high. The last time the collar was too tight, you know? And I simply did not accept it. The tailor asked, "Can I alter it?" "No," I said, "I don't want that. I want a new shirt." And they sent me three, free of charge! These situations can also come up in restaurants. Once in France, I ordered an expensive wine, and they brought me an ill-tasting one, so that I was forced

to say, no, that doesn't suit me. As I see it, that is a kind of test of courage. My French is not good, but the waiter understood me and brought another wine. You don't always have to accept everything.

EHT: These are character traits leading to success in general.

EWB: That is exactly my opinion. If you want to buy something, you have to be tenacious. And another thing: you have to give the impulse, be insistent. Every collector knows the situation where a potential seller says that he won't sell. That has no significance whatsoever! Even in a seemingly hopeless situation, in half a year he might have a reason for selling, quite suddenly. Such a statement is never final.

EHT: What do you do then, so it isn't final? Do you influence the situation in some way?

EWB: Yes, I try to find out in another way what could be missing for him. I take stock. What can I do for that person? Even something which doesn't directly have to do with music: an antique, a ticket to a sports event, or a subject about which I know something too—I just come closer to him. I simply have to study the other person more closely. I have to try to get to know that person.

EHT: That's good.

EWB: One must never give up. Take the story of the doctor with the horn, for example. He said he wouldn't sell at all. It was a horn from 1741 made by Jakob Plüs. When I found out about the instrument, in Basel where it had been restored, I visited the doctor right away, in Lucerne. The horn was hanging off to the side. I really fell in love with it because Plüs was a Swiss, and a minor master, and even more because it was such a beautiful instrument. The doctor said he didn't need money. I asked him what other things he was interested in. He said he liked [paintings by the Basel artist] Niklaus Stöcklin and Flemish harpsichord lid paintings. I took out newspaper ads, "Niklaus Stöcklin wanted", and only one person answered. The doctor went to look at that painting, but he didn't buy it. I kept on sending him postcards, again and again. Then the moment came. It had been two years that I had been courting him for that instrument, and it was time to take special measures. I sat down and wrote him a letter: I formally request him, here in writing, to turn the instrument over to me on the occasion of our two years' anniversary. I wish to have the instrument because it would fit so well into my collection, it being from the 18th century. It is also interesting because its maker was a minor master. I appeal to him as a medical doctor: without the use of any medication whatsoever he could perform a service worthy of a Nobel prize, by healing a horn fanatic. He had the power of healing somebody of his collecting addiction. I had the pleasure of including roses with my letter, not without intentions as far as the lady of the house is concerned. And I hoped for a favorable consideration of my proposition. That's true! Then at the railroad station I bought a whole box of roses, and sent everything off special delivery, registered mail—

the works! If I do something, then I do it right! And concerning the price, he had said—this whole event transpired about fifteen years ago—that I was crazy to offer him 1000 Swiss francs. So I wrote in the letter: so as not to crack the sound barrier, I herewith offer him 999 francs.

EHT: Unbelievable. Beautiful. (Sighs.)

EWB: Well, he called up [my wife] Annelies, and said that he would give me the horn, that he was absolutely defenseless. We met in Zurich at twelve noon, in a furniture store. I came from Basel and he from Lucerne. I was there five minutes earlier than he. And then, through the store window, I saw him coming, with the horn over his shoulder and a one-franc piece in his hand! We hadn't talked about that! (He almost explodes with laughter.)

EHT: You two really fitted each other well!

EWB: That was fun! A one-franc piece! That was delightful. Another time I got a clarinet from an owner who worked for the Swiss railroad, repairing locomotives. I bought him an armful of books about express trains, the Orient Express, the Arlberg Express, etc., and said, here, I didn't need them, and he let me take the clarinet home with me. He said, OK, we can talk later about the price—but the clarinet was at my place.

EHT: There's a proverb: "Possession is nine-tenths of the law."

EWB: That's true! Later I called him and said these are only half-way measures, and would he be content with a few hundred francs? He said that would be fine. I brought him still more books, and we were both happy.

EHT: I think we should return to the Trumpet Museum. Can you tell me from your perspective how it came to be founded?

EWB: We hadn't the faintest idea of a museum. First we made a joint exhibition, "Die Trompete".

EHT: Right. That was in 1979.

EWB: You had a seminar or something in Bad Säkingen, and we both said, wouldn't it be nice to have an exhibition precisely in the Trumpeter's Castle?

EHT: That's right, but I'm trying to reconstruct the events. Dr. Nufer, the mayor, was also there. We were together in Bad Säkingen at a restaurant with him, I think. He said that we should put on an exhibition to open the trumpet seminar, and that it should be just this fall.

EWB: But the idea came first from us. You asked him afterwards, and he agreed immediately. You weren't even there during the crucial period of preparation.

EHT: No, I was in Australia. I remember well how I wrote the catalogue out in longhand there in Melbourne, only with a few books and otherwise from memory. I sent you all these papers, which were even of different size, and wrote: please have this printed.

EWB: When I received that, I was desperate.

EHT: Me, too.

EWB: I took the papers and threw them on the floor and said, what does he want, anyway? But we had our exhibition, and it was a success, and we got our instruments back afterwards.

EHT: Right.

EWB: Only later the idea of a museum came to me while I was riding on the train. It was so simple, so logical ...

EHT: Of course: a trumpet museum in the city which had a legend about a trumpeter and even a Trumpeter's Castle.



Ernst W. Buser (right) in discussion with John Henry van der Meer (then director of the Collection of Historical Musical Instruments of the Germanisches Nationalmuseum, Nuremberg and keynote speaker) in the Bad Säckingen Trumpet Museum on opening day, Oct. 27, 1985. Photo Credit: Studio 1 (R. Matt), Bad Säckingen.

EWB: True, but that was only theory. But that way the instruments would be in the right place. So I called the mayor and made an appointment. After only ten minutes, there in his office, he said: "In principle, agreed." To the price, too, to be paid in installments. There was only a minor misunderstanding: I was talking Swiss francs, and he of course thought in German marks, which at the time were worth about ten or fifteen percent less. But the problem was solved when he asked: "How about interest? Would you be satisfied with seven or eight percent?" I hadn't even thought about interest, you know! So that compensated for everything. And then came the idea that you be involved. So you were hired, first as curator, then as director. That was only fitting. That was the perfect combination. For ten years it has been this way. This was an idea of which collectors like Butôt can only dream.

EHT: That is certainly true. A couple of years ago I got a letter from a collector of flutes who had emigrated to Germany from Rumania. He was looking for a city which would buy his collection and employ him to look after it. But where is a city for which the flute plays the same role that the trumpet does for Bad Säckingen?

EWB: Nowhere. Not even in Salzburg would that work. We have ideal support from the city, so that we can still

make certain purchases and select highlights for exhibitions, such as those prototypes I recently bought.

EHT: Or the workshop from the turn of the century with the pedal-driven lathe, which is being installed right now. We have a few pretty things which we will be able to show in the next few years, I think. To conclude now, can you give any tips to would-be collectors? Or strategies? I know that you place ads in newspapers, "Old Wind Instruments Wanted".

EWB: That doesn't help much any more. The best thing is to pay regular visits to dealers. The whole scale of them, from the junk dealer to the antique store, the dealer in old weapons, from the smallest auction house to the largest. To go everywhere, and never to think that you won't find anything. On the contrary: always fix in your mind that you will find something.

EHT: "Self-fulfilling prophecies" ...

EWB: Quite so. You shouldn't think that you will find a trumpet out of pure gold: that would be illusionism. Thus always be an optimist, but a realistic one. I call myself a realistic optimist. You will always find something, a postcard, perhaps sheet music, or something else; it could even be another kind of instrument, like a saxophone—we could talk for days about this.

EHT: Let us come, then, to the attributes necessary for a good collector.

EWB: Well, you must have the capability of seeing through the layers of dirt. Is the instrument in its original condition? Or patched together? Not to forget the criteria we have developed, concerning historical, musical, and visual value, and if an instrument fits into your collection at all.

EHT: I know from my own experience that only over the years have I learned to look properly. At the beginning this was not possible. Everybody makes mistakes.

EWB: Me too. Another thing is, not to try to bring someone down with the price when it is already low. That is unfair. Once in St. Gall I saw a posthorn in a store window with a big tag with 95 written on it. That would easily command 1500 francs today. But I wasn't sure; it could also be an inventory number. So I went in and asked about the price. The owner looked at me, was silent a moment, and then blurted out: "90 francs." He was in the weaker position, but if I had said to him, "Would you also sell it for 75?," that would have been immoral.

EHT: Yes, it was already cheap enough, and besides you want to keep good relations with these people for the sake of the future.

EWB: That's right. So I said, "Fine, pack it up." Maybe some day I would like to return. Another thing: on a given day, not everything will necessarily be on display the first time you come around. It pays to return once or twice more.

EHT: Any last precepts?

EWB: Precepts? All right: Above all, buy quality. That is

the most important thing. Go around to collections, public and private, and look at the best instruments. Don't worry about what is being said. It is true that restoration can sometimes be expensive. Just think of quality. And look carefully: sometimes an instrument may look old, but not be so at all.

EHT: Yes, we have a Russian rotary-valved cornet in our museum with the date of 1812 on the bell garland in a highly visible place. People fall for it and say, wow, here's a valved instrument pre-dating the existence of valves. But when you read further on, you see that this was a presentation instrument from the Tsar, made in 1912 on the 100th anniversary of Napoleon's being driven out of Russia.

EWB: That's a good idea. I forgot that. I've also been fooled by that kind of thing. It's so important to read all the information found in inscriptions on such instruments. And if you study old instrument-makers' catalogues, you can also learn to distinguish older instruments from newer ones. It is important to see the address, because that will often help to date an instrument.

EHT: Yes, this is all to be found in the collectors' "Bible"—Bill Waterhouse's edition of *The New Langwill Index*, published by Tony Bingham in London.

EWB: Absolutely. It is indispensable for learning. That is a masterpiece. For a collector it has always offered the best help, and there is nothing comparable to it. In this connection I would like to offer the highest praise to both Langwill and Waterhouse, for the ...

EHT: ... indefatigable ...

EWB: ... yes, and idealistic work they have done for instrument-makers. Their work has always accompanied me and saved me from many a false purchase. Too bad there isn't a pocket-sized edition.

EHT: Well, then, thank you, Ernst, for this little talk.



Ernst W. Buser (L) and Adolf Scherbaum (R) in the Bad Säckingen Trumpet Museum (circa 1988).

Cornetto Discography

Compiled by Jeffrey Nussbaum

The following discography of over 300 LP, tape and compact disk recordings all share the fact that cornetto playing is present. For each, I have tried to include as much information as possible. While some of the recordings—most notably the more recent CD's, have a prominent role for the cornetto, with many virtuoso works—the majority of the recordings find the cornetto playing a modest and supportive role. It is hoped that the listing of performers, composers, compositions, and ensembles will help us understand some small aspect of the early brass field and will help future musicians gain a fuller understanding of performance practice of early brass music during the second half of our century.

Discographies, by their very nature, are always unfinished. Additional and corrected information is earnestly solicited for future updates to this project. A question mark, in the first several recordings, in place of the first cornetto player's name indicates that the player is not known and is not listed on the recording. The ensemble name generally refers to the instrumental ensemble or name of the cornett and sackbut group rather than the name of the more

prominent ensemble on the recording.

The discography is arranged alphabetically by the name of the first cornetto player and adheres to the following form:

Player 1 through player 5

Title of recording

Ensemble

Number of recording and type of recording (CD, LP, Tape)

Recording company label

Date of recording

Composer and title of up to twenty-five selections

Many people contributed information for this discography. Thanks go to: Keith Bockus, Jean-Pierre Canihac, Bruno Cornec, David Curtis, Alan Dean, Bruce Dickey, Carlos Escalante, Alex Fisher, Trevor Herbert, Joel Kramme, Douglas Kirk, Dave Lampson, Tom Moore, Herb Posner, John Roche, Edward Tarr, Jean Tubery, Jeremy West, Nathan Wilensky, and Allesandro Zara.

- ?
El Sigo de Oro: Spanish Sacred Mus. Ren.
London Cornett and Sackbut Ens.
2292-46003-2 (LP)
Teldec
1978
- ?
Getstichte Musik des Mittelalters
Capella Antiqua Munchen - Ruhland
SCGL 75891 (LP)
Christophorus
Dufay, G. - Alma Redemptoris mater
- ?
Instrumental Music of Middle Ages & Ren.
Musica Reservata of London
VSD 71219-20 (LP)
Vanguard
1977
Holborne - Almain
Scheidt - Corrento
- ?
Liebeslieder und Tanze der Renaissance
Capella Antiqua Munchen - Ruhland
SCGLX 75941 (LP)
Christophorus
Voit, Hans - Fur all ich Kron
- ?
Capella Antiqua Munchen
SAWT 9439-B/6.41058 (LP)
Das Alte Werke
Dufay, G. - Kyrie Paschale Lux et Origo
Dufay, G. - Sanctus Papale, Kyrie
- ?
Prague National Museum of Historical
Musica Antiqua Wien & Cappella
SUA 10741 (LP)
Supraphon
Senfl, L. - Ich schwing mein Herz in Jammerston
Zanotti, C. - Dono licor a bato
Massaino, T. - Canzona
- ?
Early Music Consort of London
S37449 (LP)
Angel
1974
Hassler - Intradas V & VII from Lustgarten
Susato - Basse dance dont vien cela
- ?
Musee Instrumentel de Bruxelles
Musica Natica Wien
DNB 30.007 (LP)
M.I.B. (demo of the museum collection)
Susato - Allemande
Susato - Dansereye
Peurl, P. Paduan XXIX
- ?
Cappella Antiqua Munchen
6.41185 AW (SAWT 9456-A Ex) (LP)
Das Alte Werke
1964
Gabrieli, G. - Sonata XV a 12 (1597)
Gabrieli, G. - Canzon VI a 7 (1615)
Gabrieli, G. - Jubilate Deo
Gabrieli, G. - Nunc dimittis
Gussago, C. - Sonata La Leona
- ?
The Parlay of Instruments
CDA66413 (CD)
Hyperion
Telemann - Sinfonia in F
- Barton, Anthony
Music from the Time of the Spanish Armada
York Waits
CSDL373 (tape)
Saydisc
Anon. - La Doune Cella/La Shy Myze
Anon. - Staines Morris
Anon. - Dulcina/All That You Love
- Barton, Anthony
Music From the Time of Richard III
The York Waits
CD-SDL364 (CD)
Saydisc
1986
Anon. - La Spagna
Morton, Robert L'Homme Armé
Anon. - Auf Rief ein huebsches Freulein
Anon. - Das Jaegerhorn
- Barton, Anthony
The City Musicke
The York Waits
BHCD9409 (CD)
Brewhouse Music
1993
Demantius, C. - Intrada decima
Hessen - Pavan: La Bataglia
Hessen - Pavan & Gagliarda, Passamezzo
Hessen - Pavana: D'Eccelio
Anon. - Pavane & Gaillarde
- Benicek, Bohumil
Viadana Sinfonie musicali Op. 18
Symposium Musicum Prague
VMS 2001 (LP)
Schwann-Musicum Mundi
1981
- Bernard, Guy
Machicot, Jean-Luc
Missa de la Batalla Ecoulez; Motets
MN4 (CD)
Adda
Guerrero, Francisco - Missa de la Batalla Ecoulez
Guerrero, Francisco - Motets
- Brandhoff, Ulrich
Hamburger Blaserkreis fur alte Musik
Pro Cantione Antiqua
2533 290 (LP)
Archiv
1974
Lasso, O. - Penitential Psalms
Lasso, O. - Miserere mei, Deus
Lasso, O. - Domine, ne in furore tuo
- Brandhoff, Ulrich
Hagge, Detlef
Lassus: Requiem, Magnificat, Motets
Pro Cantione Antiqua
770662 RG (CD)
Deutsche Harmonia Mundi
1971-1974
Lassus, O. - Requiem
Lassus, O. - Magnificat
Lassus, O. - Motets
- Bremer, Willem
In Morte di Madonna Laura
Huelgas Ensemble
SK 45942 (CD)
Sony Vivarte
1990
de'Servi, P. - Crudeleacerba, inexorable Morte
da Reggio, S. Nessun visse gia mai pui di me lieto
- Bremer, Willem
de Rore: St. John Passion
Huelgas Ensemble - Van Nevel
2RC 7994 (CD)
Deutsche Harmonia Mundi
de Rore, C. - St. John Passion
- Bremer, Willem
Italia Mia
Huelgas Ensemble
SK 48065 (CD)
Sony
1991
Fontanelli, Alfonso - Io piango (1603)
- Bremer, Willem
Praetorius
Huelgas Ensemble
SK 48039 (CD)
Sony
1991
Praetorius, M. - Magnificat (1611)
Praetorius, M. - Psalmer Davids (1623)

- Bryant, Ralph
Complete Cantatas JS Bach vol. 16 # 62, 64
Concentus Musicus Wien - N. Harnoncourt
635306-2 (LP)
Telefunken Das Alte Werk
Bach, JS - Cantata 62
Bach, JS - Cantata 64
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Concentus Musicus Wien - N. Harnoncourt
SKW 1 (LP)
Telefunken
Bach, J.S. - Cantata No. 2
Bach, J.S. - Cantata No. 4
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Concentus Musicus Wien - N. Harnoncourt
SKW-7 (LP)
Telefunken
Bach, J.S. - Cantata No. 25
Bach, J.S. - Cantata No. 26
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Concentus Musicus Wien - N. Harnoncourt
6 35 442
Teldec/Telefunken
Bach, J.S. - Cantata No. 95
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Concentus Musicus Wien - N. Harnoncourt
6 35443
Teldec/Telefunken
Bach, J.S. - Cantata No. 99
Bach, J.S. - Cantata No. 101
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Leonhardt Consort
SKW 6 (LP) 835032ZL (CD)
Telefunken
Bach, J.S. - Cantata No. 23
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Concentus Musicus Wien - N. Harnoncourt
SKW 8 (LP) 448229 MC (CD)
Teldec/Telefunken
Bach, J.S. - Cantata No. 28
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Concentus Musicus Wien - N. Harnoncourt
635335 EX (LP)
Teldec
Bach, J.S. - Cantata No. 68
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Concentus Musicus Wien - N. Harnoncourt
635558 EX (LP)
Teldec
Bach, J.S. - Cantata No. 105
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Contentus Musicus Wien - N. Harnoncourt
635578 EX (LP)
Teldec
Bach, J.S. - Cantata No. 120
- Bryant, Ralph
J.S. Bach Das Kantatenwerk
Contentus Musicus Wien - N. Harnoncourt
635602 EX (LP)
Teldec
Bach, J.S. - Cantata No. 124
Bach, J.S. - Cantata No. 125
- Canihac, Jean Pierre
Symphonie Sacrae 1629
Les Saqueboutiers de Toulouse
75234 (CD)
Erato
Schütz, H. Symphonie Sacrae 1629
- Canihac, Jean-Pierre
Tarquinio Merula: Arie e Capricci a voce sola
E8503 (CD)
Astrée
1992
Merula, T. - Folle é ben che si crede, 1638
Merula, T. - Su la cetra amorosa, 1638
Merula, T. - Un bambin che va alla scola, 1638
Merula, T. - Sentirete una canzonetta, 1638
- Canihac, Jean-Pierre
Matharel, Philippe
Monteverdi Orfeo
Orchestre de L'Opera de Lyon - Corboz
NUM 75212 (LP) (CD reissue NUM 750292)
Erato
Monteverdi, C. - Orfeo
- Canihac, Jean-Pierre
Matharel, Philippe
Machicot, Jean-Louis
Monteverdi Vespers
La Saqueboutiers de Toulouse
79336 (CD)
CBS
1981
Monteverdi, C. - Vespers (1610)
- Canihac, Jean-Pierre
Matharel, Philippe
Gabrieli Sacrae Symphoniae
Les Saqueboutiers de Toulouse
581245 (CD)
Adda
1990
Gabrieli, G. Suscipe clementissime (1615)
Gabrieli, G. - O Jesu mi dulcissime (1597)
Gabrieli, G. - Hoc tegitur (1597)
Gabrieli, G. - Canzon VIII (1615)
Gabrieli, G. - Diligam te Domine (1597)
Gabrieli, G. - Canzon prima (1615)
Gabrieli, G. - Hodie completi sunt (1615)
Gabrieli, G. - Canzon 4a
Gabrieli, G. - Canzon III (1615)
Gabrieli, G. - Jubilate Deo (1597)
- Canihac, Jean-Pierre
Carceres, B.
Villancios & Ensaladas
Hesperion XX
E8723 (CD)
Astree
- Canihac, Jean-Pierre
Fontana Sonatas
Clemencic Consort
200272 (CD)
Accord
Fontana, G.B. - Sonatas 9, 14, 4, 1
- Canihac, Jean-Pierre
Matharel, Phillippe
L'Art Del Saqueboute e Del Cornet a Bouquin
Les Saqueboutiers de Roulouse
ARN 36505/ Audivis AD045
Arion
Anon. - Suite Espagnole de la Renaissance
Gabrieli, G. - Canzon Primi Toni a 8
Gabrieli, G. - Canzon septimi toni a 8
Picchi, G. - Canzon XI & X
Grillo, G.B. - Canzon VII & V
Frescobaldi, G. - La Lanciona & Canzon per
- Canihac, Jean-Pierre
Les sept paroles de Christ
Les Saqueboutiers de Toulouse
HMC 901255 (CD)
Harmonia Mundi
Schütz, H.- Magnificat
- Canihac, Jean-Pierre
Venise au Siecle D'Or
Les Saqueboutiers de Toulouse
Rev 89001
Recidive

Canihac, Jean-Pierre Villancicos Les Saqueboutiers de Toulouse ARI 152 (CD) Ariane	Canihac, Jean-Pierre L'Art du Cornet et de la Sacqueboute Les Saqueboutiers de Toulouse ARN 36505 (CD) Arion	Clymer, Richard Klein, Linda Herreid, Grant Lundahl, Steven Monteverdi Vespers and Madrigals Grande Bande 523536W (CD) Musical Heritage Society 1993 Monteverdi, C. - Vespers 1610 Lappi, Pietro - Canzona a 13 "La Monteverdi" Viadana, Lodovico - Sinfonia "La Montovana"
Canihac, Jean-Pierre Les Saqueboutiers de Toulouse AV6112 (CD) Audivis Ingegneri, M.A. - Reponsorie	Canihac, Jean-Pierre Matharel, Philippe Machicot, Jean-Luc Monteverdi - Vespro della Beata Vergine Les Saqueboutiers de Toulouse HMC 901247.48 (CD) Harmonia Mundi 1987 Monteverdi - Vespers	Collver, Michael Talner, Lee Lakin-Thomas, Duane Italia Music of the Renaissance & Baroque The Guidonian Hand KS 564 (LP) Klavier Records 1976 Bendusi, Francesco - Incognita (1553) Marini, Biagio - Sonata La Gardana (1617) Cima, Gian Paolo - Sonata (1610)
Canihac, Jean-Pierre Romances & Villancios E8707 (CD) Astree	Canihac, Jean-Pierre Gabrieli Motets et Canzone AD 308 (CD) Adda	Collver, Michael Island of St. Hylaion: Music of Cyprus PAN NA 038CD (CD) New Albion 1991 Anon. Tousjours
Canihac, Jean-Pierre Guerrero Sacrae Cantiones Hesperion XX E8766 Astree	Canihac, Jean-Pierre Villancicos SCA 500 (CD) Scalen	Collver, Michael Schütz Musikalische Exequiem Basel Ensemble 296342-2 (LP) EMI 1979 Schütz - Psalm Schütz Exequiem
Canihac, Jean-Pierre Morales Officium defunctor. E8765 (CD) Astree	Canihac, Jean-Pierre Charles D'Helfer Requiem Les Saqueboutiers de Toulouse E 8521 (CD) Astree 1993 D'Helfer, Charles - Requiem Mass L'Estocart, Pascal - Du fond de ma pensee Lasson, Marthieu - In manibus Tuis sores meae	Collver, Michael Homage to Johannes Ciconia PAN NA048CD (CD) New Albion 1992
Canihac, Jean-Pierre Philippe Matharel Victorfia Cantica Beatae E8767 (CD) Astree	Canihac, Jean-Pierre Matharel, Philippe Ingegneri: Responsoria hebdomadae sanctae Les Saqueboutiers de Toulouse AV 6112 (CD) Auvidis 1986 Ingegneri, M.A.- Responsoria (1588)	Collver, Michael Kirk, Douglas Biber Vespers Studio de Musique Ancienne de Montreal REM 311207 (CD) REM 1991 Biber, H.- Dixit Dominus a 32 Biber, H. - Magnificat a 32 Tolar, Jan - Sonata V a 13 Schmelzer, Johann - Sonata XII a 7
Canihac, Jean-Pierre Cancons Catalunya E8758 (CD) Astree	Canihac, Jean-Pierre Musik der Lutherzeit 069-46680 (LP) EMI/Electrola Dietrich - Christ ist erstanden Stolzer - Melodia 8 (hypomixolydisch)	
Canihac, Jean-Pierre Cancionero Colombina E8763 (CD) Astree		
Canihac, Jean-Pierre Cancionero Medinacelli E8764 Astree		
Canihac, Jean-Pierre Cancionero Palacio E8762 (CD) Astree		
Canihac, Jean-Pierre Cant de la Sibilla E8705 (CD) Astree		

Collver, Michael
Dean, Allan
O Great Joy
Harvard
NR 251 (CD)
Northeastern
1993
Hammerschmidt, A.

Cook, Richard
A Renaissance Christmas
Boston Camerata
TVS34569
Turnabout

Davenport, LaNoue
It Was a Lover and His Lass
New York Pro Musica
DL 9421
Decca
Peerson - Blow out the Trumpet
Dowland - Gryffith Galliard

Dean, Allan
Diversions
Calliope A Renaissance Band
DCD 112 (CD)
Summit
1987
Dufay - Rar Le Regard
Susato - Si par souffrir
Susato - Gaillarde
Dowland - Earl of Essex Galiard
Bassano - Divisions on Frais et gaillard
Dalza - Saltarello

Dean, Allan
Mase, Raymond
Alleluia: Choral Settings by M. Praetorius
New York Cornet and Sacbut Ensemble
30021 (tape)
Newport Classic
1986
Praetorius, M.- Gelobet seist du, Jesus Christ
Praetorius - Von Himmel hoch
Praetorius -Puer natus in Bethlehem
Praetorius -Nun komm, der ist so fredenreich
Praetorius - Der Tag, der ist so freudenreich
Praetorius - in dulci jubilo

Dean, Allan
Calliope Dances: A Renaissance Revel
Calliope: A Renaissance Band
79039 (CD)
Nonesuch
1981
Praetorius - three voltas
Attaignant - basse dance La Brosse
Henry VIII - Tander naken
Anon. - Basse dance Aupres de vous
Anon. - three bransles gay
Calliope (arrangement) - L'Homme Arme

Dean, Allan
Mase, Raymond
German Brass Music, 1500-1700
New York Cornet and Sacbut Ensemble
Ti-97 (LP)
Titanic
1980
Schmelzer - Music for a Carrousel
Pezel - Suite from Funffstimmigte blasende
Reiche, G - Fuga 18 & 4
Hausmann, Valentin- Suite (1604)
Praetorius - from Terpsichore
Franck, Melchior Newe musikalische Intraden
Isaac - A la bataglia
Stoltzer, Thomas - Melodia
Priuli, Giovanni - Canzona a 6
Praetorius, M. - Gelobet seist du
Brade, William - Pavane & Galliard

Dean, Allan
Mase, Raymond
Smith, Aaron
Venetian Music of the Piffari and Canzonas
New York Cornet and Sacbut Ensemble
FSM 68905 PAN (LP)
Pantheon
1983
Gabrieli, G. -Canzona a 7 #5 (1615)
Gabrieli - Canzona a 6 #3
Gabrieli - Canzona a 7 #7
Gabrieli - Canzona a 8 #12
Gabrieli - Canzona a 4 La Spiritata (1608)
Gabrieli - Canzona a 4 #2 (1608)
Grillo, Giovanni- Canzona a 8
Josquin - In te, Domine, speravi
Anon. El bisson, Galiarda, La comarina,
Anon. El Marchese di Saluzzo, la rocha fuso
Merulo, Claudio - Canzona a 5
Obrect, Jakob - Fuga

Dean, Allan
Mase, Raymond
E Viva Venezia
New York Cornet and Sacbut Ensemble
STU 71497 (LP)
Erato
1981
Vecchi, Orazio - E viva Venezia
Gabrieli, Andrea- Ricercar duodecimo tuono
Gabrieli, Giovanni - Canzona a 6
Gabrieli, Giovanni- Canzona a 10
Gabrieli, Giovanni - Hodie completi sunt

Dean, Allan
Mase, Raymond
Smith, Aaron
Monteverdi Verspers
New York Cornet & Sacbut Ensemble
Ti 120-121 (LP)
Titanic
1980
Monteverdi, C. - Vespers (1610)

Dean, Allan
PDQ Bach
Calliope
80295 (CD)
Telarc
1991

Dean, Allan
Peter Schickele: Bestiary
Calliope
4066 (CD)
Vanguard Classics
Schickele, Peter - Quartet

Dean, Allan
Mase, Maymond
German Brass Music From the Baroque
New York Cornet & Sacbut Ensemble
NPD 85562 (CD)
Newport Classic
1992
Pezel, J. - Suite of Dances
Reiche, G. - Fuga 13, Sonatina 3, Fuga 18
Storl, J. - Sonata in D, Sonata in e
Scheidt, Samuel - Canzon on "Est-ce Mars"
Praetorius, M. - Suite of Dances
Scheidt, S. - 3 Dances
Speer, D. - Sonata in e, Sonata 4 sackbuts,
Speer, D. - Sonata 3 Sackbuts, Sonata in G
Pezel, J. - Suite
Reiche, G. - Fuga 4, Fuga 17, Sonatina 16
Brade, William - Canzon
Franck, Melchoir - Intada 78, Intrada 17

Dean, Allan
Renaissance Christmas Celebration
Waverly Consort
M34554 (LP)
Columbia
1977
Anon. - E la don don
Praetorius, M. - Corante, Volte, Philov
Praetorius, M. - In dulci jubilo
Anon. - Ein Kind Geborn zu Bethlehem
Anon. - Nun komn' der Heiden Heiland
Praetorius, M. - Est is ein Ros' entsprungen
Josquin, Des Prez - Ave Maria

Dickey, Bruce
Musicque de Joye
Hesperion XX
E7724 (CD)
Astree
1978
26 Dances and Recercares

- Dickey, Bruce
Canihac, Jean-Pierre
Gabrieli-Guami Canzoni da Sonare
Hesperion XX
CDM 763141-2 (CD)
EMI (reissue Reflex 065-45646)
1979
Gabrieli, G. - La Spiritata
Gabrieli, G. - Canzon a 5
Gabrieli, G. - Canzon VII a 7
Gabrieli, G. - Canzon XXVII a 8
Guami, Guseppe - Canzon XXIV a 8
Guami, Guseppe - Canzon La Guamina a 4
Guami, Guseppe - La Accorta a 4
Guami, Guseppe - Canzon XXV a 8
- Dickey, Bruce
Canihac, Jean-Pierre
William Brade - Hamburger Ratsmusik
Hesperion XX
165-99 928/29 (LP)
Deutsche Harmonia Mundi
1983
Brade, Wm - 5 part dances and canzon 1609
Brade, Wm. - 6 part dances 1614
Brade, Wm. 5 part dances 1617
Brade, Wm. 5 part dances 1617
- Dickey, Bruce
Canihac, Jean-Pierre
West, Jeremy (alto)
Vespro Della Beata Vergine - Monteverdi
Taverner Players - Andrew Parrott
DSB 3963 (LP)
EMI Angel
1983-1984
Monteverdi, C. Vespers 1610
- Dickey, Bruce
Harrison, Michael
Una Stravaganza Dei Medici: Intermedi 1589
Taverner Players - Andrew Parrott
067 EL 7479981 (LP)
EMI Angel
1986
Marenzio, Luca - Intermedi III (1589)
Malvezzi, Cristofano - Intermedi I (1589)
Malvezzi, Cristofano - Intermedi V (1589)
Malvezzi, Cristofano - Intermedi VI (1589)
- Dickey, Bruce
Virtuoso Ornamentation around 1600
Schola Cantorum Basiliensis
1C 165-99895/96 (LP)
Deutsche Harmonia Mundi
1980
Bassano, G. - Frais et gaillard (1591)
Bassano, G. - Susanne un jour (1591)
Rognoni, Richardo - Un gay bergier (1592)
- Dickey, Bruce
Affetti Musicali
Concerto Castello
1C 065-99917 (LP)
Deutsche Harmonia Mundi
1981
Castello, Dario - Sonata decima terza 4-1629
Marini, Biagio - La Martinenga 1617
Marini, Biagio - La Orlandina 1617
Marini, Biagio - La Martia 1617
Marini, Biagio - La Soranza 1617
Castello, D. Sonata sesta a 2 -1621
Marini, Biagio Sonata seconda a 2 - 1629
Picchi, Giovanni - Canzon duodecima a 4
de Selma, Bartolomeo - Canzon sop. solo
Castello, Dario - Sonata decima quarta a 4
- Dickey, Bruce
Caudle, Theresa
West, Jeremy
Nicholson, Graham
Gabrieli Canzoni e Sonate
London Cornett and Sackbut Ensemble
2533 406 (LP)
Archiv
1978
Gabrieli, G. - Canzon XIII a 8 1597
Gabrieli, G. - Canzon III a 8 1597
Gabrieli, G. - Sonata Octavi toni a 12 1597
Gabrieli, G. - Canzon II Septimi Toni a 8 1597
Gabrieli, G. - Sonata VI Pian e Forte a 8 1597
Gabrieli, G. - Canzon I a 5 1615
Gabrieli, G. - Sonata XIX a 10 1615
Gabrieli, G. - Canzon IV a 6 1615
Gabrieli, G. - Sonata XIII a 8 1615
Gabrieli, G. - Canzon VII a 7 1615
Gabrieli, G. - Canzon VIII a 8 1615
- Dickey, Bruce
Kammermusik am Hofe Kaiser Leopolds I
Concerto Castello
1C 069 1466971 (LP)
EMI Reflex
1982
Ferro, Marco - Sonata VIII a 4 (1649)
Schmelzer, Johann - Sonata La Carolietta
Fux, Johann - Sonata in g a 4 K347
Ferro, Marco - Sonata XI a 4 (1649)
- Dickey, Bruce
Renaissance music in Naples
Hesperion XX - Savall
7-49008-2 (CD)
Angel EMI (reissue Reflex 1436291)
1984
Anon. - Zappay
Anon. - Viva, viva rey Ferrando
Cornazano, Antonio - Figlie Guilelmin
Anon. - Amor que t'o fat hio
Ebreo, Guglielmo da Pesaro - Collinetto
Anon. - Dindirindin
Domenico da Nola, G - O Dio se verde chiaro
Ortiz, Diego - Il Re di Spagna
Ortiz, Diego - Salve Regina - Fantasia 1 & 11
Williaert, Adrian - Vecchie letrose
- Dickey, Bruce
Canihac, Jean-Pierre
Samuel Scheidt Ludi Musici
Hesperion XX
065-30-943
Reflex
1978
Scheidt, S. - Intrada XXII a 5
Scheidt, S. - Paduan VI a 4
Scheidt, S. - Galliard Battaglia XX1 a 5
Scheidt, S. - Canzon Bergam XXVI a 5
Scheidt, S. - Canzon Cornetto XVIII a 4
Scheidt, S. - Paduan III a 4
Scheidt, S. - Galliard XXV a 5
Scheidt, S. - Canzon XXIX a 5
- Dickey, Bruce
Sherwin, Doron
Heinrich Schütz - Symphoniae Sacre I (1629)
Concerto Palatino
ACC 9178/79D (CD)
Accent
1991
Schütz, H. - Symphoniae Sacrae I (1629)
- Dickey, Bruce
Canihac, Jean-Pierre
Frescobaldi
Hesperion XX
9502 111 (LP)
Philips/Polygram
Frescobaldi, G. - Canzona 2 la Bernardina
Frescobaldi, G. - Canzona 12 la Todeschina
Frescobaldi, G. - Canzona 13 la Bianchina
Frescobaldi, G. - Canzona 22 la Nicolina
Frescobaldi, G. - Canzona 26 la Moriconia
Frescobaldi, G. - Canzona 31 l'Arnolfina
Frescobaldi, G. - Canzona 37 la Sardina

- Dickey, Bruce
 Sherwin, Doron
 West, Jeremy & Kirk, Douglas
 Dongois, William & Escher, Stephen
 Morgan, Jonathan & Perry, Nicholas
 G. Gabrieli: Canzonas, Sonatas, Motets
 Taverner Players - Andrew Parrott
 CDC 7 542652 (CD)
 EMI
 1990
 Gabrieli, G. - Dulcis Jesu
 Gabrieli, G. - Sonata pian e forte a 8
 Gabrieli, G. - Jubilate Deo a 8
 Gabrieli, G. - Sonata a 14
 Gabrieli, G. - Canzon a 12
 Gabrieli, G. - Hic est filius Dei a 18
 Gabrieli, G. - Sonata a 22
 Gabrieli, G. - Miserere mei Deus a 4
 Gabrieli, G. - Gloria Patri a 8
 Gabrieli, G. - Canzon in echo duodecimi a 10
 Gabrieli, G. - Auidite principes a 16
- Dickey, Bruce
 Sherwin, Doron
 Palestrina/Bach
 Concerto Palatino
 CDC 754452 (CD)
 EMI
 1991
 Pezel - Sonata a 5 (1670)
 Palestrina - Missa sine nomine a 6
 Reiche, G. - Sonatina #8
 Reiche, G. - Fuga #11
 Reiche, G. - Sonatina #9
 Reiche, G. - Sonatina #15
 Reiche, G. - Fuga #12
 Reiche, G. - Sonatina #3
 Bach, J.S. - Motet, O Jesu Christ BWV 118
 Pezel, J. - Sonata #12 a 5
- Dickey, Bruce
 Virtuoso Solo Music for Cornetto
 ACC9173D (CD)
 Accent
 1991
 Merula, Tarquinio - Sonata prima a 2
 Bovicelli - Passaggi on Angelus ad Pastores
 Bassano - Passaggi on Caro dolce ben mio
 Frescobaldi, G. - Canzona La Bernadina
 Frescobaldi, G. - Canzona La Capriola a 2
 Bassano, G. - Passaggi on Onques amour
 Bovicelli - Passaggi on Io son ferito ahi lasso
 Fontana, G. - Sonata seconda
 Rognoni - Passaggi on Pulchra es amica mea
 Dalla Casa - Passaggi on Petite fleur
 Kempis, Nicolaus - Sonata per violino solo
- Dickey, Bruce
 Sherwin, Doron
 Dongois, William
 Tubery, Jean
 North Italian Music for Cornetto & Trombones
 Concerto Palatino
 ACC 8861 D (CD)
 Accent
 1989
 Gabrieli, G. - Canzona 8 Duodecimi toni
 Trombetti, Ascanio - Jubilate Deo
 Usper, Francesco - Sinfonia a 6
 Bassano, G. - Divisions on Tota pulchra es
 Merulo, Claudio - Canzon 23 a 5
 Trofeo, Ruggiero - Canzon decimanona a 8
 Gussago, Cesarfio - Sonata a 4 La Rizza
 Gabrieli, G. - Sonata con tre violini
 Gabrieli, G. - Canzon II a 6
 Trombetti, Ascanio - Da pacem a 6
 Viadana, Lodovico - Sinfonia La Bolognese
 Gussago, Cesario - Sonata L'Onofria a 8
 Bassano, G. - Divisions on Benedicta sit
 Cavalli, Francesco - Sonata a 6
 Gabrieli, G. - Canzon a 8 Primi Toni
- Dickey, Bruce
 Sherwin, Doron
 Sonate Concertate in Stil Moderno
 Concerto Palatino
 ACC 9058D (CD)
 Accent
 1990
 Castello, D. - Sonata Decima Quarta a 4
 Scarani, Giuseppe - Sonata Sexta a 2
 Castello, D. - Sonata Ottava a 2
 Scarani, G. - Sonata Decima Terza a 3
 Scarani, G. - Sonata Decima Sexta a 3
 Castello, D. - Sonata Duodecima a 3
 Castello, D. - Sonata Decima Settima a 4
 Castello, D. - Quarta Sonata a 2
 Scarani, G. - Sonata Decima Quinta a 3
 Castello, D. - Sonata Decima Terza a 4
- Dickey, Bruce
 Sherwin, Doron
 La Morte d' Orfeo
 Tragicomedia
 8746/47D (2) (CD)
 Accent
 1987
 Landi, Stefano - La Morte d' Orfeo
- Dickey, Bruce
 Lassus: Patrocinium Musices
 Concerto Palatino
 8855D (CD)
 Accent
 1988
 Lasso, Orlando di - Patrocinium Musices
- Dickey, Bruce
 Ensalada
 Hesperion XX
 E7742 (CD)
 Astree
- Dickey, Bruce
 Canihac, Jean-Pierre
 Carroy, E.
 Fantasies
 Hesperion XX
 E7749 (CD)
 Astree
- Dickey, Bruce
 The Art of the Fugue
 Hesperion XX
 E2001 (CD)
 Astree
 Bach, J.S. - The Art the Fugue
- Dickey, Bruce
 Spanish Music Philip II
 Hesperion XX
- Dickey, Bruce
 Rappresentazione di Anima e Corpo
 063-30 130/31 (LP)
 Reflex
 1976
 Cavalieri, E. - Rappresentazione di Anima e Corpo
- Dickey, Bruce
 Canihac, Jean-Pierre
 Hesperion XX
 2533468
 Archiv
 1981
 Padovano, A. - Aria Della Battaglia a 8
 Chilese, B. - Canzon in Echo a 8
 Anon. - Pavana El Bisson a 4
 Usper, F. - La Battaglia a 8
 Gabrieli, G. - Canzon a 12 in Echo (1615)
- Dickey, Bruce
 Canihac, Jean-Pierre
 Dongois, William
 Monteverdi - Vespers
 Hesperion XX
 E8719 (CD)
 Astree
 1989
 Monteverdi, C. - Vespers
- Dickey, Bruce
 Lope de Vega - Intermedios
 E8729 (CD)
 Astree

Dickey, Bruce
Libre Vermell
7-630712 (CD)
EMI

Dickey, Bruce
Sherwin, Doron
Effetti e Stravaganze
Concerto Palatino
Accent
1994

Dickey, Bruce
Schütz - Christmas Story
Taverner Consort
067-EL270428-1 (LP)
EMI
1985-86
Schütz - Christmas Story

Dickey, Bruce
Early Music of the Netherlands vol.1
Concerto Palatino
EC 3987-2 (CD)
Emergo
1988
Obrecht, J. - Tstat een meskin
Josquin - Ut Phebi radus
Appenzeller, Benedictus - Buvons, ma comere
Sweelinck, Jan P. - Psalm 2 Pourquoi font bruit
Rore (Bovicelli div.) - Anchor che col partire
Utendal, Alexander - Tandem triumphans

Dickey, Bruce
Giaches de Wert: Musica Religiosa
Concerto Palatino
ACC 9291D (CD)
Accent
1992
de Wert, G. - Ego autem in Domino sperabo
de Wert, G. - Missa Dominicalis
de Wert, G. - Benedicta sit sancta trinitas
de Wert, G. - Gaudete in Domino
de Wert, G. - O Altitudo
de Wert, G. - Ascendente Jesu
de Wert, G. - Peccavi super numerum
de Wert, G. - Egressus Jesus

Dickey, Bruce
Sherwin, Doron
Early Music of Netherlands vol.4
Concerto Palatino
EC 3984 (CD)
Emergo

Dickey, Bruce
Sherwin, Doron
Venetian Music for Double Choir
Concerto Palatino
ACC 93101 (CD)
Accent
1993
Willaert, A. - Lauda Jerusalem
Willaert, A. - Credidi, propter locutus sum
Willaert, A. - Ricercar X
Gabrieli, G. - In te Domine speravi a 8
Gabrieli, G. - Beata es virgo a 6
Gabrieli, G. - Sancta et immaculata Virginitas a 8
Gabrieli, G. - Canzon III a 6
Gabrieli, G. - Exultavit cor meum a 6
Gabrieli, G. - Sancta et immaculata Virginitas a 7
Gabrieli, G. - Benedictus es Dominus a 8
Gabrieli, G. - Hodie completi sunt

Dickey, Bruce
Lasso: Patrocinium Musices
Concerto Palatino
ACC 8855 D (CD)
Accent
1988
Lasso, Orlando di - Gaudet in Coelis
Lasso, Orlando di - Exurgat Deus
Lasso, Orlando di - Confitemini Domino
Lasso, Orlando di - Ante Me
Lasso, Orlando di - Misericordias Domini
Lasso, Orlando di - Regnum Mundi
Lasso, Orlando di - Oculi Omnium
Lasso, Orlando di - Media Vita in Morte Sumus
Lasso, Orlando di - Agimus Tibi Gratias

Dickey, Bruce
Isaac: Geistliche & Weltliche Werke
Hilliard Ensemble
CDM7 63063 2 (CD)
EMI Reflexe
1983

Dickey, Bruce
Sherwin, Doron
Mass of Thanksgiving
Taverner Consort
49876 (CD)
EMI
Monteverdi, C. - Selva Morale (1641)
Scarani, Giuseppe - Sonate a 3 (1630)
Rovetta, Giovanni - Credo a 7 (1639)
Usper, Francesco - Sonata a 8 (1619)

Dickey, Bruce
Sherwin, Doron
Biber Vespers
Ton Koopman Ensemble
91725 (CD)
Erato
1992
Biber, H. - Vespers a 32

Dickey, Bruce
Buxtehude Cantatas
45294 (CD)
Erato
Buxtehude - Cantatas

Dickey, Bruce
De Monte: Geistliche & weltliche Werke
Hilliard Ensemble
CDM7 63428 2 (CD)
EMI Reflexe
1983

Dickey, Bruce
Lassus: Busspasalmen
CDS 7 49211 8 (CD)
EMI Reflexe
1986

Dickey, Bruce
Staff, David
Schütz: Weihnachtshistorie/Praetorius: Motets
CDC 7 47633 2 (CD)
EMI Reflexe
1987

Dickey, Bruce
Schütz: Der Schwanengesang
Hilliard Ensemble
CDS 7 49214 8
EMI Reflexe
1985

Dickey, Bruce
Lasso Deutsche Lieder
Konrad Junghanel
MCB 91991 (CD)
Musica Canterey Bamberg
1991

Dickey, Bruce
Philippus de Monte en de Habsburgers
Currende Consort
1164 (CD)
Eufoda
1994

Dickey, Bruce
West, Jeremy
G. Gabrieli: Symphoniae Sacrae II
Taverner Players
Decca Florilegium
1978
Gabrieli, G. - Symphonieae Sacrae II 1615

Dickey, Bruce
Sherwin, Doron
Biber: Missa Alleuja
Concerto Palatino
DHM 05472-77326 (CD)
Deutsche Harmonia Mundi
1994
Biber, H.- Missa Alleluja
Schmelzer, J.- Vesperae Solemnes
Schmelzer, J. - Sonata XII Sacro-profanus

Dongois, William
Della Madre de fiori- Scarlatti
Ryden
PCD002 (CD)
Prophone

Dudgeon, Ralph
Time Stands Still
Sonare
tape
Spring Tree Enterprises
1991
Dowland, John - Time Stands Till
Frescobaldi, G. - Canzona detta la Lamberta
Morley, Thomas - Oh Mistress Mine
Ciconia, Johannes - Gloria
Anon. - A l'entrada del tens clar
Anon. - Virelai: Ad mortum festinamus
Dufay, G. - Donnes l'assault a la fortesse
Anon. Das Jagerhorn

Eichorn, Holger
Sonate & Canzoni
Musikalische Compagny
MTM 132 (LP)
Thorofon Capella
1974
Frescobaldi, G. - Canzona la Capriola (1628)
Frescobaldi, G. - Canzona la Bonuisia 1628
Frescobaldi, G. - Canzona la Tegrimuccia
Frescobaldi, G. - Canzona la Lucchesina
Frescobaldi, G. - Canzona la Bernardina
Vivarino, Innocentio - Sonata quarta 1620
Cesare, Giovanni - Sonata La Giorgina 1621
Vivarino, Innocentio - Sonata prima 1620
Frescobaldi, G. - Canzona la Liparella 1628
Vivarino, Innocentio - Sonata terza 1620
Cesare, Giovanni - Sonata La Foccarina 1621
Cima, Giovanni - Sonata (2620) 1610

Eichorn, Holger
Musicali Melodie
Musikalische Compagny
MTH 150 (LP)
Thorofon Capella
1975
Frescobaldi, G. - Canzona Aldogradina 1628
Bartolomeo, Padre - Canzona a due 1638
Frescobaldi, G. - Canzona La Nobile 1628
Marini, Biagio - Canzona La Foscarina 1617
Frescobaldi, G. - Canzona La Arnulfinia 1628
Cesare, Giovanni - Sonata La Gioia 1621
Cesare, Giovanni - Sonata La Augustana
Cesare, Giovanni - Sonata La Massimiliana
Frescobaldi, G. Canzona prima 1628
Cesare, Giovanni - Sonata La Hieronyma
Cesare, Giovanni - Sonata La Fenice

Eichorn, Holger
Emilio de' Cavalieri Rappresentatione
Capella Academica Wien
2708016 (LP)
Deutsche Grammophon
de' Cavalieri, E. - Rappresentatione di Anima

Eichorn, Holger
Confetti Musicali
Musicalische Compagny
843112ZK (CD)
Teldec
1985
Marini - Balletto & correnti a 3
Marini - Passacaglio a 3
Marini - Sonata prima a 3
Marini - Sonata seconda a 3
Marini - Sonata terza a 3
Cazzati - Balletto-Brando-Correnti a 3
Picchi - Canzona nona a 3
Uccellini - Sonata duodecima a 4
Fontana - Sonata no. 13 a 3
Mazzaferrata - Sonata settima a 3

Eichorn, Holger
Fiori Concertati
Musicalische Compagny
844011 (CD)
Teldec
1983
Castello, D. - Sonata Nona a 3
Castello, D. - Sonata Ottava a 2
Castello, D. - Sonata Decima a 3
Falconieri, A. - Battaglia de Barbaso
Falconieri, A. - Passacalle a 3
Falconieri, A. - Folijs echa para mi Señora
Falconieri, A. - Sinfonia-Gallarda-La Xaueria

Eichorn, Holger
O. Di Lassus - Missa Bella Super Amfitrit Altera
198476 (LP)
Archiv
1978
Lassus, O. - Missa Bella super amfitrit altera
Lassus, O. - Lauda Sion salvatorem
Lassus, O. - Tristis est anima mea in Convertendo

Eichorn, Holger
Musikalische Compagny
6.42825 (LP)
Teldec

Eichorn, Holger
Musikalische Compagny
6.42851 (LP)
Teldec

Escher, Steve
Howard, Brian
Antonio Rigatti: Venetian Vespers of 1640
The Whole Noyse
9301CD (CD)
Skylark
1992
Grandi, A. - Deus in adiutorium (1629)
Rigatti, Giovanni - Dixit Dominus (1640)
Rigatti, Giovanni - Confitebor tibi Domine (1640)
Merulo, Claudio - Canzon vigesimaterza (1608)
Rigatti, Giovanni - Magnificat (1640)
Gabrieli, G. - Deus qui beatum Marcum (1597)

Escher, Steve
Howard, Brian
Lo Splendore D'Italia
The Whole Noyse
11 58602 (CD)
Intrada
1991
Antegnati, C. - Canzon La Maranda
Merulo, C. - Maria viro
Merulo, C. - Oh se Quanto
Mortaro, Antonio - Canzon La Mortara
Frescobaldi, G. - Canzon Quinta
Guami, Giuseppe - Canzon La Guamina
Bargnani, Ottavio - Canzon decimasesta
Zanetti, Gasparo - Intrata del Marcheses
Zanetti, Gasparo - Balletto
Zanetti, Gasparo - La sua gagliarda
Zanetti, Gasparo - Gallaria d'amour e il suo Canaria
Gabrieli, G. - Canzon prima
Josquin, Desprez - De tous biens playne
Isaac, H. - La mi la sol
Rore, C. - Clamabat autum mulier
Guami, G. - Canzon La Todeschina
Merulo, C. - Canzon vigesimaterza

- Fanciullacci, Paolo
Ischer, Robert
Lehmann, Patrick
Mandonico, Claudio
Firenze 1539
Centre de Musique Ancienne di Geneva
TC 53012001 (CD)
Tactus
1987-1988
Corteccia, F. - Ingredere
Corteccia, F. - Sacro et santo Himeneo
Moschini, B. - Il Tevero
Corteccia, F. - Ballo di satiri et baccante
- Fanciullacci, Paolo
V. Ruffo: Capricci a 3 voci, 1564
Accademia Strumentale Italiana
STR33337 (CD)
Stradivarius
1993
Ruffo, V. - Capriccio 14
Ruffo, V. - Capriccio 10
Ruffo, V. - Capriccio 8
Ruffo, V. - Capriccio 20
Ruffo, V. - Capriccio 4
- Hagge, Detlef
Ockeghem-Missa pro defunctis, Josquin
Pro Cantione Antiqua London
2533145 (LP)
Deutsche Grammophon
Ockeghem - Missa pro defunctis
Josquin - Deploration sur la mort de Ockeghem
- Hagge, Detlef
J. Despres Missa L'Homme Arme Ockeghem
Pro Cantione Antiqua, London
415 293- (LP)
Archiv
1973 & 1976
Josquin - Missa L'Homme Arme
Ockeghem - Requiem Missa pro defuntis
- Hagge, Detlef
Brandhoff, U.
Hamburger Blaserkreis fur Alte Musik
Pro Cantione Antiquae
25-21750-7 (LP)
Harmonia Mundi
Gabrieli, G. - Sonata Pian e forte
Gabrieli, G. - Three Motets (1597)
Lasso, O. - Magnificat
Lasso, O. - Two Motets
- Hagge, Detlef
Brandhoff, Ulrich
L'Orfeo
Hamburger Blaserkreis fur alte Musik
2723043 (LP)
Archiv
1973
Monteverdi, C. - L'Orfeo
- Hamada, Yoshimichi
Ductia
Catherina Early Music Consort
TGCS 160 (CD)
Kromhoorn (Sony)
1992
Anon. - Balam
Anon. - Lucente Stella
Anon. - Bransle
- Hamada, Yoshimichi
Engels-Gesang
Ensemble Ecclesia
FPDO27 (CD)
Tecla
1993
Anon. - Susani, Susani
Praetorius, M. - Puer natus in Bethlehem
Praetorius, M. - Es ist ein Rosentsprung
Praetorius, M. - Dorftanz
Praetorius, M. - In dulci jubilo
- Harrison, Ian
Sarband: Libre Vermell
R279080 (CD)
Mesa
1993
Anon. - From Libre Vermell
- Herreid, Grant
O Triumphale Diamante
Ex Umbris
Discobi
1995
- Heyde, Herbert
Intraden
Capella Lipsiensis, D. Knolhe-Dir.
820399 (LP)
Eterna
1963
Hassler, Hans Leo - Tantz Nr. 7
- Immer, Friedemann
Bryant, Ralph
Baroque & Brass
Haarlem Trumpet Consort
6.42977AZ (LP)
Teldec
Schmelzer, H. - Sonata a 7 (1662)
Speer, Daniel - 2 Sontatas a 5
Speer, Daniel - Sonata a 4
- Immer, Friedemann
Westermann, Hans-Peter
Stradella- Sinfonie & Sonate
Capella Clementina
7313074 (CD)
Philips
Stradella - Sonata a quattro in D
- Impett, Jonathan
Trumpet Collection
Clarion Ensemble
CSAR 30 (CD)
Amon Ra
Monteverdi, C. - Et e pur dunque vero
Frescobaldi, G. - Canzona a canto solo
- Katschner, Helmut
Schütz Schwanengesang I & II
Capella Sagittariana Dresden
10 049 & 10 050 (CD)
Capriccio
1983
Schütz, H. - SWV 482-493
- Kirk, Douglas
Music in the Age of Leonardo Da Vinci
Ensemble Claude-Gervaise
MV 1022 (LP)
CBC Enterprises Radio-Canada
1987
Fogliano, G. - L'amour donna
Pesenti, M. - Dal lecto me levava
Domenico - Giloxia
Anon. - Canto di lanzi venturieri
Anon. - Canto dei capi tonidi
Josquin - La Bernadina
Mouton, J. - James james
- Kirk, Douglas
Nueva Espana
Boston Shawm & Sackbut Ens. & Boston
2292-45977-2 (CD)
Erato
1992
Anon. - Cum audisset Joannes
de Lienas, Don Juan - Lamentatio
Victoria, Tomas - Agnus Dei, Missa Ave Regina
- Laird, Michael
Wilson, Iaan
Instruments of the Middle Ages & Ren.
Early Music Consort of London - Monrow
SBZ 3810 (LP)
Angel
Hermann, Monk of Salzburg- Das Nachorn
Hermann, Monk of Salzburg- Der Trumpet
Frescobaldi, Girolamo - Canzone due canti
Manchicourt - Bicinium

Laird, Michael
Art of the Netherlands
Early Music Consort of London
SIC 6104 (LP) (64215 EMI CD)
Seraphim
1975
Isaac, H. - La Bataglia
Josquin - Vive le Roy
Josquin - La Spagna
Obrecht, J. - Tsaat een meskin
Josquin - Tricinium
Josquin - La Bernadina
Obrecht - Ein frohlich wesen

Laird, Michael
Wilson, Iaan
Music of the Gothic Era
Early Music Consort of London - Morrow
415-292-2 (LP)
Archiv
1975
Leonin - Viderent omnes
Perotin - Viderent omnes
Roman de Fauvel - motets
Machaut, G. - motets
Machaut, G. - Hoquetus David

Laird, Michael
Wilson, Ian
Lumsden (tenor)
Whiting, Graham
Monteverdi's Contemporaries
Early Music Consort of London - D. Munrow
S37524 (LP)
Angel
Mainerio - La Zanetta
Priuli - Canzona prima a 12
Grandi - O beate Benedicte

Laird, Michael
The Triumphs of Maximilian I
Early Music Consort of London - D. Munrow
ARG 728 (LP)
Argo (reissue Decca SA6)
1973
Senfl - Mit Lust tritt ich an deisen Tanz
Senfl - Das Glaut zu Speyer
Anon. - Turmchoral Christ ist erstanden
Senfl - Gottes Namen fahren wir
Senfl - Ach Eislein, liebes Elselein
Finck - Sauff aus und machs nit lang
Senfl - Ic weiss nit, was er ihr verhiess
Kreuzenhoff - Frisch und frohlich wollin wir
Senfl - Was wird es doch

Laird, Michael
Whiting, Graham
J. Locke Music for his Mjesty's Sackbuts & Cor.
Academy of Ancient Music
507 (LP)
DSLO
Locke, M. - Music for His Majesty's Sackbuts

Laird, Michael
Wilson, Ian
Cristobal de Morales - Magnificat Motets
Pro Cantione Antiqua
2533321 IMS (LP)
Deutsche Grammophon
de Morales - Magnificat
de Morales - Motet Jubilate Deo omnis terra

Laird, Michael
Wilson, Ian
Monteverdi Vespers
Early Music Consort of London - D. Munrow
SB3837 (LP)
Angel
Monteverdi - Vespro della Beata Vergine

Laird, Michael
Smithers, Don
Instruments of the Middle Ages and Ren.
VSD 71219/20 (LP)
Vanguard
Holborne - Almain No. 57
Holborne - The Fairie Round No. 63

Laird, Michael
West, Jeremy
Staff, David
L'Orfeo
New London Consort- Philip Pickett
433 545-2 (CD)
L'Oiseau-Lyre
1991
Monteverdi, C. - L'Orfeo

Laird, Michael
West, Jeremy
Impett, Jonathan
Praetorius Dances
Philip Pickett New London Consort
D 153566(CD)
L'Oiseau-Lyre
1985
Praetorius, M. - Passameze CCLXXXVI a 6
Praetorius, M. - Ballet de soqu CCLIV a 5
Praetorius, M. - Volte du Tambau CXCIX a 5
Praetorius, M. - Volte CCXXXVI a 4
Praetorius, M. - Volte CCI a 5

Laird, Michael
Wilson, Ian
Music from the time of Elizabeth I
Hogwood
2OH 433-193 (CD)
L'Oiseau Lyre, London Decca

Laird, Michael
A Florentine Festival
Musica Reservata
ZRG 602 (LP)
Argo
Malvezzi, C. - O Fortunato giorno
Anon - Allemain
Anon.- Pavona : La Coretta
Anon. - Gagliarda: Giorgio
Anon. - Pavana: Forza d'Ercole
Anon. - In questo ballo
Anon. Noi ci vogliam partire
Anon. Bussa la perta

Laird, Michael
West, Jeremy
Harrison, Michael
Nieman, Paul (tenor cornett)
Danserye
New London Consort- Pickett
436-131-2 (CD)
L'Oiseau Lyre
1991
Susato - Den IV Ronde
Susato - De Post
Susato - Recoupe
Susato - Tenor voer den discant
Susato - Pavane La Bataille
Susato - Den III Gaillarde
Susato - Le tout
Susato - La Morisque

Laird, Michael
West, Jeremy
Staff, David
Impett, Jonathan
Monteverdi: Vespro della Deata Vergine
New London Consort
425-823-2 (CD)
L'Oiseau Lyre
1990
Monteverdi, C. - Vespers

Laird, Micheal (alto cornetto)
Lumsden, Alan (tenor cornetto)
Music of Guillaume Dufay
Early Music Consort of London
S60267 (LP)
Seraphim
Dufay - Missa Se la Face ay Pale

Mahicot, Jean-Luc
Josquin Messe Pange Lingua
Metamorphoses de Paris
68043 (CD)
Arion Arn
1987
Josquin - Messe Pange Lingua

- Mase, Raymond
17th c. Italian Trombone Sonatas
Ron Borrer (trombone soloist)
CD512214W (CD)
Musical Heritage Society
1989
Frescobaldi, Girolamo - La Nicolina
- Matharel, Phillippe
Ars Antiquae de Paris
S 60.259
Arion
1979
Attaignant - dances
- Montesi, Robert
Smithers, Don
Instrumental Music from Courts of Queen Elizabeth
New York Pro Musica
DL 9415 (LP)
Decca
Holborne, Anthony - The Fairie Round
Lupo, Thomas - Fantasia a 6
Coperario, Giovanni - Fantasia a 6
Holborne, Anthony - Galliard
- Montesi, Robert
Davenport, LaNoue
The Renaissance Band
New York Pro Musica
DL 79424 (LP)
Decca
Praetorius, Michael - Suite of Dances
Isaac, Heinrich - A la battaglia
Lasso, Orlando - Hor che la nuova
Lasso, Orlando - Passan vostri triumph
- Montesi, Robert
Smithers, Don
Renaissance Festival Music
New York Pro Musica
DL 9419 (LP)
Decca
Susato, Tielman - Suite of Dances
Viadana, Lodovico - Canzon La Padovana
Gabrieli, G. - Canzon Septimi Toni a 8
- Montesi, Robert
Josquin Des Prés: Missa Pange Lingua
New York Pro Musica
DL 79410 (LP)
Decca
Josquin - Fanfare for Louis XII
Anon. - Heth sold ein Meisken
Anon. - Si J'ai Mon Ami
- Montesi, Robert
XV Century Netherlands Masters
New York Pro Musica
DL 79413 (LP)
Decca
Isaac - In meinem Sinn
Isaac - La mi la sol
Obrecht - Missa Fortuna Desperata
Isaac - Donna di dentro
- Montesi, Robert
Composer to the Court & Chapel of Max. I
New York Pro Musica
DL 79420 (LP)
Decca
Senfl - Wann ich des Morgens früh aufsteh
- Neunföffer, Frieder
G. Machault Messe de Nostre Dame, Motten
Capella antiqua München - K. Ruhland
SAWT 9566-B (LP)
Telefunken
Machault - Motet, O livoris feritas
- Orlandi, Ugo
Mandonico, Claudio
Coradi, Domenico
Ottolini, Gianmario (alto)
I Guami da Lucca
Ensemble Paride e Bernardo Dusi
91F01 (CD)
Fone
1990
Guami, Gioseffo - Canzon La Lucchesina a 8
Guami, G. - Canzon Decimanona XIX a 5
Guami, G. - Canzon La Guamina a 4 (1601)
Guami, G. - Canzon vigesimaquarta XXIV a 8
Guami, G. - Canzon vigesimaquinta XXIV a 8
Guami, Francesco - Ricercare a due (1588)
Guami, Francesco - Ricercare a due (1588)
Padovano, Annibale - Aria della battaglia
- Otten, Kees
Berger, Swen
Seraphim Guide to Renaissance Music
Syntagma Musicum of Amsterdam
SIC-6052 (LP)
Seraphim
Perotin - Alleluja nativitas
Anon. - Deus in adjutorium
Anon. - Ductia
Pesente - Gagliarda
Anon. - Das Jagerhorn
Machaut, G. - Motet Trop plus est belle
- Otto, Joachim
Early Baroque Dance Music
Ulsamer-Collegium
2533 150 (LP)
Deutsche Grammophon (LP)
1971
Mainerio - Schiarazula Marazula
Haussmann - Tantz
- Paduch, Arno
Reese, Rebecca
Alte Leipziger Bläsermusik
Posaunen-Collegium Leipzig
LZ 1121 (CD)
R.U.M. Records
1992
Pezel, J. - Sonata 1 (1670)
Reiche, Gottfried - Sonatina 22 (1696)
Reiche, G. - Sonatina 1 (1696)
Speer, Daniel - Sonata c-moll a 5 (1685)
Speer, D. - Sonata e-moll a 5 (1685)
Pezel, J. - Suite (No.60-64) (1685)
Reiche, G. - Sonatina No. 8 (1696)
Bach, J.S. - Choral from Kantata No. 38
Vierdanck, Johann - Sonata No. 27 (1641)
Lowe, J.J. - Canzone a 2 1664
Vierdanck, J. - Sonata No. 31 (1641)
- Paduch, Arno
Reese, Rebecca
Orlando di Lasso "Viersprachendruck"
Bläser-Collegium Leipzig
CTH 2209 (CD)
Thorofoon Schallplatten
1994
Lassus, O. - Unde revertimini a 8 (1573)
Lassus, O. - Quid estis pusillanimes a 4 (1573)
Honorabile est a 4 (1573)
Ein Eisel und das Nussbaumholz a 4
Audite nova a 4 (1573)
Nun guss dich Gott a 8 (1573)
- Paduch, Arno
Reese, Rebecca
Musik am Hofe erer von Bunau
Bläser-Collegium Leipzig
RK 9403 (CD)
Raumklang Sebastian Pank
1994
Groh, Johann - Paduana, Galliard (1604)
Hammerschmidt, A. - Paduana, Galliard (1639)
Hickmann, Esaias - Wie lieblich sind
Otto, Stephan - Siehe, meine Freundin (1648)
Selich, Daniel - Preise, Jerusalem, den Herren

- Paduch, Arno
Reese, Rebecca
Wie schon leuchtet der Morgenstern
Blaser-Collegium Leipzig
Chr 77142 (CD)
Christophorus
1993
Praetorius, M. - Wie schon leuchtet a 5
Praetorius, M. - Wie schon leuchtet a 9
Praetorius, M. - Nun komm der Heiden Heiland a
Praetorius, M. - Nun komm der Heiden Heiland a
Praetorius, M. - Als der gutige Gott
Praetorius, M. - Wachet auf ruft uns die Stimme
Praetorius, M. - Wachet auf ruft a 19
Praetorius, M. - In dulci jubilo a 3
- Paduch, Arno
Reese, Rebecca
Gabrieli Chor Bern
Blaser-Collegium Leipzig
(CD)
Gabrieli Chor Bern
1994
Gabrieli, G. - Jubilate Deo a 11
Gabrieli, G. - Kyrie a 12
Gabrieli, G. - In ecclesiis a 14
Gabrieli, G. - O quam gloriosa
Gabrieli, G. - Sonata XVIII (1615)
- Paduch, Arno
Hohelied - Motetten der Italenischen
Blaser-Collegium Leipzig
CHR 77137 (CD)
Christophorus
1992
Bassano, G. - Introduxit me rex (1591)
Cesare, G. - La Foccarina (1621)
Cima, G. - Surge propera amica mea
Cima, G. - Sonata per cornetto
Merula, T. - Nigra sum sed formosa (1624)
- Paduch, Arno
O. Lasso: Deutsche Lieder & Instrumentalstücke
Blaser-Collegium Leipzig
10538 (CD)
Capriccio
1994
Lasso, O. - Vignon, Vignette (1584)
Lasso, O. - Fantasia (1577)
Lasso, O. - Poi ch'eil mio largo pianto (1584)
Lasso, O. - Ich hab ein Mann (1583)
Lasso, O. - Es jagt ein Jäger vor dem Holz 1572
Lasso, O. - Las, je n'iray plus (1576)
Lasso, O. - Nun gruss dich Gott a 8 (1573)
Lasso, O. - Der Wein der schmeckt mir also wol
Lasso, O. - Matona mia cara (1582)
- Pok, Franisek
Carmina Burana vol 1-5
Clemencic Consort
HM 335-339
Harmonia Mundi
Anon. - Carmina Burana (11th-13th c.)
- Pok, Franisek
Monteverdi - Messe a 4
Clemencic Consort
F221
Harmonia Mundi France
Frescobaldi - Canzona 1 canto solo (1620)
- Pok, Franisek
Danses Anciennes de Hongrie et Transylvan.
Clemencic Consort
HM 1003 (LP)
Harmonia Mundi
Anon. - Hungarian dances
- Pok, Franisek
Hudba na zamku v Kromerizi
Prazsti madrigalisti
1 120991/92 (LP)
Supraphon
Poglietti - Sonata a 3
- Pok, Franisek
Lasso - Lamentations de Job, Sacrae Lectione
Prager Madrigalisten
SAWT 9629-A (LP)
Telefunken
Lasso - Sacrae Lectiones ex propheta Job
- Pok, Franisek
Dictionaires des Instruments Anciens
Clemencic Consort
HMU 445 (LP)
Harmonia Mundi
Anon. - Vite Perdite II (Carmina Burana 31)
Anon. - Organum "Benedicamus Domino"
Anon. - Dances from Marguerite d'Autriche XV c.
- Pok, Franisek
Danses Medieval
Clemencic Consort
HMU 2472
Harmonia Mundi
Anon. - Medieval dances
- Pok, Franisek
Clemencic Consort
VST 6087
Ars Nova
Anon. - Symphonia in laudem summi regis
De la Rue, P. - Vexilla Regis, passio Domini
- Renz, Albrecht
Musik an Notre Dame in Paris (1)
Deller-Consort, London
HM30898 (LP) reissue EMI 06599718
Harmonia mundi
Machault, G. - Messe Nostre Dame
Anon. - Dic Christi veritas
Anon. - Pater noster commiserans
Perotin - Sederunt principes
- Renz, Albrecht
Musik an Notre Dame in Paris (2)
Deller Consort, London
CRO 317 (LP)
Harmonia Mundi (reissued Bach Guild 5045)
Perotin - Alleluja Nativitas
Perotin - Viderunt omnes fines terrae
- Renz, Albrecht
The Bavarian Court Orchestra in 16th. C.
Capella antequa Munchen - K. Ruhland
SAWT 9431-B (LP)
Telefunken
Senfl - Missa ferialis
Lassus - Gloria patri
Lassus - Tui sunt coeli
Daser - Fratres, sobrii estote
Isaac - Communio: Ecce virgo concipiet
Isaac - Introitus: Rorate coeli
- Renz, Albrecht
Josquin Desprez - Motets
Capella antequa Munchen - K. Ruhland
SAWT 9480-A Ex (LP)
Telefunken
Josquin - Motet, Ave verum corpus natum
Josquin - Motet, Ave Maria, ...virgo serena
Josquin - Motet, Benedicta es, caelorum
- Renz, Albrecht
Missa Tournai
Capella antequa Munchen - K. Ruhland
SAWT 9517-A Ex (LP)
Telefunken
Anon. - Missa Tournai
de Vitry - Motet, Tribum que non abhorruit
- Renz, Albrecht
Ceremonial Music of the Renaissance
Capella antequa Munchen - K. Ruhland
SAWT 9524-B EX (LP)
Telefunken
Isaac - Imperii proceres
Mouton - Non nobis domine, non nobis
Isaac - Quis dabit capiti meo aquam
Encina - Triste España sin ventura

- Rosenberg, Jay
Circle of Fire
Voice of the Turtle
TiCAS 159 (tape)
Titanic
1986
Anon. - Yayhi Mikets
Anon. - Gantis i kravata blanka
- Rosenberg, Jay
Small Miracles: Songs of the Sephardim
Voice of the Turtle
Mn 7 (tape)
Titanic
Anon. / notated by Benedetto, M.- Maoz Tzur
- Rosenberg, Jay
Bridges of Song
Voice of the Turtle
Ti-189 (CD)
Titanic
1989
Anon. - Un Capitan Sevillano
- Rossi, Alberto
L. Viadana - Vespri per l'Asunzione della Beata V.
L'Amaltea
92F08 CDE (CD)
Fone
1992
Viadana, L. - Domine ad adjuvandum (1612)
Viadana, L. - Dixit Dominus (1612)
Viadana, L. - Laudate pueri (1612)
Viadana, L. - Laetatus sum (1612)
Viadana, L. - Nisi Dominus (1612)
Viadana, L. - Lauda Jerusalem (1612)
Viadana, L. - Magnificat (1612)
Viadana, L. - Salve Regina (1606)
- Salerno, Marco
Cazzati-Aldrovandini-Gabrieli
Ensemble Seicentonovecento
GB10010-2 (CD)
Bongiovanni Digital
1991
- Schmid, Bernhard
Bach - Cantata No. 26 & No. 139
Bach-Collegium Stuttgart - H. Rilling
98.713
Laudate/Hassler - Verlag
Bach, J.S. - Cantata No. 26
- Schmid, Bernhard
Ein feste Burg ist unser Gott
Bach Collegium Stuttgart - H. Rilling
98.792 (LP)
Laudate/Hanssler- Verlag
Bach, J.S. - Cantata No. 62
- Schmid, Bernhard
Bach Cantata No. 38 and No. 115
Bach-Collegium Stuttgart - H. Rilling
98.712 (LP)
Laudate/Hanssler - Verlag
Bach, J.S. - Cantata No. 38
Bach, J.S. - Cantata No. 115
- Schmid, Bernhard
Bach - Cantata No. 62 & No. 116
Bach-Collegium Stuttgart - H. Rilling
98.714 (LP)
Laudate/Hassler - Verlag
Bach, J.S. - Cantata No. 62
Bach, J.S. - Cantata No. 116
- Sherwin, Doron
Escher, Stephen
Kirk, Douglas (tenor)
Venetian Church Music
Taverner Players - Andrew Parrott
7541172 (CD)
EMI
1990
Gabrieli, G. - In ecclesiis a 14
Gabrieli, G. - Canzon VIII a 8 (1615)
Gabrieli, G. - Magnificat a 14 (1615)
- Sherwin, Doron
Il Vero Modo di Diminuir
GS201010 (CD)
Giu Lia
1991
Guami, G. - L'Accorta
Palestrina - Fuit homo missus a Deo
Bassano - Divisions on Intoduxit me rex
Anon. - Pavana El Bisson
De Gorzanis, G. - La barca d'amoure
Rore - Non e che il duol mi scemi- divisions
Dalla Casa - Divisions on Petit Jaquet
Bassano - Divisions on La rose
Cabezon - Divisions on Ultimi miei sospiri
Nanino, G. Divisions on Diffusa est gratia
Gabrieli, G. - Canzon seconda a 4
- Sherwin, Doron
O Tu Chara Scienza
La Reverdie
A29
Arcana
1993
Firenze, Lorenzo - A poste messe
Landini, F. - Si dolce non sono
Mayshuet - Are post libamina/Nunc surgunt
Tassinus - Chose tassin
Porta, J. de- Alma polis religio/Axe poli cum artica
- Sherwin, Doron
Speculum Amoris
La Reverdie
A20 (CD)
Arcana
1992
Anon. - Edi beo thu
Anon. - Procurans odium
Anon. - Patrie pacis
Anon. - Aucun vont
Molins, Pierre - Amis tout dous
Anon. - Tres dous amis
Landini, F. - Questa fanciulla Amor
Anon. - Questa fanciulla Amor
Anon. - Quan je voy
Neville, Richard - Go hert
Anon. - Trew on wam ys all my tryst
- Sherwin, Doron
Widensky, Peter
De La Rue: Requiem
Clemencic Consort
201212 (CD)
Accord
1991
La Rue, Pierre - Requiem
- Sherwin, Doron
B. Marini: Affetti Musicali op. 1 (1617)
Conserto Vago
CDAK 142.1 (CD)
Akademia
1994
Marini, B. - Il Vendramino - Ballet o Sinfonia
Marini, B. - La Candela - Sinfonia
Marini, B. - La Comerera - Sinfonia
Marini, B. - La Ponte - Sonata
Marini, B. - La Gambara - Sinfonia
Marini, B. - L'Orlandina - Sinfonia
- Sherwin, Doron
Laude di Sancta Maria
La Reverdie
ACA CD 34 (CD)
Arcana
1995
- Silverstein, Steven
Transformations
Music For A While
1750 (LP)
Arch Records
1974
Landini, Francesco - Adiu, Adiu
Grimace - Alarme, Alarme
Dufay, G. - C'est bien raison de devoir

- Smith, Aaron
Arbeau: Orchesographie
The New York Renaissance Band
Z 6514 (CD)
Arabesque
Anon. - dances
- Smithers, Don
Owen, Peter
Music of the Waits
ZRG 646 (LP)
Argo
1970
Anon. - Almande Est-ce Mars
Parsons - Trumpetts
Bassano - Oyme, Oyme dolente
Farnaby - A maske
Brade - Canzon
Vecchi - Saltavan ninfe
Adson - Courtly Masquing Ayres
- Smithers, Don
Owen, Peter
Courtly Masquing Ayres
STS 15593 (LP)
London
reissue (see Music of the Waites)
- Smithers, Don
The Trumpet Shall Sound
Clarion Consort
6500 926 (LP)
Philips
Morley, Thomas - Canzonet La Caccia
Campion, Thomas - Never weather beaten
Dowland, John - Lacrimeae Pavin
Morley, Thomas - Canzonet La Sampogna
- Smithers, Don
Bach's Trumpet
Clarion Consort
6500 925 (LP)
Philips
Bach, J.S. - Chorale Nun Komm' BWV 659
- Smithers, Don
Early Music in Italy, France and Burgundy
Studio der Fruhen Musik
SAWT 9466-B (LP)
Telefunken Das Alte Werk
Anon. - 15th c. Le joli tetin
Anon. - 15th c. He, Robinet
Anon. - 15th c. Filles a marier
Verdelot, P.- Madonna il tuo bel viso
Fogliamo, Giacomao - L'amor donna
- Smithers, Don
Laird, Michael
16th Century French Dance Music
Musica Reservata
6500293 (LP)
Philips
Anon. - La Bataille
Susato, T. (pub) - Hoboeckendans
Anon. - J'ameroye mieus dormir seulette
Susato, T. (pub) - Si par souffrir
- Smithers, Don
Musik für Kirche und Kneipe
Musica Reservata
6833046 (LP)
Philips
Anon. - Tuba gallicalis
Firenze, Ghirardello - Tosto che l'alba
Anon. - Deo gracias Anglia
Anon. - La Spagna
Morton, Robert - L'homme armé
- Smithers, Don
Schmelzer Sacro-profanus concentus mus.
Concentus Musicus Wien - Harmoncourt
6.42100 AW (LP) -reissue 635013 Telefunken
Telefunken Das Alte Werk
Schmelzer, J. - Sonata II a 8 (1662)
Schmelzer, J. - Sonata La Carolietta 1662
Fux - Sonata a quattro
- Smithers, Don
Music for Trumpet and Cornetto
ZRG 601 (LP)
Argo
1968
Buonamente, Giovanni - Sonata, quarta a 2
Cooperario, G. - Suite: Fantasia; Alman; Ayre
Frscobaldi, Girolamo - Canzona terza a 2
Buonamente, Giovanni - Sonata quinta a 2
Hingeston, John - Fantasia; Almande; Ayre
- Smithers, Don
Laird, Michael
Pleasures of the Court
Early Music Consort of London - D. Munrow
S-36851 (LP)
Angel
Susato, Tielman - Ronde Mon amy
Susato, Tielman - Bergeret Sans roch
Susato, Tielman - Pavane La Bataille
- Smithers, Don
Sacred Songs and Instrumental Music
Early Music Quartet, Munich
SAWT 9532-D Ex (LP)
Telefunken Das Alte Werk
1965
Anon. - O Jesu Christ
Senfl, L. - Da Jesus an dem Kreuze hing
Isaac, Heinrich - Suesser Vatter
- Smithers, Don
Brandhoff, Ulrich
Monteverdi L'Orfeo
Concentus Musicus Wien - Harnoncourt
SKH21/1-3 (LP)
Telefunken
Monteverdi, C. - L'Orfeo
- Smithers, Don
Peasant Dance and Street Songs c. 1500
Studio of Early Music
SAWT 9486-A (LP)
Telefunken
1967
Anon. - 15 different dances
Senfl - Ich weiss nit was er ihr Verhiess
- Smithers, Don
Studio der Fruhe Musik
DAW 6 41195 (LP)
Das Alte Werke
1965
Hingeston, J. - Fantasia a 2
- Smithers, Don
Laird, Michael
Italian Renaissance Dance Music
Musica Reservata
6500 102 (LP)
Philips
Anon - Gagliarda La Traditora
Anon. - Gagliarda Gentil Modonna
Anon. - Pavane Le Proze D'Hercole
Anon.- Gagliarda Giorgio
Anon. - Pavan La Cornetta
- Smithers, Don
Burgundy
Musica Reservata
6500 085 (LP)
Philips
Anon. - La Bassa Castiglya
Dufay - Se la face ay pale
- Steele-Perkins, Crispian
A Trumpet for Kings, Music by John Stanley
E45-77084 (LP)
Meridian
Stanley, John - Voluntary in g, op.5, no. 7
- Steele-Perkins, Crispian
Immer, Friedemann
Orfeo ed Euridice
La Petite Bande
48223/24D (2) (CD)
Accent
1982
Gluck, C. - Orfeo ed Euridice

Steinkopf, Otto
Heinrich Schütz - Symphoniae Sacre Book 1
Helmuth Rilling
H-71160 (LP)
Nonesuch (reissue of SDG 610306/LC3505)
Schütz, H. Jubilate Deo SWv 276

Steinkopf, Otto
Renz, Albrecht
Musik in Alten Städten und Residenzen
Berliner Symphoniker
C91111 (LP) reissue EMI 03745576
Columbia/ Electrola
Pezel - Sonata No. 1
Pezel - Sonata No. 39

Steinkopf, Otto
Brandes, Lothar
Renz, Albrecht
Weihnachtliche Musik aus zwei Jahrhunderten
80731 (LP)
Electrola
Wecker, Georg K. - Allein Gott in der Höhe sei Ehr
Pezel, J. Sonata #1 from Hora Decima (1670)
Schelle, J. - Vom Himmel kam der Engel Schar

Steinkopf, Otto
Schütz
zH71134 (LP)
Nonesuch

Stibler, Robert
Cities, Courts, and Countryside
The Hampshire Consort
HAM001 (CD)
Hampshire College
1992
Bruhier, Antoine - Latura tu
Obrecht, Jakob - Tsat een meskin
Anon.- Liffe, liffe, lanzi maine
Isaac, H. - Et qui la dira
Issac, H. - Palle, palle
Anon. - Der pfauen schwanz
Anon. - Dy Katzenpfote
de Broda, Paulus - Der pfauen schwanz
Henry VIII - Gentil prince de renom
Ponce, Juan - La mi sola
Alonso - La tricotea
Anon. - Jançu, Jantu
Senfl, Ludwig - Ich weiss nit
Isaac, H.- Innsbruck, ich muss dich lassen
Isaac, H. - La mi la sol

Stradner, Gerhard
Musica Imperialis
Ensemble Musica Antiqua Wien
SCGX 73911 (LP)
Cristophorus
1979
Vaet, Jacob - Currite felices

Stradner, Gerhard
Festive Baroque Music for Winds
Musica Antiqua - Rene Clemencic, Dir.
198405 (LP)
Archiv
1966
Storl, Johann - Sonata a 4 (1696)

Stradner, Gerhard
O Freude über Freude
Musica Antiqua Wien - B. Klebel
SCGLX 73910 (LP)
Christophorus
Lassus - Tui sun coeli
Gallus - Resonet in laudibus
Gallus - Haec est dies
Eccard - Vom Himmel hoch

Stradner, Gerhard
Festliche Bläsermusik des Barock
Ensemble Musica Antiqua - R. Clemencic
198 405 (LP)
Deutsche Grammophon
Storl - Sonate für Zink und drei Posaunen

Stradner, Gerhard
Music Life in Old Hungary
Musica antiqua Vienna - B. Klebel
SLPX 11491-93 (LP)
Hungaroton
Gabrieli, G. - Canzon septimi toni a 8 #2
Speer - Sonate für Zink und drei Posaunen

Svestko, Ladislav
Musica Temporis Rudolphi II
Capella Rudolphina
11 2176-2231 (CD)
Supraphon
1994

Tarr, Edward
Renz, Albrecht
Brandes, Lothar
Die Kunst der Stadtpfeifer
SMC 91 422 (LP)
Columbia - Odeon - EMI
Reiche, Gottfried - Sonatina
Staden Johann - Aufzug
Scheidt, Samuel - Paduan a 4
Scheidt, Samuel - Courant dolorosa a 4
Schmeltzer, Johann - Sonata 2a (1662)
Pezel, Johann - Suite
Demantius, Christoph - Galliarde II (1601)
Anon. Sonata und Arioso Was du tust
Reiche, Gottfried - Sonatina 24

Tarr, Edward
Spanish Golden Age Music
71415-1 (LP)
Nonesuch
1983
Anon. - Cancion para la Corneta con el Eco

Tarr, Edward
Brandes, Lothar
Heinrich Schütz - Symphoniae sacrae II
Instrumental Ensemble, Helmuth Rilling Dir.
H-71196 (LP)
Nonesuch
Schütz, H. - Meine Seele erhebt den Herren
Schütz, H. - Lobet den Herrn in seinem
Schütz, H. - Der Herr ist mein Licht

Tarr, Edward
Brandes, Lothar
Frohlicher Barock
consortium musicum, Fritz Lehman-Conductor
SHZE 202 (LP)
Electrola
Pezel - Allemande

Tarr, Edward
Eichorn, Holger
Stradella- Tutte le opera stumentali
Solistes de l'Orchestre Phil. de Bologne
AC713 (LP) reissue HM370 Harmonia Mundi
Acrophon (reissue MHS922)
Stradella - Sonata a quattro in D

Tarr, Edward
Neugebauer, Willi
Schmidt, Kurt
Musik in alten Städten und Residenzen Kassel
SMC91116 (LP) -reissue EMI 03745577
EMI/Columbia
Demantius - Galliarde II
von Hessen - Aventuroso piu d'altro terreno
Demantius - Zart schone Bild
Demantius-Herre, nun lasst du Diener
von Hessen-Fuga a 4
von Hessen - Gagliarda del Sopradetto
von Hessen - Gagliarda Brusvicese
von Hessen - Pavana del povero soldato
von Hessen - Pavana del Francisco Segario

Tarr, Edward
Musik in alten Städten und Residenzen Ven.
SMC91117 (LP) reissue 03745579 EMI
EMI/Columbia
Gabrieli, G. - Sonata pian' e forte
Gabrieli, G. - Magnificat primi toni
Gabrieli, G. - Motet, Quis est ist
Monteverdi, C. - Motet, Ave maris stella

Tarr, Edward
Mauricio Kagel - Atem / Morceau de concours
1C063-28808C (LP)
Kagel - Morceau de concours

Tarr, Edward
Eichorn, Holger
Concert Stradella
Jean-François Paillard Chamber Orchestra
STU70368-LP reiss.SME95037 Colum-Elec.
Erato - (reissue MHS 922 & MHS 0922Y)
Stradella - Sonata a quattro in D

Tarr, Edward
Eichorn, Holger
Monteverdi - Ordeo & Carnival Songs
Instrumental Ensemble Lausanne -Corboz
STU70440/42-LP reissue ZL30580 RCA
Erato (reissue MHS 939-41)
Monteverdi, C. - Orfeo

Tarr, Edward
Renz, Albrecht
Stradner, Gerhard
Concentus Musicus Wien - N. Harnoncourt
SAWT 9501/02-A (LP)
Telefunken
Monteverdi, C. - Vespro della Beata Vergine

Tarr, Edward
J.S. Bach Cantatas BWV 68 & 172
Deutsche Bachsolisten
651220 (LP) reissue H71256 Nonesuch
Cantate (reissue J.Stauda 610114)
Bach, J.S. - Cantata No. 68

Tarr, Edward
Eichorn, Holger
Eratissimo
Instrumental Ensemble Lausanne
ZL 30570 (LP)
RCA (Germany)
Monteverdi, C. Orfeo (excerpts)

Tarr, Edward
Bryant, Ralph
Cook, Richard
Monteverdi Vespers
Regensburger Demspatzen
2565-044/046 (LP)
Archiv
1974-1975
Monteverdi, C. - Vespers (1610)

Tarr, Edward
Linde Consort
C063-30112
Reflex
Gussago, C. - Sonata La Leona a 8
Massaino, T. - Canzona XXXIV a 8 (1608)
Gabrieli, A. - O Passi Sparsi

Thibaud, Pierre
Musique Française de XV et XVIe siecles
Ensemble Polyphonique de l'O.R.T.F.
995001 (LP)
ORTF
Josquin - L'omme arme
Morton - L'omme arme

Thomas, John (tenor cornetto)
Nightsongs
The Tibetan Singing Bowl
IS 88801-2 (CD)
Scarlet Records- Infinity Series
1992
Mostel, Raphael - Nightsongs
Mostel, Raphael - Jacob's Ladder

Tubery, Jean
Dongois, William
Schütz Histoire de la Nativité et motets
La Fenice
202362 (CD)
Ades Foundation France Telecom
1992

Schütz, H. - Histoire de la Nativité (SWV 435)
Schütz, H. - Hodie Christus Natus est swv456
Schütz, H. - Sei Gegrüsset Maria SWV 333
Schütz, H. - Latin Magnificat SWV 450

Tubery, Jean
Dongois, William
Ave Maris Stella
La Fenice
ED13021 (CD)
l'empreinte digitale
1990
Vesi, Simone - Omnes gentes
Merula, Tarquino - Canzon La Strada
Marini, Biagio - Canzon Prima
Donati, Ignazio - O Gloriosa Domina
Crotti, Fra A. - Sonata sopra Sancta Maria
Rognoni, Francesco - Pulchra es amica mea
Tarditi, Horatio - Ave Maris Stella
Riccio, Giovanni - Sonata a 4
Rarditi, Horatio - Salve Regina

Tubery, Jean
Dongois, William
La Renaissance en Lorraine
La Fenice
13012 (CD)
l'Empreinte Digitale
1991
Arcadelt, J. - Elle a voulu serviteur
Arcadelt, J. - Celui qui seulement
Arcadelt, J. - L'hiver et l'ete sera
Arcadelt, J. - Salve Regina
Arcadelt, J. - O pulcherrima mulierum
Lasson, Mathieu - Anthoni pater inclyte
Lasson, Mathieu - Virtute magna
L'Estocart, Pascual - Chantez a Dieu
L'Estocart, Pascual - Du fond de ma pensee
L'Estocart, Pascual - Mon coeur est dispos
L'Estocart, Pascual - Estans assis
L'Estocart, Pascual - Or soit loue
L'Estocart, Pascual - Toutes gen louez
Adson, John - Ayres No.19, No. 18, No. 2

Tubery, Jean
Dongois, William
M. Cazzati -Sonates, Antiennes, Requiem
La Fenice
581318 (CD)
Adda
1991
Cazzati, M. - Sonata La Strozza (1659)
Cazzati, M. - Salve Regina(1667)
Cazzati, M. - Capriccio Il Marescotti (1669)
Cazzati, M. - Ciaccona (1658)
Cazzati, M. - Regina Caeli (1667)
Cazzati, M. - Ave REgina Caelorum (1667)
Cazzati, M. - Capriccio sopra 16 Note (1659)
Cazzati, M. - Missa per Li Defonti (1663)
Cazzati, M. - Kyrie, Christie, Kyrie (1663)
Cazzati, M. - Sinfonia (1648)
Cazzati, M. - Dies Irae (1663)
Cazzati, M. - Agnus Dei, Lux Aeterna (1663)
Cazzati, M. - Libera me (1663)

Tubery, Jean
Dongois, William
Alessandro Grandi Sacred Music
Rene Jacobs
05472 77287-2 (CD)
Deutsche Harmonia Mundi
1991
Grandi, A. - Salve Regina
Grandi, A.- Bone Jesu Verbum Patris
Grandi, A. - Transfige

Tubery, Jean
Frescobaldi Missa Sopra L'aria Della Monica
Il Teatro Armonico, A. Marchi - Dir.
SY91S08
Symphonia
1993
Frescobaldi, G. - Missa Sopra L'aria Della Monica

Tubery, Jean
Sacri Concerti
Cantus Colln
77181 (CD)
Deutsche Harmonia Mundi
1991
Rosenmuller, J.- Gloria

Tubery, Jean
Dongois, William
Grandi: Vulnerasti Cor Meum
Schola Cantorum Basel
77281 (CD)
Deutsche Harmonia Mundi
1991
Grandi, A. - Motetti con Sinfonie

Tubery, Jean
Dongois, William
Musifrance - Du Carroy
La Fenice
ZK 45607 (CD)
Erato
1990
Caurroy, Eustace - Missa pro defunctis
Caurroy, Eustace - Motets

Tubery, Jean
Guide des Instruments Baroques
RIC 93001 (CD)
Ricerca
Frescobaldi, G. - Canzon la Bernadina

Tubery, Jean
Boury, Jean-Paul
M. Praetorius Terpsichore
La Fenice
RIC 139124 (CD)
Ricerca
1994
Praetorius, M. - Ballet a 4
Praetorius, M. - Courante a 5
Praetorius, M. - Philou a 4
Praetorius, M. - Courante a 4
Praetorius, M. - Ballet a 4
Praetorius, M. - Bransle de la Torche a 5
Praetorius, M. - Bransle gay 1 & 3 a 5
Praetorius, M. - Volte a 5
Praetorius, M. - Bransles doubles 2 & 3 a 5
Praetorius, M. - Brasle Gentil a 4
Praetorius, M. - Passameze pour les cornetz
Praetorius, M. - La Rosette
Praetorius, M. - Courante a 5

Tubery, Jean
Lasso: Lagrime di San Pietro
Huelgas Ensemble
SK 53 373 (CD)
Sony Vivarte
1993
Lasso, O. - Il magnanimo Pietro
Lasso, O. - Qual a l'incontro
Lasso, O. - Cosi talhor
Lasso, O. - Ogni occhio del Signor
Lasso, O. - Chi ad una ad una
Lasso, O. - E non fu il pianto suo
Lasso, O. - Quel volto
Lasso, O. - E vago d'incontrar
Lasso, O. - O vita troppo rea
Lasso, O. - A quanti gia felici
Lasso, O. - Non trovava mia fe
Lasso, O. - Vide homo

Ullmann, Heiner
Symphoniae Sacrae I vol. 1 & vol.2
Capella Fidicinia Leipzig
10 044 -45
Capriccio
1984
Schütz, H. - Symphoniae Sacrae I (1629)

van der Beek, Andrew
Caudle, Theresa
Laird, Michael
Motets: Isaac, Brumel, Mouton, Compere
London Cornett & Sackbut Ensemble
2533 378 (LP)
Archiv
1977
Isaac, Heinrich - Regina caeli laetare
Brumel, Antoine - O Domine Jesu Christe
Brumel, Antoine - Noe noe

Verbruggen, Marion
T. Arbeau L'Orchesographie
LDX 74649 (LP)
Le Chant du Mone
Anon. - Dances

West, Jeremy
Distracted Times
His Majesties Cornetts and Sackbuts
CDE 84233 (CD)
Meridian

West, Jeremy
Harrison, Michael
Staff, David
Perry, Nicholas
Morgan, Jonathan
A Venetian Coronation 1595
Gabrieli Consort & Players - Paul McCreesh
VC 91110-2 (CD)
Virgin Classics
1989
Gabrieli, G. - Canzona #13 a 12 1597
Gabrieli, Andrea - Kyrie a5 1587
Gabrieli, Andrea - Christe a 8 1587
Gabrieli, Andrea - Kyrie a 12 1587
Gabrieli, Andrea - Gloria a 16 1587
Gabrieli, G. - Canzona #16 a 15 1597
Gabrieli, G. - Sonata a 8 pian e forte 1597
Gabrieli, G. - Canzona #9 a 10 1597
Gabrieli, G. - Motet: Omnes gentes a 16 1597

West, Jeremy
Renaissance Dance Music
London Pro Musica
Tactx 145 (tape)
Tactus
1987
Anon.,- Gagliarde basela un trato
Anon.,- Pavane Si je m'em vois
Caroubel, - Branle gay II
Arbeau - Branle de la Haye
Arbeau - Branle des chevaux
d'Estrees - Les bouffons
Praetorius - La volta
Hausmann - Almain I & Almain II "Nancie"
Caroubel - Pavaniglia
Lupi - Ballo del gran duca alta carretta

West, Jeremy
Laird, Michael
Festal Mass at the Imperial Court of Vienna
Baroque Brass of London
PCD974 (CD)
Allegro
1989
Straus, Christoph - Missa Veni Sponsa Christi
Bertali, Antonio - Sonata I
Bertali, Antonio - Sonata II

West, Jeremy
Staff, David
Biber & Schmelzer Trumpet Music
New London Consort - Philip Pickett
425834-2 (CD)
L'Oiseau-Lyre
1988
Schmelzer, H. - Balletto di centauri (1674)

West, Jeremy
 Music for Don Quixote
 Concordia - Mark Levy, Director
 DRVCD103 (CD)
 Dervorguilla
 1992
 Anon. - Di, perra morta
 Cabezon, Antonio - Canto del Cavallero
 Vasquez, J. - De los alamos vengo
 Ortiz, Diego - Recercada I
 Anon. - Falalalan
 Cabezon, A. - Tiento X
 Anon. - Ay, que el alma se me parte
 Cabezon, A. - Tiento IX
 Anon. - En Belen estan mis amores
 Ortiz, Diego - Recercada IV
 Ortega, F. - Pues que me tines, Miguel
 Anon. - Ay luna que reluces!

West, Jeremy
 Staff, David
 Monteverdi Orfeo
 His Majesties Sagbutts & Cornetts
 DG 419250 (LP)
 Archiv
 1985

West, Jeremy
 Caudle, Theresa
 Monteverdi L'Orfeo
 London Cornett & Sackbut Ensemble
 27013-3
 EMI Relex 27013-3 (LP)
 1983
 Monteverdi, C. - L'Orfeo

West, Jeremy
 Works of Italian and English Composers
 OW 004 (CD)
 Edition Open Window
 1989
 Cima, G. - Sonata in d-moll (1610)
 Rogniono, Riccardo - Anchor che col partire
 Merula, Tarquinio - Sonata secunda
 Fontana, Giovanni - Sonata quarta
 Cazzati, M. - Sonata Prima La Pellicana
 Bassano, Giovanni - Fraix et gaillard
 Hingeston, John - Fantasia-Almand-Ayre
 Anon. - The Second Witches Dance
 Adson, John - Adsonns Masque
 Brade, William - Cupararee or Grays Inn
 Anon. - The Mountebanks Dance

West, Jeremy
 Staff, David
 Perry, Nicholas
 Venice Preserved: Bassano, Gabrieli, Montev.
 His Majesties Sagbutts and Cornetts
 CDGAU122 (CD)
 Academy Sound and Vision
 1990
 Gabrieli, G. - Canzon Septimi Toni
 Gabrieli, G. - Omnes Gentes
 Bassano, Augustin - Pavan
 Bassano, Giovanni - Canite Tuba
 Bassano, Jeronimo - Fantasia a 5
 Bassano, Giovanni - Fraix et gaillard
 Gabrieli, G. - Canzon duo decimi a 10
 Bassano, Jeronimo - Fantasia a 5
 Gabrieli, G. - Sonata pian e forte
 Monteverdi, C. - Beatus VIR

West, Jeremy
 Jonathan Morgan (tenor cornetto)
 A. Holborne Pavans & Gaillards (1599)
 The Guildhall Waits
 DSLO569
 L'Oiseau Lyre
 Holborne, A. - Dances

West, Jeremy
 17th Century Works
 His Majesty's Sagbutts and Cornetts
 CDE 84069
 Meridian

West, Jeremy
 Florentine Carnival
 London Pro Musica
 PCB85 (CD)
 IMD
 1986

West, Jeremy
 Staff, David
 Festal Sacred Music of Bavaria
 His Majestys Sagbutts & Cornetts
 CDA66688 (CD)
 Hyperion
 1993
 Hassler, H. - Canzon duodecimi toni
 Hassler, H. - Cantae Domino canticum novum
 Lassus, O. - Kyrie (Missa Bell'Amfitrit)
 Lassus, O. - Gloria (Missa Bell'Amfitrit)
 Lassus, O. - Credo (Missa Bell'Amfitrit)
 Hassler, H. - Canzon noni toni
 Lassus, O. - Sanctus (Missa Bell'Amfitrit)
 Lassus, O. - Benedictus (Missa Bell'Amfitrit)
 Lassus, O. - Angnus Dei (Missa Bell'Amfitrit)
 Erbach, C. - Canzon: La Paglia
 Hassler, H. - Domine Dominus noster

West, Jeremy
 Staff, David
 Music 17 c. Germany
 His Majesties Sagbutts and Cornetts
 CDE 84096 (CD)
 Meridian
 1986
 Scheidt, S. - Intrada
 Schein, J. - Canzona a 6
 Scheidt - Canzon super Cantionem Gallicam
 Schein - Suite No. 7
 Schutz - Herr, nun lassest Du deinen Diener
 Scheidt - Canzon super Intradam Aechipicam
 Weckmann, Matthias - Sonata a 4
 Scheidt - Galliard Battaglia

West, Jeremy
 Palestrina: Hodie christus natus est
 Gabrieli Players
 2AH 437-833 (CD)
 DG Archiv
 1992
 Frscobaldi, G. - Il primo libro di canzoni no.13

West, Jeremy
 Monteverdi: Second Vespers S.Barbara
 CDA 66311-2 (CD)
 Hyperion
 1988
 Amigione, Giovanni - Sonate for cornetto
 Monteverdi, G. - Second Vespers S. Barbara

West, Jeremy
 M. Locke Lieder und Instrumentalstucke
 London Cornett & Sackbutt Ensemble
 EMI Reflexe
 1982

West, Jeremy
 Staff, David
 Music for His Majestys Sagbutts & Cornetts
 His Majestys Sagbutts & Cornetts
 Meridian
 1983

West, Jeremy
 Staff, David
 Schutz: Mulsicalische Exequien
 His Majestys Sagbutts & Cornetts
 SWV 279-281 (CD)
 Deutsche Grammophon
 1988

West, Jeremy
 Staff, David
 Vespro della Beata Vergine
 The Sixteen Choir and Orchestra
 Hyperion
 1988
 Monteverdi, C. - Verspers 1610

West, Jeremy
Staff, David
Monteverdi Vespro della Beata Verine
His Majestys Sagbutts & Cornetts
2-429565-2 A112 (CD) (also Video)
Deutsche Grammophon Archiv
1990
Monteverdi, C. - Vespers 1610

West, Jeremy
Schutz Christmas Story
King's Consort
Hyperion
1990
Schutz, H. - Christmas Story

West, Jeremy
Staff, David
Carissimi Jephthe
His Majestys Sagbutts & Cornetts
Erato
1990

West, Jeremy
Sylvan and Oceanic Delights of Posilipo
New London Consort
Decca L'Oiseau Lyre
1990

West, Jeremy
Staff, David
Vespers 1610
New London Consort
2-425823-2 CH2 (CD)
Decca L'Oiseau Lyre
1990
Monteverdi, C. - Vespers 1610

West, Jeremy
Staff, David
Schutz Psalms of David
His Majestys Sagbutts & Cornetts
Conifer
1991
Schutz, H. - Psalms of David

West, Jeremy
Staff, David
L'Orfeo
New London Consort
2-433545-2 OH2 (CD)
Decca L'Oiseau Lyre
1991
Monteverdi, C. - L'Orfeo

West, Jeremy
Susato - Danserye 1551
New London Consort
Decca L'Oiseau Lyre
1993

West, Jeremy
Palestrina Mass
Gabrieli Consort & Players
Deutsche Grammophon Archiv (also video)
1994
Palestrina - Hodie Christus natus est

West, Jeremy
Trionfi Florentine Festival Music
New London Consort
Decca L'Oiseau Lyre
1994

West, Jeremy
Christmas in Wolfenbutel 1610
Gabrieli Consort & Players
Deutsche Grammophon Archiv
1994

West, Jeremy
Psyche - Matthew Locke
New London Consort
Decca L'Oiseau Lyre
1995

West, Jeremy
Las Ensaladas
New London Consort
Decca L'Oiseau Lyre
1995

Wilson, Roland
Westermann, Hans-Peter
Fanciullacci, Paolo
Vespro Della Deata Vergine - Monteverdi
Musica Fiata
7760-2RC (CD)
Deutsche Harmonia Mundi
1989
Monteverdi, Claudio - Vespers 1610

Wilson, Roland
Westermann, Hans-Peter
Fanciullacci, Paolo
Henirch Schutz: Psalms, Motets, Concertos
Musica Fiata
05472-77175-2 (CD)
Deutsche Harmonia Mundi
1989
Schutz - Auf dich, Herr, traue ich
Schutz - Veni sancte Spiritus
Schutz - Herr, unser Herrscher
Schutz - Es erhob sich ein Striet
Schutz - Freue dich des Veibes
Schutz - Wohl dem
Schutz - Domini est terra
Schutz - Haus und Guter erbet man von Eltern

Wilson, Roland
West, Jeremy
Musik der stadtpfeifer
Musica Fiata
HMW 622 D (LP)
Harmonie der Welt (reissue Har Mun.GD7236)
Hausmann, Valentin - Intrada a 5 (1603)
Erbach, Christian - Canzona a 4
Cesare, Giovanni - La Massimiliana (1621)
Schein, Johann - Suite #7 a 5 (1617)
Cesare, Giovanni - La Augustana (1621)
Cesare, Giovanni - La Fenice (1621)
Vierdanck, Johann - Sonata a 4 (1641)
Scheidt, Samuel - Intrada a 5 (1621)
Peuerl, Paul - Canzon a 5 (1613)
Cesare, Giovanni - La Gioia (1621)
Posch, Isaac - Echo Paduana a 5 (1621)
Cesare, Giovanni - La Foccarina (1621)
Vulpius, Melchior - Magnificat Secundi Toni

Wilson, Roland
Westermann, Hans-Peter
Festa Veneziana
Musica Fiata
FCD 97705 (CD)
TVD
1986
Gabrieli, G. - Canzon 7, toni a 8 (1597)
Grillo, Giovanni - Sonata I a 7
Castello, Dario - Canzon a 4 (1629)
Gabrieli, G. - Canzon VIII a 8 (1615)
Priuli, Giovanni - Canzon I a 8
Riccio, Giovanni - Sonata a 4 (1620)
Gabrieli, G. - Canzon XII a 8 (1615)
Gabrieli, G. - Canzon I toni a 8 (1597)

Wilson, Roland
Westermann, Hans-Peter
Venetian Music at the Habsburg Court
Musica Fiata
RD 77086 (CD)
Deutsche Harmonia Mundi
1989
Neri, Massimiliano - Sonata XI a 9
Valentini, Giovanni - Canzon a 4
Buonamente, Giovanni - Sonata a 6
Neri, Massimiliano - Sonata V a 4
Valentini, Giovanni - Sonata a 4
Neri, Massimiliano - Sonata VII a 6
Priuli, Giovanni - Canzon terza a 6
Buonamente, Giovanni - Sonata quarta
Neri, Massimiliano - Sonata XIV a 12

Wilson, Roland
Westermann, Hans-Peter
Heinrich Schütz Symphoniae Sacrae III 1650
Musica Fiata
7910-2RC (CD)
Deutsche Harmonia Mundi
1988
Schütz, H. - Symphoniae Sacrae III (1650)

- Wilson, Roland
Westermann, Hans-Peter
Immer, Friedemann
Johann Schein Opella Nova II (1629)
Musica Fiata
RD 77036 (CD)
Deutsche Harmonia Mundi
1988
Schein, J. - Mach dich auff
Schein, J. - Uns ist ein Kind geboren
Schein, J. - Seig sind die da geistlich arm sind
Schein, J. - Lyra Davidica (1620)
Schein, J. - Also heilig ist der Tag
Schein, J. - Nun ist das Heyl
Schein, J. - Herr, nun lest du deinen Diener
Schein, J. - Vater unser
- Wilson, Roland
Westermann, Hans-Peter
Monteverdi: Selva morale, Picchi: Canzoni
Musica Fiata Koln
Sk 53363 (CD)
Sony Vivarte Series
1992
Picchi, Giovanni - Canzon XVII a 8 (1625)
Picchi, Giovanni - Canzon XIV a 6 (1625)
Picchi, Giovanni - Canzon I a 2 (1625)
Monteverdi, C. - Confitebor I (1641)
Monteverdi, C. - Dixit Dominus II (1641)
Monteverdi, C. - Beatus vir I (1641)
Monteverdi, C. - Magnificat I (1641)
- Wilson, Roland
Westermann, Hans-Peter
West, Jeremy
Vespri della Beata Vergine
Monteverdi Chor und Camerata Accad. Hamburg
383826 (CD)
Ambitus
1987
Monteverdi, C. - Vespers (1610)
- Wilson, Roland
Castello - Sonate Concertate
Musica Fiata Koln
HMV 531
Harmonia Mundi
1981
Castello - Sonates XI, X, XII, XIII (1629)
- Wilson, Roland
Westermann, Hans-Peter
Schütz: Christmas & Easter Oratorios
Musica Fiata
SK 45943 (CD)
Sony
Schütz, H. - Christmas Oratorio
Schütz, H. - Easter Oratorio
- Wilson, Roland
Westermann, Hans-Peter
Schütz: Psalmen Davids
Musica Fiata
SK 48042 (CD)
Sony
Schütz, H. - Psalmen Davids
- Wilson, Roland
West, Jeremy
Schütz Psalms of David
Musica Fiata Cologne
2- S2K 48042 (CD)
Sony Classical
1992
Schütz, H. - Psalms of David
- Wilson, Roland
West, Jeremy
Musik für das Burgertum
Musica Fiata Cologne
Deutsche Harmonia Mundi
1993
- Wilson, Roland
Petit-Laurent, Francois
Frescobaldi Canzoni da Sonare
Musica Fiata
05472-773132 (CD)
Deutsche Harmonia Mundi
1993
Frescobaldi, G. - Canzon a 8 (1608)
Frescobaldi, G. - Canzon quinta a 4 (1634)
Frescobaldi, G. - Canzon La Donatina (1628)
Frescobaldi, G. - Canzon a 4 Canti e due Bassi
Frescobaldi, G. - Canzona La Capriola (1628)
Frescobaldi, G. - Canzona L'Henricuccia (1628)
Frescobaldi, G. - Canzona La Lipparella (1628)
Frescobaldi, G. - Canzon terza a due Canti 1634
Frescobaldi, G. - Canzona L'Arnolfina (1628)
- Wilson, Roland
Westermann, Hans-Peter
Immer, Friedemann
Konig, W.
Musica Italiana per Fiati
Musica Fiata Koln
FSM 53522 AUL
Aulos
1978
Lappi, P. - La Serafina
Castello - Sonata prima a soprano solo
Gabrieli, G. - Canzon II a 6 (1615)
Gabrieli, G. - La Spiritata (1608)
Frescobaldi, G. - La Lanciona, 2 canti e basso
Lasso, O. - Saccio/Tutto Lodi
Marenzio, L. - Togli dolce ben mio
Archadelt, J. - Il bianco e dolce cigno
Vecchi, O. - So ben mi ch' a bon tempo
- Zara, Alessandro
Angelorum Ministerium
Musica Reservata
CD
Inveriones Rodven
1993/1994
Anon. - Alle psallite cum luya
Dufay, G. - Kyrie de la Missa L'homme arme
Palestrina, G. - Pars mea domine
de Victoria, T. - O sacrum convivium
- Zetlin, Ralph
Medieval Carols and Dances
The Renaissance Chamber Players
9006 (LP)
Baroque Records
1964
Anon. - Schafertanz

A Survey of Contemporary Makers of Early Trombone

Compiled by George Butler

This survey of early trombone makers is the first since Stewart Carter's survey in the Summer 1989 issue of the *Historic Brass Newsletter*, which in turn was an update of an appendix in Henry George Fischer's 1984 book *The Renaissance Sackbut and Its Use Today*.

The little cottage industry of sackbut makers has grown with this new list. Fischer had listed eleven sackbut makers in 1984, and Carter had eight in 1989. This survey provides information on twenty-five makers. Also new to the survey this time are established makers from the eastern part of reunified Germany, all of which can be found in the town of Markneukirchen. Sadly, one of these, the renowned Horst Voigt, passed away in September 1994 at the age of 75.

The early trombone maker's shop is still typically a small operation with one or two people lovingly turning out an instrument every couple of weeks or so. Large corporations such as, for example, Yamaha have surely looked at the market and decided that it's not worth their while. That is just as well: having many small makers gives the buyer a wide diversity of models to choose from. And, the small scale of operation allows a collaboration between maker and buyer that is just not possible from assembly line factories.

Based on the descriptions of features below, it appears that the makers are attempting to incorporate the details of construction that distinguish the sound of the renaissance sackbut from that of the modern trombone. Details that Henry Fischer wrote about as being desirable—bells that have had their metal gradually thinned towards the garland, loose joints and stays, metal that has been prepared in the old way—are becoming common.

Some makers are offering a wider range of instruments. Egger and the Thein brothers are leaders in this trend, with quite diverse product lines. Besides their fine standard sackbuts, Egger has developed a new ultra-authentic MDC line, and a new Slokar line (for those who regularly double on modern trombone) to meet different needs. The early music performance movement itself has pushed its horizons forward to the music of Mozart, Wagner, and even Elgar, and some makers are providing instruments to meet these new demands. The trombonist who specializes in eighteenth-century solo literature can find an instrument for that; the trombonist called to play a recording session of the Berlioz *Symphonie Fantastique* with Mr. Norrington can also find an instrument for that job.

And, as the makers gain experience and learn, their instruments change. I mentioned to one maker that I had tried his instruments at Amherst four years ago, to which he replied, "But the ones I make now are so much better."

And, keep in mind that the most important component in the equation might well be the mouthpiece. A baroque trombone played with a modern trombone mouthpiece will not give the right sound. The search for a comfortable flat-rimmed mouthpiece is not always easy, but the modern trombonist should give it a try. The Historic Brass Symposium in Amherst July 26-30 is an ideal place to try equipment and see what works.

I sent a long questionnaire to each instrument maker. I thank those who were good enough to send their own information so promptly. In the survey below are summaries of the results.

Robert Barclay
3609 Downpatrick Road
Glouster, Ontario K1V 9P4
Canada
Tel. [1] 613 737-3397e-
mail:Bob_Barclay@ccmail.dgim.doc.ca

Bob Barclay, familiar to many HBS members with his wonderful trumpets, can be included in our survey if we call his Renaissance slide trumpet a soprano trombone. He has made four of these instruments in his career. There is a four-month waiting period for Barclay's instruments. Bob Barclay, who has literally written the book on historical methods used in trumpet construction, describes the whole instrument, except for the stocked slide, as being made following historic practice.

1) Renaissance slide trumpet in F or E. Barclay describes his slide trumpet as "definitely generic, as no original exists." In the form of a flattened S. After various illustrations, with a 1632 trumpet bell by Hans Hainlein used as a basis. Bore 11.5 mm, bell 115 mm. US\$1800. Flat, loose stays decorated with engraving; they have little ducks for latches putting their beaks into slots. Hand-hammered, thinned, *burnished* bell is decorated with dart pattern and acanthus leaves. All garnishes (ferrules) carry punched, filed, and engraved designs. No lacquer, not even as an option, and no water key. Plated slide with stockings. Tuning shanks or coiled crook added between front bow and middle yard. Crook lowers the pitch by a half step.

Other makers need not worry about having Bob as future competition. He recognizes that there are plenty of makers producing "good, playable instruments, so I can't contribute much. As I am virtually the only maker producing playable natural trumpets, I think that's where my strength lies."

A. Benichio
Kalison s.n.c.
via P. Rossi 961

20161 Milan

Italy

Tel. 39-2645-3060, fax 39-2646-5927

All instruments after Schnitzer

- 1) Bb tenor, IL 1,858,000
- 2) Eb bass, IL 2,205,000
- 3) F bass, IL 2,835,000

Böhm & Meinl

Isardamm 133

12538 Geretsried

Germany

Tel. 49-(0)8171-60007; fax 49-(0)8171-61210

The firm is now run by instrument maker Walter Nirschl. For all Böhm and Meinl's instruments, the first price indicates the cost of the instruments with lacquer, the second, without.

- 1) alto in F, model 500, DM 1413-1552
- 2) alto in F, model 500G, DM 1768-1905
- 3) alto in Eb, model 501, DM 1413-1552
- 4) alto in Eb, model 501G, DM 1768-1905
- 5) tenor in Bb, model 532, DM 1513-1723
- 6) tenor in Bb, model 532G, DM 1891-2102
- 7) tenor in Bb with F-valve, model 537, DM 2511-2721
- 8) tenor in Bb with F-valve, model 537G, DM 3139-3350
- 9) bass in F, model 540, DM 2156-2399
- 10) bass in F, model 540G, DM 2696-2938
- 11) bass in Eb, model 541, DM 2212-2453
- 12) bass in Eb, model 541G, DM 2765-3007
- 13) bass with Eb valve, model 542, DM 2965-3209
- 14) bass with Eb valve, model 542G, DM 3705-3751

Tom Campbell

22 Amsterdam St.

Richmond, VIC. 3121

Australia

Tel. 61-3428-6037

Plans to make a line of early trombones on 17th- and 18th-century originals, using computer-controlled design and production machinery.

Ron Collier

8131 South Campbell Street

Chicago IL 60625

USA

Telephone: [1] 312 436-0473

After being sidelined for a few years with health problems, Ron Collier is back again making and repairing all types of modern and historic brass. Collier is currently making two sets of sackbuts for which he hopes to find buyers. He compares them with Meinl & Lauber's older instruments, slightly more decorated and "better playing," he says. Chrome-plated slides are used. An epoxy-lacquer finish is optional. Collier was among the first contemporary mak-

ers to hand hammer the bell in a way that the metal becomes thinner towards the end. Slide stays are tubular, and can be made either fixed or loose. There is no tuning slide; tuning is adjusted where bell section and slide section join, with a screw to tighten the hold. Bell stays are flat and hinged. The bell aligns with third position, but Collier is willing to change things so that the bell aligns with fourth position. "Anything can be changed for a fee," he says. A water key is available as an option. Collier makes mouthpieces for tenor and bass, both with historical flat rims and straight tapered backbore. It takes Ronald Collier a couple of weeks to build a trombone, and he currently has no backlog. Cases run from \$100 to \$125 extra.

- 1) Alto in E-flat after Nagel. About US\$1370.
- 2) Tenor in B-flat after Hainlein. About US\$1790.
- 3) Bass in E-flat after Ehe. About US\$2900 for a simple model, about US\$4000 for a decorated model.

Rainer Egger

Fa. A. Egger

Turnerstr. 32

4058 Basel

Switzerland

Telephone: [61] 681 42 33; Fax: [61] 681 72 20

The firm A. Egger has been making historical reproductions of trumpets, trombones, and horns for about twenty-eight years. Egger now offers its models of renaissance sackbuts, all with measurements based on museum specimens, in three different product lines in varying degrees of fabrication: a) a standard line, b) the even more authentic MDC line c) the Slokar line, designed with the modern player in mind. Egger emphasizes using glue rather than solder to attach stays, as heat from the soldering process destroys the metal structure achieved through their working processes. These manufacturing techniques are further developed in MDC models, which are made according to historical manufacturing techniques. By a preliminary treatment of the sheet metal, a metal structure of historical sheet metal is attained. The tubes are made with soldered seam and the instruments are hand polished according to historical technique. Egger also avoids machine buffing, which also creates heat that breaks down metal structure. The standard line and the MDC lines use measurements identical to museum instruments, a factor that Egger considers important in getting an authentic sound. The Slokar sackbuts, developed with Branimir Slokar and his quartet, have a bell which aligns third position with the bell for an easier switch from the modern trombone. Historical techniques are also used in the making of the standard and Slokar trombones, especially with the bell.

Rainer Egger reports that he has plans to make a classical bell section in alto and tenor sizes. These bells, modeled after the Schmid trombone in Pfaffendorf, would be used with the Renaissance slides.

Egger describes his stock mouthpieces as a compromise between the authentic and modern, but also will make a

(single custom mouthpiece. Price for mouthpieces is 100 Swiss francs.

A Kruspe water key is available for tenors and basses at 110 Swiss francs, installation included. Tuning bits for $a=415$ and $a=430$ Hz are available for the alto and tenor models at 50 Swiss francs each.

All alto and tenor models by Egger have a tuning slide, which according to Rainer Egger, "is not authentic, but very easy to integrate. The authentic sackbut has a conical plugging, our tuning slide is a cylindrical plugging, and it is certainly very useful." Stockings are used on the inner slides. Unsoldered tubes improve the tolerance between inner and outer slides, and improves the slide action.

The MDC models are bought by musicians who seek a closer sound and response to museum models. Egger will have an exhibit this summer at the HBS symposium in Amherst. In the United States, Egger trombones are carried by the Antique Sound Workshop Ltd., 1080 Beacon Street, Brookline MA 02146. The wait for an Egger is now from one to four weeks, and the firm will handle custom orders.

1a) MDC alto in Eb. After Hieronimus Starck, 1670, Germanisches Nationalmuseum, Nuremberg. Bore 10.01, 10.00 mm. Bell 94 mm. 7,980 Swiss francs. Metal structure similar to museum instruments. Tubes made with soldered seam. Flat stays on bell, tubular stays on the slide. Stays are fixed. Slide stay is soldered, the bell stay is riveted; all other connections are glued. Hand-hammered bell is gradually thinned towards its end. Hand-polished after historical technique. Lacquer is available on request for this model at 140 Swiss francs, but is not recommended as the sound would suffer. Stays, garland, and sleeves are silver-plated. Slide stockings. Water key available as an option, 110 Swiss francs for the Kruspe, 80 Swiss francs for the modern. Slide positions align with bell like the original instrument. Highly decorated, similar to the original. Tuning bits are available at 50 francs each to put the pitch at $A=430$ or $A=415$. Case 380 francs.

1b) Standard alto in Eb. After a 1670 original by Hieronimus Starck in the Germanisches National Museum in Nuremberg. Bore 10.0 mm. Bell 94 mm. Price 3750 Swiss francs. Stays like the MDC. Hand-hammered bell which gradually thins towards the end. Slide positions like the original. Some decoration. All other extras as with the MDC model.

1c) Slokar alto in Eb. After the same 1670 Hieronimus Starck given in 1a and 1b. Dimensions altered to match position/bell alignment of modern trombones. Flat bell stays, tubular slide stays, fixed. Hand-hammered bell that gradually thins towards the end. Lacquer finish available. Chrome-plated inner slide with stockings. Water key included. Some decoration. Tuning bits available for $A=430$ Hz and $A=415$ Hz. Tuning crooks available which lower the pitch from $A=440$ to

$A=430$. Tuning slide. Same extras as MDC model.

2a) MDC tenor in Bb. After a 1632 original by Sebastian Hainlein in the Historisches Museum in Frankfurt. Bore 10.5/11.00 mm. Bell 98 mm. Price 8400 Swiss francs. Flat bell stays, tubular slide stays. Hand-hammered bell which gradually thins towards the opening. Lacquer available, but not recommended at 170 francs. Brass inner slide; no plating. Water key available on request. Slide positions like on original. Highly decorated similar to the original. Garland and stays silver plated. Tuning bits $A=430$ Hz and $A=415$ Hz available at 50 francs. Tuning slide. Extras include case at 380 francs, a Kruspe water key at 110 francs installed, a modern water key at 80 francs installed, and mouthpiece for 100 francs.

2b) Standard tenor in B-flat. After a 1632 original by Sebastian Hainlein, Historisches Museum in Frankfurt. Bore 10.5, 11.0 mm. Bell 98 mm. 3915 Swiss francs. Flat stays on bell, tubular stays on slide. Hand-hammered bell which gradually becomes thinner. Lacquer available for 170 francs. Chrome-plated inner slide with stockings. Water key available. Slide positions like the original instrument. Some decoration. Tuning slide. Other extras, see Alto MDC model.

2c) Slokar model tenor in B-flat. After a 1632 original by Sebastian Hainlein, Historisches Museum in Frankfurt. Bore 10.5, 11.0 mm. Bell 98 mm. 3950 Swiss francs. Flat stay on bell, tubular slide stays. Hand-hammered bell which becomes gradually thinner. Lacquer finish available for 170 francs. Chrome-plated inner slide with stockings. Water key included. Slide positions like the modern trombone. Some decoration. Tuning bits available for $a=430$ Hz and $a=415$ Hz. Tuning crook is available to lower the pitch from $a=440$ to $a=430$. Other extras, see Alto MDC model (except water key).

3a) MDC bass in F or E-flat. After a 1612 original by Isaac Ehe in the Germanisches Nationalmuseum in Nuremberg. Bore 11.5 mm, 12.0 mm. Bell 124 mm. 13,125 Swiss francs. Flat, loose hinged slide stays, flat, fixed bell stay. Hand-hammered bell which gradually thins. Lacquer available at 200 francs, but not recommended. Brass inner slide but with stockings; no plating. Highly decorated with stays, garland, and sleeves silver-plated. Tuning crook lowers F sackbut one whole step to E-flat. Tuning slide allows tuning from $a=440$ Hz to $a=415$. Metal structure similar to that of the original. Tubes made with soldered seam. Bell stay riveted, slide stay hinged, all other connections glued. Hand polished after historical technique. Extras include a case for 440 francs, a Kruspe water key for 110 francs, a modern water key for 80 francs, and a mouthpiece for 100 francs.

3b) Standard=Slokar bass in F or E-flat. After the same 1612 original by Isaac Ehe in the Germanisches

Nationalmuseum in Nuremberg. Bore 11.5 mm, 12.0 mm. Bell 124 mm. 5815 Swiss francs. Flat stay on bell, tubular slide stays. Hand-hammered bell which gradually thins. Lacquer finish available for 200 francs. Chrome-plated inner slide with stockings. Kruspe water key available for 110 francs, standard water key available for 80 francs. Some decoration. Tuning slide allows tuning from $a=440$ to $a=415$. Mouthpiece 100 francs.

Gerald Endsley
Endsley Brass
2253 Bellaire Street
Denver CO 80207
USA

Telephone: [1] 303 388-0183; Fax: [1] 303 322-8608

Gerald Endsley is known to HBS readers for his replicas of keyed bugles, ophicleides and mid-nineteenth-century American rotary valve instruments. He has no early trombones in his catalog at present, but plans to start offering them in Fall 1995.

Finke GmbH & Co
Industriestrasse 7
32602 Vlotho-Exter
Germany

Telephone: [49] 5228 323; Fax: [49] 5228 7462

Finke renaissance sackbuts were probably the first historical reproductions to appear in modern times, and the firm has made about 2,000 early trombones since 1955. Based upon originals of the Haas family of Nuremberg, these trombones combine a historic sound with modern improvements.

Finke also makes mouthpieces based on originals. Current waiting time is four to eight weeks for trombones. A case is provided. Custom orders can be handled if the buyer is willing to pay for the extra time required. The firm handles its own distribution in Europe. In the United States Finke instruments are available from Stehen Colley; TuneUp Systems, Inc.; 14232 Marsh Lane, Suite 126; Dallas TX 75234; telephone 800 827-9633.

Prices were not given. Models listed by Finke's model number:

- 530) Alto in F or E-flat. Bore 12 mm. Bell 90 mm.
- 540) Historic tenor in B-flat. Bore 12 mm. Bell 90 mm.
- 550) Bass in B-flat with F attachment. 13 mm. Bell 150 mm
- 560) Historic bass in F/E or E-flat/D. Bore 13 mm. Bell 150 mm.

In its literature, Finke shows photographs of two different alto models. The first is in F (available also in E-flat or D) "in historic measurements" with a tuning slide in the bell section. The second alto pictured is in E-flat (available in F or D), and corresponds to the measurements of an original in the Berlin collection. It features hand turned ferrules, a hinged bridge in the bell section, and engravings. The pictured tenor was inspired by an original of the Rueck col-

lection, and is also available with ornamentation. The pictured bass in E-flat is a copy of an instrument in the Berlin collection, and has the *doppio* with tuning slide to D; it is also available in F.

Heribert Glassl
Heribert+Juergen Glassl Blasinstrumentenbau
Adam Opelstrasse 12
64569 Nauheim
Germany

Telephone: [49] 6152 61011 or [49] 6152 61013

Fax: [49] 6152 69716

H+J Glassl has been making early trombones for about seven years. The firm is well known for its modern trombones, and even counts the Chicago Symphony Orchestra section among its customers. They usually have some models in stock. Heribert Glassl speaks English and would be happy to answer any questions. Custom orders are handled, Glassl says, if the customer "is willing to pay for it." Case provided.

Glassl sackbuts can be described as composites based on historical models. In his brochure, Glassl writes that "only the newest manufacturing methods have been used, in relation to materials and to the inclusion of modern features." All instruments are handmade in the owner's workshop. All models feature: 1) light response, 2) excellent intonation, 3) tuning slide in the bell, 4) lightweight outer slides, and 5) extensive hand-engraved ornamentation. Options besides lacquer include stop tube and springs on the inner slide. An option for bass sackbuts is an automatic water key built into the slide bow that empties automatically when the instrument is brought down to an upright rest position. Glassl buys his mouthpieces from other sources, but is able to handle special orders for mouthpieces.

Here are Glassl's sackbuts listed by his model number. Prices in German marks are export prices, which is to say without German sales tax.

08912) alto in E-flat. Plain. Yellow brass. DM 1995

08911) alto in E-flat. With hand skinning and engraving. DM 2924.50.

08910) alto in E-flat. Full ornamentation. DM 3657.

08908) alto in E-flat. Full sterling silver. DM 10435.

08900) Lacquering. DM 126.

08905) Hard case. DM 228.

Water key on request. DM 60.

Standard bore for the alto models is 10.70 mm. Dual bore is available at 10.42+10.70 mm (.41" + .421").

08922) tenor in B-flat. Plain. Yellow brass. DM 2158.

Same with F attachment: DM 3174.

08921) tenor in B-flat. With hand skinning and engraving. DM 3260.50.

Same with F attachment: DM 4483.

08920) tenor in B-flat. Fully ornamented. DM 4105.

Same with F attachment. DM 5542.

08918) tenor in B-flat. Full sterling silver. DM 13695.

- 08901) Lacquering DM 148. DM 208 for models with F attachment.
- 08906) Hard case. DM 262.
Water key on request. DM 60.
Tenor models come in two different dual bore choices: 10.25+10.66 mm (.403" +.42") or 11.75+12.42 mm (.462" +.42")
- 08932) bass in F. Plain. Yellow brass. DM 3026.50.
- 08931) bass in F. With hand skinning and engraving. DM 4218.50.
- 08930) bass in F. Fully ornamented. DM 5397.
- 08902) Lacquering. DM 182.50.
- 08903) Hard case. DM 322.
- 08907) Water key in slide bow. DM 133.50.
The F basses also come in a dual bore of 12.40+12.93 mm (.488" +.509").
- 08941) bass in E-flat. With hand skinning and engraving. DM 4565.
- 08940) bass in E-flat. Fully ornamented. DM 6330.
- 08902) Lacquering. DM 182.50.
- 08903) Hard case. DM 322.
- 08907) Water key in slide bow. DM 133.50.
Lengthening to make A=415 Hz or A=430 Hz is available on request.

Thomas Jahn
Fricenwalderstrasse 25
13055 Berlin, Germany
Tel/fax 49-30976-5171

Makes modern German-style Pffretzschner trombones. He has made and will make Baroque trombones to order. Prices on request.

Lätzsich KG
Schmidstrasse 24
28203 Bremen 1
Germany
Tel. 49-(0) 421-71966

Hermann Nienaber, builder.

- 1) Model 504, Tenor in Bb
Brass, tuning slide in bell section, silver garland, with water key, DM 3570
Gold brass, as above, DM 3900
Brass, with crook for F, DM 4870
Gold brass, as above, DM 5555
- 2) Model 505, Alto in F and Eb
Brass, furnished similarly to tenor above, DM 3120
Gold brass, DM 3445
- 3) Model 506, Bass in F
With Eb valve, furnished similarly to tenor above, also with handle for slide and available thumb-valve, DM 5900
Gold brass, as above, DM 6635

Ewald Meinel Musikinstrumentenbau GmbH
[formerly Meinel & Lauber]
Lerchenweg 2
82538 Geretsried
Germany
Telephone: [49] 8171 51247; Fax: [49] 8171 32018

The pioneer of the early brass movement is still at it, and still turning out wonderful instruments. All instruments have flat stays in the bell sections, and are available in either baroque or renaissance decoration. Inner slides have stockings and chrome plating; raw brass inner slides are available on request. New offerings from Meinel include a tenor and a bass based on eighteenth-century originals.

- 1) Alto in Eb. Based on Nagel. DM 4560. With flat stays in the slide section DM 8755. Case DM 350.
- 2) Tenor in Bb. Based on Drewelwecz. Narrow bore 10.2+10.4 mm. DM 4655. With flat stays in the slide sections DM 8850. Case DM 380.
- 3) Tenor in Bb. Based on Hainlein. Wide bore 11.5+11.9 mm. With flat stays in the slide section DM 8850. Case DM 380.
- 4) Tenor in Bb. Based on an original in Vienna made by Antoni Kerner in 1754. Narrow bore. DM 4580. Case DM 380.
- 5) Bass in E-flat. Based on Ehe. DM 8773. Version with flat stays in the slide sections DM 12973. Case DM 480.
- 6) Bass in E-flat or F. Based on Hainlein. DM 6503. Case 480.
- 7) Bass in E-flat. After Wolf Wilhelm Haas (1681-1760). DM 8530. Case DM 480.

All instruments with round slide stays can be made of sterling silver (925) and with gold-plating set (stays, joint, ferrule, garland). Alto DM 14500. Tenor DM 16800. Bass DM 21000.

Josef Monke
Metall-Blasinstrumenten-Bau GmbH
Kornerstr. 48-50,
D-50823 Cologne 80,
Germany
Tel. 49-221-516132

Josef Monke has retired; firm now run by his daughter, Liselotte Monke. Instruments made by Bernard Kluetsch.

- 1) Soprano in Bb, bore 11, DM 1235
- 2) Alto in F/Eb, 11/100, DM 1665
- 3) Tenor in Bb, 11.7/110, DM 1665
- 4) Bass in F, 14/120, DM 2210

72Cu. Waterkey, lacquer available. Mouthpiece after historic original, or to individual specifications, DM 96.50 (see Fisher, pp. 51-52)

Instruments are built "plain, without costly decoration."
Delivery time approx. 6 months.

Graham Nicholson
von Hogendorpstraat 170
Den Haag NL-2515 NX
The Netherlands

A trumpet maker, Nicholson plans to make copies of a complete family of sackbuts, all on originals by Hainlein. Prices on request.

Mick Rath
Brass Section
The Early Music Shop
38 Manningham Lane
Bradford, West Yorkshire BD1 3EA
England
Telephone: [44] 274 393753; Fax: [44] 274 393516

Mick Rath is one of the finest brass repairmen in England. He has extensive plans to produce trombones.

The Early Music Shop currently (January 5, 1995) has in stock an alto sackbut by Ewald Meisl, and alto, tenor, and bass sackbuts by Boehm & Meisl. Contact Jonathan M. Askey, Director.

Manfred Schmelzer
Diesel-Strasse 93
4050 Monchengladbach 4
Germany
Tel. 49-2166-53262; fax 49-2166-53547

Makes Baroque trombones of his own design to order. Prices on request.

Robb Stewart
140 E. Santa Clara St. #18
Arcadeia, CA 91006 USA
Tel. 818-447-1904

A maker of keyed brass instruments. Stewart plans to produce an over-the-shoulder trombone based on instruments from circa 1830-40. Price on request.

Max & Heinrich Thein
Rembertiring 40
D-28203 Bremen
Germany
Tel. 49-(0)41-325693; fax 49-(0)421-3398310

Numbers expressed as fractions indicate bore/bell dimensions.

- 1) soprano (Renaissance), DM 5560
- 2) alto after M. Nagel (1656), 9.4-9.7/97, DM 11810
- 3) alto after Schmied (1785), 10.3/117.5, DM 9720
- 4) alto after Schmidt (1853), DM 9720
- 5) alto after Sattler (1841), 125/203, DM 9720
- 6) tenor/bass after J. Neuschel, with tuning slide (1557).
11.7-11.9/104, DM, 16350
- 7) tenor after A. Schnitzer (1552), 10.6/98
- 8) tenor after S. Hainlein (1632), 10.2-10.5/102, DM 13470
- 9) tenor after C. Kodisch (1727), 10/125, DM 13470

- 10) tenor after Schmied (1785), 10.5/131, DM 11260
- 11) tenor after Riedlöcker (ca. 1800), DM 11260
- 12) tenor after Fasking & Wilde (1847), DM 11260
- 13) tenor after Sattler (1841), 155/273, DM 11260
- 14) bass after I. Ehe (1616), 12.2/120, DM 17300
- 15) F-bass after J. Eichgentopf (1723), 12.6-12.8/158, DM 13225
- 16) F-bass after Schmied (1785), 12.4/160, DM 12230
- 17) bass after Fasking & Wilde (1852), DM 12230

All instruments are copies of museum originals. Instruments can be made with historical handcraft techniques for a 50% surcharge, also with historical brass material for a 100% surcharge. Mouthpieces for all trombones available for DM 240.

Frank Tomes
Early Brass
25, Church Path
Merton Park
London, SW19 3HJ
England
Telephone: [44] 181 542 4942

Formerly with the Christopher Monk workshops and now on his own, Frank Tomes has been making early trombones for about nine years. He also makes an English natural trumpet, an English flat trumpet, and a Billingsgate straight medieval trumpet. He is also developing a German natural trumpet based on a 1746 original by Johann Leonard Ehe III. All of Tomes's instrument bells are made from .4 mm brass sheet. He is now experimenting with .3 mm brass sheet. His tenor is based on an original instrument; the others are composites. He normally makes instruments to order. The Early Music Shop usually has at least one of his trombones in stock.

Tomes makes the mouthpieces for his trombones as well: two models for tenor, two for bass, and one for alto. He describes them as all having flat rims and a sharp edge to the throat; they are made of brass (35 English pounds) or artificial ivory (30 pounds)

- 1) **Alto in Eb.** Bore 11 mm. Bell 106 mm. Price 925 English pounds for the model with flat stays; 775 pounds for the model with round stays. Fitted case 135 pounds. Tubular stays on the outer slide section are telescopic. Stays are loose. Tomes's brochure offers a clear description of features and construction: *"The bell has a garland and is made in the traditional manner, being hand hammered and burnished—not spun as on a modern instrument. The slide section has flat stays packed with soft thread and leather to acoustically isolate, as far as possible, the parallel lengths of tube—as on the original instruments. A tuning slide adjustment is fitted where the slides join the bell section. (The long cone of the bell makes it impossible to have a tuning slide where it is usually fitted on a modern trombone.) The inner slides have stockings and are chrome plated for the*

smooth action expected on an instrument today. An Amado water key is fitted as standard. A burin-engraved bell is available as an extra if required." In a separate note, Tomes goes on to describe his alto as "free blowing with good intonation. There is plenty of length on the slide for the seventh position. There is enough tuning on the instrument for A=430." Bell aligns with fourth position.

- 2) **Tenor in Bb.** After the original 1557 tenor of Georg Neuschel. Bore 12.3 mm. Bell 103 mm. Price English 935 pound with flat stays; 785 pounds with round stays. Fitted case 135 pounds. Tubular stays on outer slide are telescopic. Bell aligns with fourth position. Removable lead pipe. Again, from the Tomes brochure: "The bell is hand hammered and burnished following the traditional method of construction—not spun as on a modern instrument. The bell garland can be burin engraved as an extra if required. The slide section has hinged flat stays packed with soft thread and leather to acoustically isolate, as far as possible, the parallel lengths of tube—as on the original instruments. A tuning slide adjustment is fitted where the slide joins the bell section. The inner slides have stockings and are chrome plated for smooth action. An Amado water key is fitted as standard."
- 3) **Tenor in A.** This is an extended version of Tomes's other tenor. Highly decorated. Tuning crooks available on request. Removable lead pipe. Brass slides available if required. This instrument is designed with only three positions in mind. "The first one is floating!" For more information, see the article by Keith McGowan entitled "The world of the early sackbut player: flat or round?" in *Early Music*, August 1994. Price 935 English pounds. Only available with flat stays.
- 4) **Bass in F.** Bore 12.3 mm. Bell 130 mm. Price 1,325 English pounds with flat stays, 1,175 pounds with round stays. An alternative low pitch tuning slide (A=415) is 70 pounds. Fitted case 155 pounds. Chrome-plated nickel-silver inner slide with stockings. Removable lead pipe. Long model is very free blowing. Available with some decoration or with a burin engraved bell if required. A tuning slide on the bell bow lowers the pitch by one-half step. From the brochure: "The handle has an ebony knob and is fitted with a universal joint for ease of use. An alternative slide for baroque pitch (A=415) is available." Amado water key is fitted as standard.

All of Frank Tomes's sackbuts have available as an option a hand-engraved garland at 120 pounds extra.

Geert Jan van der Heide

Geert Jan van der Heide Historische Blasinstrumenten

Withagersteeg 4

3883 MH Putten

The Netherlands

Telephone: [31] 3418 53538

Geert Jan van der Heide has made a career of researching production methods of the seventeenth century and using this knowledge to make authentic early trombones, trumpets, horns and mouthpieces. Van der Heide places much emphasis on choosing the correct measurements from the best instruments in European collections, treating the materials correctly, and wall thickness. He starts with a copper alloy which strongly resembles the alloy used in the seventeenth century. All the material is hammered by hand to the appropriate thickness. To get the bell form, its wall thickness of 0.1 mm, and its elasticity, Van der Heide uses only hammer and anvil. It is a labor-intensive, time-consuming process. He has been making early trombones for twelve years.

Van der Heide believes that the form and beauty of historical instruments are as functional as their musical qualities. He writes in his brochure that "a good instrument 'deserves' its decorations; they complete the replica. If so desired all the decorations will be engraved and chased by hand. The surface of the brass instruments is not polished or lacquered. In order to keep the wall thickness and its elasticity under control, scraping is the final treatment. In this way texture and appearance of the instrument are identical to those in the baroque and renaissance."

Van der Heide makes mouthpieces to size for 240 Dutch guilder. Those supplied with the instrument are based on authentic models, meaning that they have flat rims and a sharp edge between the cup and backbore. Custom orders are available.

Silver and gold plating is available for prices between 300 to 1800 guilder. Instruments are delivered with an attractive handmade case. Prices are without postage. Prices include 17.5% value-added tax; customers outside the EEC are not charged the VAT. A down payment of 20% is required at the time the order is placed. Current waiting time is about nine months; rush orders can be done in about one and a half months if necessary. In addition to the models listed below (using Van der Heide's model numbers), custom orders are available

- 21) Discant soprano in B-flat. A=465, 440, 415. Renaissance/baroque model. Based on several originals. Decorated. 5,410 Dutch guilder.
- 22) Same without embellishment. 2,750 Dutch guilder.
- 23) Classical soprano trombone after Johann Georg Eschenbach, Neukirchen (Bohemia), 1796. Original in the museum of the Karl Marx University, Leipzig, number 1800. Suitable for music of the classical period. Pitched in B-flat (A=440 Hz), with a tuning slide for a=430. 5,000 Dutch guilder.
- 24) As 21, with handmade tubes. Real copy. 9,080 Dutch guilder.
- 25) As 22, with handmade tubes. 7,100 Dutch guilder.
- 26-29) Renaissance alto in E-flat or F (a=440 or 465 Hz). After Hanns Hainlein, Nuremberg, 1652. Original in a private collection. Small, funnel-shaped bell gives a

small, well mixing sound. Decorated 6,050 Dutch guilder. Undecorated 2,970 guilder. With handmade tubes, real copy 9,920 guilder. Undecorated with handmade tubes 7,430 guilder.

26-29) Baroque alto in E-flat or F (a=465 or 440). After Hieronimus Starck, Nuremberg, 1670. Original in the Germanisches National Museum in Nuremberg. Shape and sound more trumpet-like than the above model. Prices and choices same as above.

28) Classical alto in E-flat (a=440, with tuning slide for a=430 Hz). After Johann Georg Eschenbach, number 1899 in the above-mentioned Leipzig collection. 5,200 guilder.

31-35) Renaissance tenor in B-flat (a=465 or 440). After Antoni Drewelwecz, Nuremberg, 1595. Original in the Germanisches National Museum in Nuremberg. Decorated 6,140 guilder. Undecorated 3,120 guilder. Real copy with handmade tubes 11,575 guilder. Undecorated with handmade tubes 8,120 guilder.

31-35) Renaissance/baroque tenor in B-flat (a=440, with tuning slide for a=430). After Sebastian Hainlein, Nuremberg, 1630. Original in the Historisches Museum, Frankfurt am Main. Prices and choices same as the Drewelwecz model.

33) Classical tenor in B-flat (a=440, with tuning slide for a=430). After Johann Georg Eschenbach, number 1899 in the Leipzig collection. 5,500 guilder.

41-44) Renaissance bass in E-flat (tunable to D) or F (tunable to E and E-flat) (a=465 or 440 Hz). After Isaac Ehe, Nuremberg, 1612. Original in the Germanisches National Museum, Nuremberg. Provided with a second slide, which can also be used for tuning. The sound is round and mixes well with other instruments and voices. Decorated 8,220 guilder. Undecorated 4,200 guilder. Real copy with handmade tubes 16,100 guilder. Undecorated with handmade tubes 12,860 guilder.

36-40) Renaissance/baroque model in F (a=440 or 415 Hz). After Wolf Birckholz, Nuremberg, 1650. Original at the Karl Marx University in Leipzig, number 1910. Straight form without tuning slide makes this model easy to play. Decorated 6,390 guilder. Undecorated 3,300 guilder. Real copy with handmade tubes 12,090 guilder. Undecorated with handmade tubes 9,635 guilder.

38) Classical bass in F (a=440, with tuning slide for a=430). After Johann Georg Eschenbach, Leipzig number 1911. 6,600 guilder.

To tune instruments without tuning slides, Van der Heide provides tuning bits in all measurements at 48 guilder each. A crook or tortil that fits between the slide and bell sections and lowers the pitch a half step (from a=440 to a=415) is available at 415 guilder. A similar crook that lowers the pitch a fourth or a fifth for playing in G or F is available at 690 guilder.

Juergen Voigt
Schulstrasse 18
08258 Markneukirchen
Germany

Telephone: [49] 37422 2757; Fax: [49] 37422 2757

Juergen Voigt has been making early trombones since 1984. He also makes modern trombones and natural horns and trumpets. Instruments are made after the pattern of old masters as historical or modified types. All features like trimmings, ornaments, hammered or pressed bell piece, tubes with soldering joint, bell piece rim fourth position ("historical") or third position ("modified") can be combined. Upon request, trim and ornaments can be either made of silver or silver-plated. All models are tunable from 440 Hz to 415 Hz by tube extension/slides. Voigt does not make mouthpieces, but supplies his instruments with mouthpieces made by Klier of Neustadt/Aisch and Schmidt of Markneukirchen. Case provided. Current waiting time for popular models is six months.

All Juergen Voigt models, both the historic and modified types, have the following details of construction: Flat. loose bell stay with fixed, tubular slide stays; hand-hammered bell which gradually becomes thinner towards the end. Lacquer finish is available upon request. Chrome-plated inner slide with optional stockings. Forged water key optional. All models available with the bell aligned with either third or fourth position. Models come with some decoration; at the request of the buyer, more decoration is available. Tuning bits and crooks are available upon request. Prices in German marks for all models are without case, mouthpiece, and lacquer finish.

- 1) Alto in Eb. Historical model, after Ehe's sixteenth-century instrument in the Grassi Museum in Leipzig. Bore: 9.8 mm. Bell 10 cm. Price DM 3785. Same model silver-plated at DM 4480.
- 2) Alto in Eb. Modified model, again after Ehe in the Grassi Museum. Same bore and bell as (1). Price DM 3695.
- 3) Tenor in Bb. Historical model after Ehe's sixteenth-century instrument in the Grassi Museum in Leipzig. Bore 9.8 mm. Bell 10.2 cm. Price DM 4030. Same model with silver-plated trimmings at DM 4760.
- 4) Tenor in Bb. Modified model, again after Ehe in the Grassi Museum. Same bore and bell as (3). Price DM 3930.
- 5) Bass in F. Historical model after the seventeenth-century original by Haas in the Grassi Museum. Bore 11.47 mm. Bell 136 mm with the garland. Price DM 5300. Trombone with silver or silver plating DM 6260. E-flat crook available upon request at DM 265.
- 6) Bass in F. Modified type again after Haas in the Grassi Museum. Price DM 4950. E-flat crook available upon request at DM 265.

Fa. Helmut Voigt Metallblasinstrumentenbau

Siedlerweg 21

08258 Markneukirchen

Germany

Telephone: [49] 37422 2113; Fax: [49] 37422 2113

Helmut Voigt has been making early trombones for 25 years. He makes three models:

- 1) Alto in E-flat or F, after Johann Leonhard Ehe, Nuremberg, 1740.
- 2) Tenor in B-flat, after Hanns Leonard Ehe, Nuremberg 1668.
- 3) Bass in F with E-flat crook, after Hans Hainlein, Nuremberg, 1631.

John Webb

Padbrook,

Chaddington Lane,

Bincknoll, Wootton Bassett,

Wiltshire SN4 8QR

England

Telephone: [44] 793 853171; Fax: [44] 793 848498

John Webb has been making early horns and trombones for about eight years, and also has experience making horns and trumpets. He describes his instruments as not quite authentic. Like every other maker, he uses chrome-plated slides with stockings. He also adds a water key, tuning slide, and a venturi to help with intonation and ease of blowing. The compromises make it easier for those who mainly make their living on modern trombone, but Webb describes the sound as the same as the original. His models are based on historic models, but are modified to "bring their natural harmonics into tune and to satisfy the requirements of modern players."

John Webb makes mouthpieces for alto, tenor, and bass based on originals, but with compromises with rims and throats. Buyers have the choice of a wooden chest case or a specially-designed gig bag. Webb is the sole distributor of his instruments. He does not fill custom orders.

All of Webb's models are tuned to A=440, with crooks available to lower the pitch to A=415. In the sackbut models, the tuning is adjusted not with a tuning slide in the bell section, but by adjusting the joint where the slide section and bell meet. They also feature a bell with a garland decorated with die-stamped scallops and an applied D-wire rim. Stays are flat and loose on the bell, tubular on the slide. Bells are hand-hammered, and become gradually thinner towards the end. Instruments are not lacquered, and have some decoration. On alto and tenor models, the bell falls somewhat between third and fourth position. Prices given are without mouthpiece, crook, or case.

- 1) Alto in E-flat after Starck, Nuremberg, 1640. Bore 11.6 mm. Bell 10.7 cm. Price 985 English pounds.
- 2) Tenor in B-flat after Schnitzer's c.1590 instrument now in the museum at Edinburgh. Bore 11.6 mm. Bell 11.2 cm. Price 985 pounds. Writes Webb: "This instrument

has undergone several changes to improve its playing characteristics. The bell-spout is wider than the original, the back-bow tapered, giving a greater proportion of conical over cylindrical tubing."

- 3) Tenor in B-flat after Huschauer's c.1790 instrument now in the museum at Edinburgh. Bore 10.6 mm. Bell 11.5 cm. Price 985 pounds.
- 4) Bass in F and E-flat after Ehe's 1618 instrument now in Nuremberg. Bore 12.5 mm. Bell 12.5 cm. Price 1980 pounds, including the E-flat secondary slide. Writes Webb, "The general dimensions and bell profile remain similar to the original, though the format of the body of the bell has been altered to put the instrument into F and to allow the secondary slide to pull out to A=415. A separate double slide with a coil at its end puts the instrument into E-flat at both A=440 and A=415. In E-flat, the slide has only six positions."
- 5) Contrabass in F/C/B-flat, for nineteenth-century music. Bore 14.3 mm. Bell 25.2 cm (10 inches). Not yet priced. Webb has made this prototype with assistance from several bass trombonists to use in Wagner, etc. It has a single slide with handle. A new design of rotary valve, the Webb/Pignon valve, gives direct windways. The slide on the C valve loop can be replaced with one lowering the loop to B-flat, making the note F-sharp possible. The bell is gold brass.

Tony Bingham

11 Pond Street

London NW3 2PN

Telephone: [44] 171 794 1596; Fax: [44] 171 433 3662

Tony Bingham is not a maker, but an instrument, art, and book dealer who may have an interesting original on hand. As of March 28, 1995, he had in stock three interesting instruments.

- 1) Brass trombone from the late nineteenth century with four valves in curious format, signed AL RATTIER/A TARARE. Price US\$1200.
- 2) Nickel-plated trombone from the turn of this century with three double "systeme Belge" valves, signed E. VAN CAUWELAERT/BREVETE/BRUXELLES. Price US\$1350.
- 3) Silver-plated trombone from the early twentieth century with six valves (three upright, three facing forward), signed D&P LEBRUN/BREVETE/RUE LA PREVOYANCE 23/BRUXELLES. Price US\$3200.

An Interview with Ophicleide, Serpent, and Tuba player Tony George

by Richard Robinson

Tony George is one of the leading low brass performers of the early brass scene. He is Professor of Ophicleide at the Royal College of Music and is involved in 19th-Century music research. One of his current projects is playing the ophicleide with the Wallace Collection, in recordings by Nimbus Records, of music originally written for the Cyfarthfa Brass Band in Wales. This repertoire, recently discovered by Trevor Herbert, is said to represent some of the finest music written for the 19th and early 20th century brass band. Tony is due to appear at the Historic Brass Symposium at Amherst, MA (July 26-30, 1995). .

This interview took place Saturday, March 11, 1995 at the Royal Festival Hall, South Bank Centre, London, England.

RICHARD ROBINSON: Through your work with The Wallace Collection, you are involved in the Cyfarthfa Band project. What have you learnt from this experience in terms of the music?

TONY GEORGE: For a start, it's bloody hard! We've had Ralph Dudgeon over from the States, who's the virtuoso keyed bugle player, and he has said that it's the hardest music he has ever seen in his entire life for his instrument. And he's been exploring keyed bugle repertoire for twenty years. I have to agree. The keyed parts are stupidly complicated, and that includes the cornet, euphoniums, and baritone. It's certainly harder than traditional brass band music. You see, there are no sharp key-signatures in all 350 pieces of music, so you're stuck with Bbb's and Fb's. Crazy! Trevor Herbert knows more about this than I do. Definitely whoever had to play the parts were absolute virtuosos. I mean, we are struggling to play them. Historically though, it's a very important project. And when people hear how difficult and interesting the music is, they will want to hear more.

RR: Do you know who played the ophicleide with the original Cyfarthfa Band?

TG: Sam Hughes, the ophicleide virtuoso of all time, played the solo ophicleide part. George Bernard Shaw even mentions him in one of his books. He later went on to play with the Royal Opera House (Covent Garden, London), the Italian opera as it was then, and went on tour with the Julliard Orchestra. He was Mr. Ophicleide. Actually last year at Covent Garden they discovered one of his ophicleides unused in the band room, and I was lucky in that they asked me to come along and play it. It was very good.

RR: What other early music projects are you involved in?

TG: I am really lucky in that I am a professor at the Royal College of Music (London), and I have also started teaching at the Royal Academy (London), and I would like to see those places becoming more interested in the 19th-cen-

tury scene in general, and particularly in historic brass. The Academy is especially lucky in that it has just acquired a proportion of John Webb's Padbrooke Collection on permanent loan. That means students are going to have immediate access to keyed bugles, ophicleides, cymbals, piston horns, cornepeans, and just about all of the 19th-century instruments. By having this access, more students are going to be encouraged to hear and play them, and that can only be a good thing.

RR: Other early brass specialists, such as Edward Tarr, have been featured on a whole host of recordings as soloist. Would you like to record an album featuring the ophicleide and serpent? And what would you like to see included?

TG: I would be really interested in doing an album of ophicleide music, but not so much the serpent, as it has already been explored already. Michel Godard's jazz album springs immediately to mind, and recordings by the London Serpent Trio. To my knowledge, only Alan Lumsden has made any recordings of the ophicleide. I've seen ophicleide solos for the alto-ophicleide in some of the tutor books available, and it would be relatively easy to construct piano parts to go with them. In fact, the music doesn't have to be written specifically for the instrument. Music such as 19th-century ballads, for example. Actually a ballad horn would be interesting. It is a euphonium-length instrument, wrapped up tightly, but coiled in the same way as a French horn, played with the right-hand instead of the left-hand. There's even a solo, which is really nice for the instrument, called *Fantasia originale*, by Carnaud.

RR: Although you teach at two London colleges, where else do you teach, and what research projects are you involved in? Have you any plans to combine the two?

TG: I teach at a couple of state schools, which is quite interesting. What I would really like to do is compare the pedagogical effectiveness of 19th century as opposed to 20th-century brass tutors. It would be good to have different pupils learning from different teaching methods. We all know the Arban, but there are others which are good, such as the Schultz, Cornette, and Caussin. It would be interesting to see if the pupils learn quicker or slower.

RR: What musical background do you have? Did you begin like many of Britain's professional brass players in a brass band?

TG: I started at my secondary school (senior school) at the age of twelve. The music teacher passed the instrument to me, and I found I could fart down it really well, so I thought I should carry on. There was a brass peripatetic who taught me for six to twelve months, and then I was

left to my own devices. I did play in a village brass band called Kingsbridge Silver Band, which was really nice. I used to go out on a Wednesday afternoon, have half a pint of shandy after the rehearsal. But I am not a traditional brass bander by any means. I didn't even have my first formal lesson until I was eighteen, at the Guild Hall (London).

RR: When did your brass playing, so to speak, 'de-evolve', leading you to take up the serpent and ophicleide?

TG: The genesis for it probably began at the Guild Hall, because I was heavily into music theater; all the avant-garde stuff, and that's what I did my postgraduate course in. It broadened my horizons to what the tuba could do, and I think that really led me to take the ophicleide. Once I finished my postgraduate course I phoned up John Webb and said, could I possibly borrow one. That was four years ago, and there weren't many people around who were heavily into one. I was also lucky in that my lips were relatively strong, so I could practice for hours on it without getting knackered (tired!), which is the main problem for tuba players using a small mouthpiece. And since then, I've wanted to explore it more and more.

RR: And who influenced you the most in this unique field? Was it John Webb?

TG: He gave me a fingering chart, but he's sort of a father figure as regards to the 19th-century scene. He is the man who has been the instigator of authentic performance practice on brass instruments more than anybody, and is so passionate about it. I wouldn't be playing one today without him.

RR: As a low-brass specialist in early music, which instrument do you most associate yourself with? Is it, as I suspect, the ophicleide? And if so why?

TG: It is at the moment. Mainly because next week, I'm going down to Wales with The Wallace Collection, so every minute, even if I'm not practicing, I'm thinking about the music and the instrument. And it's fun.

RR: It is obvious where the name "serpent" comes from, what about "ophicleide"?

TG: It's an invented name. Halary, who invented it in 1871, patented the name as well. An ophicleide means a "keyed serpent" when translated. Although *cleider* in Greek means "door Wedge," which is in reference to how big the keys are. In other words, the actual translation is "door-wedged serpent"! There's also the quinticleide as well.

RR: Where does that name come from?

TG: Haven't a clue!

RR: Could you tell me about the instruments you play on? Are they originals?

TG: The ophicleide I've found is a Gautrot, which was made in either the 1850s or 1860s. It's in C, has eleven

keys, and is now at 442 MHz. I've also played on a Gautrot owned by a friend of mine which is really nice as well. I've also just bought a Guichard ophicleide for the Royal College, which although only has nine keys, is a lovely instrument. And that dates from the 1830s.

RR: What do you think of contemporary ophicleides?

TG: Robb Stewart in Los Angeles makes really nice instruments, and at some point I would like to talk to him, because I think we could improve his even more than he has already done. We could really have something special out of it. You see, there's no point on playing on a modern one, if it's not an improvement on an old one. The problem is that some makers have in the past copied naff instruments. It's crazy to pay £5000 for a bad ophicleide in Britain, when you can pick one up for £600 in France.

RR: I understand that in a letter to Arthur Bliss from George Bernard Shaw, he quoted Berlioz as having describing the ophicleide as "a chromatic bullock!" Was this a fair comment?

TG: The reference to the ophicleide as a "bullock" says a lot about the level of sound in a 19th-century orchestra. Because when I've done *Damnation of Faust* (Berlioz) with modern orchestras, I have to work really, really hard to carry it. If it is regarded as a bullock, which implies it is quite loud, it may mean that the orchestra in the 19th century was quieter than contemporary orchestras. And of course it was chromatic. Hence the name, even if it's not very flattering!



Tony George, newly appointed ophicleide Professor at the Royal College of Music

RR: Which major orchestral works include an ophicleide part, but which you consider are spoiled by modern orchestras employing a tuba player?

TG: They are not spoiled, but just don't work as well. The *Damnation* actually has a tuba and an ophicleide part, and works really well. *Symphonie Fantastique* sounds completely different, especially the *Dies irae* on tubas sound wonderful and bell-like, but on ophicleide it sounds much more mysterious and aggressive. *Midsummer Night's Dream* (Mendelssohn) works better on ophicleide. On the tuba it's always dodgy to play, because you start on an E above the bass-clef stave. And also the bits in the middle which are supposed to represent an ass, and on the ophicleide, that's how it sounds.

RR: I understand Berlioz once described the serpent as an instrument with a "frigid and abominable blaring" sound. Is this also fair?

TG: The players I've always heard have been very tasty. But maybe in the 20th century, we have more refined tastes, and so we are less able to accept more varied sounds. But I could imagine one played badly, sounding disgraceful.

RR: Cecil Forsyth, in his 1935 book, *Orchestration*, once described the serpent as one which "now leads a secluded life among the mermaids and stuffed alligators of local museums." Is this becoming a fact of life, or are there still plenty of opportunities available for early low brass?

TG: Opportunities have to be created. I think that the ideal existence for the instruments are within the brass ensemble. You could have a normal brass quintet concert sounding really dull after a while, whoever plays it. But when you have another instrument added which needs an explanation, then the audience sits up and listens. And of course they are perfect vehicles for backing vocals.

RR: Does the early brass scene in Great Britain still suffer from a great deal of prejudice from the modern brass fraternity?

TG: People are always afraid of change and new things. It's still having to fight for its life, but it's like anything. Once you've (a) heard them played well, and (b) heard people making money out of them, then people will accept them more as real instruments. The days when you could leave college and immediately get stacks of money playing brass instruments have long gone. With shocking statistics in the UK, you hear that only 5% of graduates make it in the business. You have to specialize and be very versatile. The more instruments the better.

RR: Is there a great following for early brass in Great Britain?

TG: Not a specific following for early brass, but a healthy interest in period performance. And I think the Wallace Collection project will help to create more interest in the early brass scene. When I was at college there was just one master class on the two instruments and then you were left on your own. How times have changed.

RR: Does playing early brass instruments help you to be a better musician and tuba player?

TG: Playing the ophicleide is like cross-training for your lips. I am using essentially the same muscles in a slightly different way, which does help make them stronger. The best thing that happens is that your powers of intonation do improve. When I started playing authentic instruments, I could not tell the difference between 440 Hz and 490 Hz—I was really non-musically astute. Now I'm comfortable in most stations as I can hear its relative pitch.

RR: Is there anything else you would like to add?

TG: One thing that interests me, and something I would like to see happen, is for a system of exchange programs to take place between early brass groups and ensembles on both sides of the Atlantic. If you have to dangle carrots to help the early brass scene grow, then that's what must be done.

RR: On behalf of HBS, thank you for a most thought provoking and intriguing exploration of the early low brass scene.



Tony George

THE HISTORIC BRASS SOCIETY

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Sackbutists: Susan Addison, Charles Toet, Gary Nagels, Peter Bassano, Wim Becu, Daniel Lassalle, Stephen Legee, Ole Anderson

Cornettists: Bruce Dickey, Michael Collver, Jeremy West, Allan Dean, Douglas Kirk, Jean-Pierre Canihac, Jean Tubery, Steve Escher, Bob Stibler, Robert Dawson, Philippe Matharel, Doron Sherwin

19th Century Brass: Ralph Dudgeon, Alan Lumstead, Tony George, Cliff Bevan, Bruce Barrie

Serpentists: Michel Godard, Bernard Fourtet, Craig Kridel

Scholars: Keith Polk, Don Smithers, Herbert Heyde, Stewart Carter, Peter Downey, Trevor Herbert, Herb Myers, Ross Duffin, Reine Dahlqvist, Thomas Hiebert, Keith McGowan, Art Brownlow

Curator/Collector/Organologist Round-Table Session: Laurence Libin, Robert Barclay, Edward H. Tarr, Franz Streitwieser, Nola Knouse, Arnold Myers, Graham Nicholson, Henry Meredith, Robert Sheldon, Herbert Heyde, Vladamir Koshalev, Don Smithers

Ensembles: Boston Shawm and Sackbut Ensemble, Les Sonneurs, Chestnut Brass Co., NY Cornet & Sacbut Ensemble, The Whole Noyse, Die Deutsche Naturhornsolisten, La Fenice, Concerto Palatino, Les Sacqueboutiers de Toulouse, Zephyr's Choice, His Majesties Sagbutts & Cornetts, Artek Continuo Players

Historic Brass Symposium Schedule

(Tentative and subject to change)

Informal playing sessions will be ongoing throughout the entire Symposium.

Private Lessons—to be arranged individually and may be taken during playing session time or other free time in assigned rooms

Wednesday, July 26

- 9:00-11:00AM Registration
- 11:00-12:00 Welcome and Susan Addison's Trombone Ensemble—*Grace Church*
- 12:00-1:30 Lunch
- 1:30-6:00 Informal playing sessions
- 1:30-3:00 Lectures: Robert Dawson (Wind Instruments and the Flowering of Polyphony in Trecento Italy) Michael Collver and Bruce Dickey (Cornetto Repertoire), and Keith Polk (Instrumental Bass in the Renaissance: Humble Birth to High Station)—*Lecture Hall*
- 3:15-6:15 NEH Interpretive Research- Overview of Research (roundtable discussion): Trombone (Susan Addison, Trevor Herbert, Peter Bassano)—*Lecture Hall*
- 3:15-5:30 Lecture/demonstration: Barry Bauguess (Historical Trumpet in the Orchestral Context), Herbert Heyde (The Trumpet Maker Families of Schmied and Pfaffendorf and Their Instruments), Art Brownlow, (English Slide Trumpet)—*Lecture Hall*.
- 6:00-7:30 Dinner
- 8:00 Concert: Thomas Muller, Chestnut Brass Company, Immer Ensemble and Edward H. Tarr—*Grace Church*

Thursday, July 27

- 7:15AM- 8:30 Breakfast
- 7:30-8:30 HBS Advisory and Editorial Board Meeting/Breakfast
- 8:45- 10:15 Lectures: Reine Dahlqvist (The Trumpet Corps and the change of orchestration in the 18th century) Ross Duffin (Cornett and Sagbutt: Some thoughts on the loud band repertoire in early 17th c. England).—*Lecture Hall*
- 8:45-6:00PM Informal playing sessions
- 10:30 -12:00 NEH Interpretive Research: Trumpet (Smithers, Tarr)—*Lecture Hall*
- 12:00- 1:30 Lunch
- 1:30- 3:00 Concert: Whole Noyse, Cliff Bevan, Rick Seraphinoff —*Grace Church*
- 3:30-5:45 Lectures: Don Smithers (When Theuto blew his trumpet: Notes on the origins and meaning of the tuba in medieval psalmody), Stewart Carter (Georges Kastner on Brass Instruments: The Influence of Technology on the Theory of Orchestration), Keith McGowan (A Chance Encounter with a Unicorn?: A possible sighting of the Renaissance slide trumpet)—*Lecture Hall*
- 6:00-7:45 Dinner
- 8:00 Concert: Die Deutsche Naturhornsolisten, Jeremy West, Sue Addison, La Fenice, Michel Godard, Paul Plunkett—*Grace Church*

Friday, July 28

- 7:15AM-8:15 Breakfast
- 7:15-8:30 HBS Board of Directors Meeting
- 8:45- 10:15 Lectures: Jeff Snedeker (The Horn in Early America), Robert Barclay (Early Brass Mythology: Some

Bubbles Prick'd), Herb Myers (Pitch standards in early wind instruments according to Praetorius)—*Lecture Hall*

- 9:00-12:00 NEH Modern Brass Sessions: Applying historically informed practice to modern brass playing- all modern brass players welcome (Allan Dean, Wim Becu, Robert Stibler, et. al.)
- 8:45—6:00 Informal Playing
- 10:30- 12:00 NEH Interpretive Research: Cornetto (Bruce Dickey and Jeremy West)—*Lecture Hall*
- 12:30-1:30 Lunch
- 1:30-3:00 Concert: Ralph Dudgeon, Graham Nicholson and J.F. Madeuf, Tony George — *Grace Church*
- 3:30- 5:45 Lectures: Peter Downey (Instrumental Music at the German-Speaking Courts during the 16th Century: Players, Instruments and Music), and Trevor Herbert (The Cyfarthfa Sound: Reconstructing a Virtuoso Victorian Brass Repertory) Arnold Myers (Horn Function and Brass Instrument Character)—*Lecture Hall*
- 6:00-7:45 Dinner
- 8:00- 11:00 Concert: Concerto Palatino, Contemporary Composition by Edwin Avril, Zephyr's Choice, Gabriele Cassone, Jeffrey Snedeker— *Grace Church*

Saturday, July 29

- 7:15AM-8:30 Breakfast
- 8:45-10:15 Lectures: Tom Hiebert (Three Performance Practice Problems in 18th century horn music), Nola Reed Knouse (Moravian Brass Music) *Lecture Hall*
- 9:00-12:00 NEH Masterclasses: Trumpet, Cornetto, Horn, Trombone, 19th-Century Brass (5 separate sessions)
- 10:30-12:30PM NEH: Instrument Makers/Curator/Organologist Round Table Session—*Lecture Hall*
- 12:00-1:30 Lunch
- 1:30-3:00 NEH Interpretive Research: Horns (Tom Hiebert, Oliver Kersken) — *Lecture Hall*
- 1:30-3:30 NEH Interpretive Research: Serpents (Kridel, Godard, Fournet; Keyed Brass (Dudgeon and Bevan)—*Lecture Hall*
- 4:00-6:00 Concert: Peter Bassano, NY Cornet & Sacbut Ensemble
- 8:45 AM-6:00 Informal playing
- 6:00-7:00 Dinner
- 7:30-9:30 Concert: Lowell Greer, Bernard LePogam, Les Sacqueboutiers de Toulouse,—*Grace Church*
- 9:45 Auction and Party

Sunday, July 30

- 7:15AM-8:30 Breakfast
- 8:45-10:15 NEH Performance practice and use of authentic equipment with Smithers, Dickey, Tarr, Herbert
- 10:30-12 NEH Summary Discussion with Smithers, Tarr, Herbert, Addison, Bassano, Becu, Kersken, et al.
- 12- 1:15 Lunch
- 1:30-2:00 HBS Meeting and Presentation of Awards
- 8:45 AM- 2:00 Informal playing
- 2:30-4:30 Concert: Igino Conforzi, Craig Kridel Natural Trumpet Ensemble and Horn Ensemble blow-out— Les Sonneurs, Boston Shawm & Sackbut Ensemble, Michael Collver — *Music Building*
- 4:00-6:00 Sign Out

The Wallace Collection's Cyfarthfa Project

by *Filcorno di Fife* (John Wallace)

A concert at the Nimbus Foundation's Wyastone Leys Hall on March 19, 1995, followed by three days recording sessions at the same venue, saw the first fruits of this collaborative venture, recreating the repertoire of the virtuoso 19th century Cyfarthfa Brass Band, between performer/music historian Trevor Herbert, instrument-maker/collector/historian John Webb, and trumpeter John Wallace. The Brass Band, put together by Wallace, played entirely on 19th century instruments, supplied with amazing generosity and enthusiasm by John Webb, and inhabited a time-warp somewhere in the 1850's, when the old keyed instruments were in the sunset of their brief heyday, and the newer valved instruments were still mewling and puking in their satchels.

Fortune smiled on the whole project, when with about a month to go, Wallace managed to get the finances together to bring Ralph Dudgeon over from the USA, as a key player in the keyed team. Because this ongoing project is, from start to finish, very costly, using fully professional players, it could not have been contemplated without the generous support of Nimbus Records, and of BBC Television, and The Open University, who filmed the whole project for future documentary, and educational use. The players who took part in the three rehearsals (all we could afford), the concert, and six, three-hour recording sessions, were: Tim Hawes, Richard Thomas; Db soprano cornets, Ralph Dudgeon Eb & Bb keyed bugles, Steve Hollamby; Bb keyed bugle, John Wallace, John Miller, Roy Bilham; Bb & Ab cornets, Gordon Higginbottom, Pip Eastop (P. Buddha de Suburbia); Eb & Db saxhorns, Simon Gunton (Grinner); Bb baritone, Andy Fawbert; euphonium, Tony George and Stephen Wick; ophicleides, James Casey, Trevor Herbert; tenor trombones, Ron Bryans (Captain Hornet); bass trombone in G (The Rose of England), Phil Parker; F tuba, Martin Douglas; EEb mombardon, Robin Haggart; BBB bombardon, Chris Terian; percussion, conductor; Simon Wright (Hippo). Interest to note: all of the valved instruments, with the exception of the cornets, and F tuba, were rotary valved, as in the original band. The initial decision on the pitch that the band was to play at, was determined by the ophicleides. A=438, or French Diapason Pitch was chosen. The conflict between key and valve which must have occurred, in mid-century, was now experienced, in microcosm, 140 years later. Basically - the valved instruments played at a higher pitch than the keyed - and the crookings of instruments down to lower keys gave nightmare scenarios of instruments profoundly out of tune with themselves, as well as with each other. In typical British fashion, a working compromise was reached, and a pitch of A=442, which both species of instruments could inflate, or deflate to, easily, was finally chosen.

The concert on Sunday March 19th was an afternoon start, at 3:00 PM, and was the inaugural concert, attended by

many local dignitaries, in the new and very beautifully situated Nimbus Foundation Hall at Wyastone Leys, on the River Wye, near Monmouth, Wales. The concert was a tremendous success, the combination of serious Art Music repertory, Victoriana, dance music, and technical virtuosity, laced with informative and humorous introductions and instrumental demos on the more outlandish instruments, bringing the house down. Nimbus are located in a rural situation, quite idyllic, far from the madding crowd, and the musicians were all billeted in the same riverside hotel together as one big happy family. The local beverage, brewed with hop-flavoring, and drunk warm and flat, assisted mightily the flow of post-mortem deliberation. An evening spent mulling over the hectic day of discovery, of actually playing the fruits of over five years research, by live (albeit half-dead by the end) human-beings, left the band fighting-ready to record.

The recording sessions were held in the same purpose-built Hall, and were recorded by Nimbus's one microphone technique, on their unique cruciform microphone, designed by their award-winning scientist, Dr. Jonathan Halliday. Put simply, for the more mature American reader, this is an evolution of the Mercury Living Presence philosophy. Nimbus dislike the sterility of the performance created in the editing room, so the knowledge that they liked complete performances, put more pressure on the Band in the recording sessions - a pressure which, in common with the live concert situation, usually heightens performance standards, with hardened professionals. So, over the four days, the standard of playing got higher and higher, until even the skeptics were convinced that the old instruments used could do more subtleties of color, shading and blending, than the modern, and totally different instruments in concept. The tempi chosen for the various pieces became slower and slower, as the players gained the confidence that the music being played was of high value. The temptation in live performance was to go for excitement, and entertainment, with astonishingly fast tempi, and glossing over the slow, "boring" bits. Through listening repeatedly to playbacks and under the continuous exhortation of Adrian Farmer, a Director of Nimbus, returning to his original Nimbus vocation of record producing, the band played at thorough-going tempi from a bygone age, when the pace of life was slower, and the instruments could vibrate with maximum warmth.

The seating plan of the band was changed from the concert, where the disposition of the players was similar to the traditional British Contesting Brass Band. In this set-up, balance and blend did not work fully. In compositions and arrangements in which no instrument is a passenger, and each is treated as a soloist from time to time, each needs to be heard as an individual voice. The layout arrived at for the recording sessions was a long arc, with cornets on the

far left, next to the ophicleides on their right, leading to euphoniums, baritone and saxhorns in a central position, with keyed bugles and sopranos on the far right. Behind this arc, on risers were tenor trombones to the left, bass G trombone centrally, next to the F tuba, with bombardons to the right. Finally, percussion, which is used inventively throughout, was on the floor the right of the bombardons, and behind the bugles.

The repertoire recorded was a cross-section of the 105 part-books discovered in Cyfarthfa Castle. Kiff Wallace, John's father, acted as librarian through the sessions, and plied everyone with reinvigorating cups of tea and coffee in the listening breaks. In the two years previous to the sessions, Kiff, a veteran of 56 years with Tullis Russell Mills Band, from Markinch, Fife, had copied over 30 scores by hand, working sometimes 12 hours a day, 6 days a week. The band played from photocopies of the original parts. The repertoire recorded commenced with the *Tydfil Overture*, by Dr. Joseph Parry. This composer was born in a tied cottage next to the Cyfarthfa Iron and Steel Works in Merthyr, Wales, and emigrated as a child to the USA. He returned to Wales to become the first Professor of Music at the University of Wales, and received a Doctorate from Cambridge University. The piece is a uniquely Welsh blend of passion and piety. The musical language is Mendelssohnian, although this must not be misconstrued as pejorative in any sense - this music has a high originality quotient.

Next came the *Triumphal March* of Madame Sainton Dolby. A pupil of Mendelssohn, and creator of the contralto role in *Elijah*, Dolby was a gifted salon composer of songs and occasional pieces, as well as adept in the larger form of oratorio. She was one of the first female students at the Royal Academy of Music in 1832.

The arranger of most of the transcriptions in the Cyfarthfa Band Library was one Georges D'Artney, a French composer that Robert Crawshay, owner of the Steelworks, and owner of the Band, had imported from Paris. His genius shines through every note of his phenomenal arrangement of Pagannini's *Carneval de Venise*. This, he arranges in a sort of Concerto for Orchestra sort of way, with even triangle and bass drum being given thematic importance (pre-dating Webern!). This is the only version in which the theme, so often treated as a trite, candy floss, basis for circus treatment, takes on its truce character as a gentle barcarolle. *Nabucco* Overture was the work which won the Cyfarthfa Band overall victory at the first Crystal Palace Band Contest in 1860, and this cracking arrangement, which differs from the orchestral version in several minor, but startling ways, will be the subject of further research by Trevor Herbert. For example, it could be that Verdi changed several details in later revisions, whilst the version that made it down to Wales in the early 1840's stuck there in its original version. Another mind-blowing hypothesis is that D'Artney wrote all of these, or some of these arrangements, straight down into part form from his amazing memory. (Not as far-fetched as it may at first seem,

this gift is also held, but not trumpeted by, the present conductor of the Cyfarthfa Project, Simon Wright).

Then, John Wallace recorded the Jules Levy solo, *Whirlwind Polka*, which was one of the most-performed works in the band's repertory. This he did on an 1850's Distin cornet, crooked into Ab, giving the characteristic soft-toned sweet and mellow sound of the period, that nowadays we equate with the flugelhorn. Wallace recorded this with a free flowing feeling for rubato, learnt on his grandfather's knee.

Next, Ralph Dudgeon and Steve Hollamby recorded *The Lost Chord*, by Arthur Sullivan, which sounded more human on the keyed bugles than on the human voice. This piece was also remarkable for having a high F written for Eb soprano, showing that the high tessitura, so enjoyed by J.S. Bach in the first half of the previous century, was still alive and kicking, and in some pieces, being surpassed, in a remote area in the Welsh Valleys. So much for the History Books, and previously held notions. The *Cyfarthfa Castle Quadrilles* of Bawden (trombonist and cellist/composer) found the Band in jaunty mood, whilst *My Daughter's Schottische* of the popular dance composer, Montgomery, was positively indecent in its choice of lilt (or should that be kilting tempo?). *L'Urato*, attributed to Mozart in the Bandbooks, but actually by Etienne Mehul, was wonderfully atmospheric in the opaqueness of its chording, and seemingly unfeasibly optimistic in its demands, with page upon page of semiquaver [sixteenth note] runs on brass. This sounded incredible, beyond all expectations, as did the most transcendently virtuosic of all the arrangement, Herold's *Zampa Overture*, which was recorded in the last session. With tremolo effects imitating string tremolos, and writing for brass predating, but on a par with Elgar Howarth's arrangement of *Pictures at An Exhibition*, a full 120 years later, this put the importance of this whole project into perspective. The basic assumption underlying the historic analysis of 19th century musical performance, has been that brass instruments were relegated to the musical sidelines of brass band, military band, and outdoor performance. In fact, the more the evidence of the numerical weight of actual performance is analyzed, a pattern is emerging that musical performance in the advanced industrializing countries, such as Britain and the Eastern Seaboard of the US, was centered on brass instruments, and that orchestral performance was a comparatively rare phenomenon. Orchestral opportunity was rare, and was confined to music festivals such as the Three Choirs Festival, outside the huge urban centers like London, Birmingham and Manchester, which alone were able to entertain aspirations to some sort of orchestral provision, though it was at a scanty level compared to today's high level, which is a result of huge post-Second World War expansion. When Dvorak conducted the first British performances of his symphonies at the Royal Albert Hall, the best orchestra available in the country, and the one he used, was the Orchestra of The Royal Artillery Regiment. The importance of the military in instrumental education

even up to the present day, has been greatly underestimated, because of the elitist preconceptions inculcated by generations of academics, leading to in-built and systematic bias which completely ignores the facts, in the people who write the books and formulate the opinions, which other people digest.

This Cyfarthfa Project, by concentrating on the period which was in the heyday of British brass bands, when the country was on the way to peaking at over 40,000 ensembles of this type, is giving the lie to the popular misconception

that at this time, Britain was the *Land Ohne Musik*, a bleak hinterland of all work and no play, a land of belching chimneys and grime, a land to which the enchantment of melody was foreign.

The Cyfarthfa Project, by bringing this repertory once more to the fore, will help scotch this misconceived notion, once and for all!

EDITOR'S NOTE: Trevor Herbert will present a paper on the Cyfarthfa Project this summer, at the International Historic Brass Symposium in Amherst, MA, July 26 -30.

CLASSIFIED ADS

For sale: Two original late-19th century English and French cornets. Scott Sorenson, 103 Poplar Court, West Lake Mitchell Drive, Cadillac, MI 49601 tel (616) 779-4783.

For sale: Cornetto by McCann A=440. Excellent condition, with thumb rest added by current owner, with two mouthpieces. \$700. Meinl & Lauber natural trumpet in D with C Crook. A=440 with case made by current owner. \$600. Contact: Mike Malloy. (614) 583-0163 or email: mmalloy@magnus.acs.ohio-state.edu

For Sale: W. Monke alto sackbut in F, with case, \$600; W. Monke tenor sackbut in Bb, shabby case, but with bell thinned by R. Collier (described and illustrated in H. G. Fischer, *Renaissance Sackbut*, p. 35). Contact: Henry George Fischer, 29 Mauweehoo Hill, Sherman, CT, 0678. Phone 203-354-2719.

For Sale:

Trumpets

Bach Elkart Mercedes II ML 53816 \$465
 Buescher 1970 Aristocrat ML 536611 \$180
 Buescher Aristocrat (gold) \$240
 Boston 1919 Silver SB 23624 \$245
 Conn 1927 22B .428 245182 \$240
 Conn 1922 Symphony Silver 210518 \$245
 Conn 1969 38B Constellation Nickel M75359 \$485
 Couesnon 1920's D6 Chat. Thierry .444 \$200
 Courtois 1955 Balanced 6332 \$565
 E. Besson 1950's 2-20 .458 446248 \$195

E. Besson 1950's 10-10 Star 246727 \$380
 E. Besson 1950's Brevete 222102 \$180
 Getzen 1977 '900' Eterna Doc. S. SK32868 \$760
 Holton 1933 Llewelyn Gold 108990 \$475
 Holton 1923 LP Silver 79441 \$195
 Holton 1934 LR Silver 116366 \$195
 Holton 1949 Stratodyne Tri-tone 201486 \$290
 King 1971 Silver Flare SS Bell 462915 \$695
 King 1920 Liberty .458 55328 \$195
 King 1943 Liberty .458 \$195
 King Cleve. Craftsman \$240
 King 1944 Liberty .458 271520 \$195
 King 1955 Super 20 Symphony DB 344562 \$610
 Martin 1956 Imperial MB 196240 \$570
 Marin 1931 Concert 101090 \$265
 Olds 1973 Ambassador 897030 \$235
 Olds 1958 Mendez (Full.) 281250 \$640
 Olds 1956 Mendez 155849 \$675
 Olds 1955 Super 15242 \$330
 Olds 1974 Special Nickel 918927 \$460
 R. Much 1940 Academy .460 10013 \$185
 Sansone 1971 821 \$1050
 Selmer 1960's Paris: K-Modified 38614 \$395
 Schilke 1989 S 32 Siler ML 19977 \$980
 Yamaha 1980's 235 13370 \$220

Cornets

Bach 1950's Mt. Vernon Mercury (Long) 16683 \$460
 Conn 1935 Victor Special \$565
 C. Fischer 1940's H-1 Short Rel. Grade \$210
 E. Besson 1950's 2-20 \$310
 W. Frank Long 3659 \$285

W. Frank Trumpet mouth piece ML 70132 \$285
 Martin 1931 Handcraft Long ML 101603 \$410
 Olds LA 1954 Ambassador 124737 \$135
 Olds 1960 Super .465 378364 \$295
 Windsor 1940's Short Silver R7660 \$245

Flugelhorns

Couesnon Star 84237 \$750
 German Anonymous Totary \$640
 Mahillon (Brussels) 4 valve LB 671 \$750
 Getzen 4 valve Eterna silver KH1462 \$625

Trombones

Buescher Aristocrat \$200
 Bundy \$130
 Olds Ambassador \$190
 Sherwood Artists (1930's) silver engraved \$280

Baritone Horns

Conn Elkart K29357 \$245
 Santucci (1900) Italy Rotary \$260

Mellophones

Couesnon (France) Lafayette 28378 \$135
 King Silver 52333 \$155

Pocket Trumpets

Benge L.A. 1971 brass 8797 \$940
 Heimer brass \$690

Misc. Horns

Barcone French Horn Rotary \$135
 Boosey Eb alto horn "Distin" 28619 \$180
 Reynolds Mellophonium \$340
 Olds Piccolo Ambassador Silver mini-flute \$180

Contact: Dr. Hank Reiter
 "Trumpetologist"
 70 Glenn Cove Road,
 Roslyn Hights, NY 11577 USA
 Tel. (516) 299-2006.

RECORDING REVIEWS

When Heaven Came to Earth: German Brass Music from the Baroque. The New York Cornet & Sacbut Ensemble, Benjamin Peck, Music Director. Newport Classic LC 8554. Recorded 1992.

Founded in 1972, the New York Cornet & Sacbut Ensemble is one of the oldest early brass ensembles, bringing together the talents of cornettists Allan Dean and Raymond Mase and trombonists Benjamin Peck, Ronald Borrer, Terry Pierce, and David Titcomb. In their most recent recording, *When Heaven Came to Earth*, the ensemble presents a program of German Stadtpfeifer music by Pezel, Reiche, Störl, Scheidt, Praetorius, Speer, Brade, and Franck. The pieces are by and large familiar ones to modern and historical brass players alike, and recent years have seen a number of period instrument recordings of this repertory, including Hesperion XX's stunning recordings of Scheidt and Brade (EMI 1C 065-30 943 Q and EMI 1C 165-99 928/29 T), the Posaunen-Collegium Leipzig's *Alte Leipziger Bläsermusik* (R.U.M. Records LZ 1121; reviewed *HBSN*, no. 7), and the New York Cornet & Sacbut Ensemble's earlier *German Brass Music, 1500-1700* (Titanic Ti-97). (Surprisingly, *When Heaven*

Came to Earth reprises a number of works from the ensemble's earlier LP.)

The performances here feature a gratifying tone quality and ensemble blend, much the result, one suspects, of so many years playing together. Some of the pieces reveal a high degree of technical skill, which is especially prominent in the intricacies of Scheidt's *Canzona on Est-ce Mars?* Other works, notably the *Sonata in E* by Störl and the *Sonata in E* by Speer, show a refined sensitivity to the shaping of phrase and individual notes (regretably, not maintained throughout the recording). And the richness of sound and interplay of lines in Franck's *Intrada no. 78* make it one of the most satisfying readings in the anthology.

In the long run, however, it is more difficult to be enthusiastic. The ensemble often adopts a middle-of-the-road style, to my ear lacking in suavity at one end of the scale and exuberance at the other. This is a problem compounded by the somewhat generic nature of the pieces themselves. Most of the works are fine examples of "social music." However, elevating them to "concert status"—as this CD presumably does—asks of them rather

more than they were originally asked to bear, especially in a full hour's program devoted exclusively to them.

Other issues raise more particular concerns, including phrasing. For example, in the galliard of the Scheidt Suite, the ensemble resorts to the unusual effect of a lunging swell on the last note of phrases in order to join them artificially to those which immediately follow. In an age where verbal analogy guided the shaping of phrases, these would seem to be awkward "run-on" sentences. Less awkward, though also problematic, is the ornamental passagework added by the players in various works. Though always within the style, the *passaggi* have a predictability about them that seems to lessen their ornamental character and to result in a tinge of tedium.

Much about *When Heaven Came to Earth* is familiar—long-time favorite pieces played by a popular ensemble, well-known for around two decades. As with old friends, much about the familiarity is welcome indeed. However, in the final reckoning, this recording might welcome a surprise or two.

The title of the anthology is something of a surprise, and a nice creative touch, acknowledging the allegorical affinity of brass instruments and "divine intervention" in the world. One might debate the degree to which this particular association applied to the musical "goings-on" in the municipal tower, but the richness of the allusion is gratifying in any case.

Steven Plank, Oberlin College



New York Cornet & Sacbut Ensemble: (from left) David Titcomb, Ray Mase, Allan Dean, Ben Peck, Terry Pierce, and Ron Borrer.

* Lodovico Viadana *Vesperi per l'Assunzione della Beata Vergine* (dai Salmi a quattro chori, op. XXVII, Venezia 1612) Vox Hesperia, Cappella Musicale di S. Marco and L'Amaltea. Romano Vettori; Director, Nanneke Schaap;

Concert Master, Adriano Dallapé; organ, Alberto Rossi; cornetto, Fulvio Clementi, Luigi Avellino, Ferdinando Danese, Agostino Viggiano; sackbuts. Fonè 92F08 CDE (Fonè di Giulio Cesare Ricci, via Goldsoni 50/52, Livorno Italy.) Distributed by Allegro Music, 12630 N.E. Marx Street, Portland OR 97230. (800) 288-2007 (201) 894-8700. Recorded 1992.

Lodovico Viadana (1560-1627), as with many other 17th century Italian masters, has not yet received the widespread exposure he deserves. A composer of some historical importance, Viadana helped forge the new musical vocabulary of the concertato style and he has been credited with the first use of the basso continuo in sacred music in his famous print, *Cento Concerti Ecclesiastici* (1602). This present recording of the magnificent setting of the Vespers for the Assumption of the Blessed Virgin from his *Psalms for Four Choirs* (op. XXVII, Venice 1612) represents a good step toward broadening the reputation of Viadana. The project required large forces, employing fifty-one musicians, including five vocal soloists, twenty-seven singers comprising three choirs and eighteen instrumentalists, all directed by Romano Vettori. This recording project was the result of the support of numerous musicologists, and Italian

cultural institutions and government agencies including the Viadana Town Council. Their sponsorship is our good fortune because it resulted in an excellent recording that is guided by historically informed performance practice as well as fine musicianship.

Lodovico Viadana was born near Mantua in the town of Viadana, became a Franciscan monk, and directed the music at Mantua Cathedral before he became maestro di cappella at the cathedral in Fano, which is where he was employed when he composed and published his 1612 collection. Viadana was a prolific and much admired composer in his day, and twenty-seven books of his music are extant. His creative output consists almost entirely of sacred music, but early brass musicians may be familiar with some of his instrumental works. As with the *Cento concerti ecclesiastici*, his *Psalms for Four Choirs* contains a preface which gives important information on the orchestration of the pieces. This information, along with archival records of musicians employed for religious occasions, has resulted in a wonderful and historically informed recording.

The recording contains some seventy minutes of music consisting of four organ works by Giovanni Gabrieli and eighteen pieces from Viadana's 1612 collection. The cornett and sackbuts play a decidedly minor and supportive role in this recording, but they, along with the strings and continuo group, perform admirably. While the instruments mainly have a colla parte function, the cornett and sackbut do have a few moments to shine. In the *Laudate pueri* Alberto Rossi is featured with singer Claudio Cavina, and achieves a rather lovely cornetto sound (made by Paolo Fanciullacci). The trombonists also give sensitive and supportive readings—particularly Agostino Viggiano's bass trombone playing on *Stantes erant*. The liner notes indicate that the sackbuts were made by Kalison modeled after a Schnitzer instrument of 1579.

It is indeed heartening to see that the combined cultural and governmental

forces have resulted in such a fine performance of the seldom recorded music of Viadana. As a commercial project it might not have seen the light of day, but because of the pride taken by the sponsors of this recording in their musical heritage, we can all benefit from the magnificent music of their illustrious "favorite son."

Jeffrey Nussbaum

Vincenzo Ruffo (1510-1587):
Capricci a 3 voci (Milano, 1564).
Accademia Strumentale Italiana, Alberto Rasi; Director. Paolo Fanciullacci; cornetto, Mauro Morini; sackbut. STR33337.
Stradivarius Records, Via Stradivari 8, Milan 20131 Italy. Distributed by Allegro Imports, 12630 N.E. Marx Street, Portland, OR 97230 Tel. (800) 288-2007. Recorded 1993.

This fine recording uses cornetto, sackbut, flutes, and recorders, all original instruments from the historical instrument collection of the Accademia Filarmonica of Verona. The harpsichord and shawms used, also from the Verona collection, are reproductions. The 1564 Ruffo collection is a fitting setting for the use of these instrument, as it is considered by some, such as Kämper, to be perhaps the most important collection of instrumental ensemble music of the mid-16th century. It is the first collection to use the title *Capricci* and it is interesting to speculate on the relationship of this form to that of the *Concerto*.

The instruments are used for the first time after centuries of silence and the result, at the hands of the ensemble, is a great richness of timbre. The Accademia Strumentale Italiana displays great versatility and wide variety of interpretation in their wonderful performance of the twenty three capricci in the collection. Of particular interest to the HBS is certainly the use of the brass instruments in the Verona collection. The mute cornetto (cat. 13262) and a tenor sackbut are



employed. The sackbut, according to Vander Meer in his catalogue of the Verona Collection, might be a Venetian instrument from about 1560 and therefore perfect for this music. His research into the Accademia inventories as well as the decoration on the bell on which the word "FILARMONIA" is engraved, indicates this time and place for this trombone. It was restored by the Thein brothers several years ago. The cornetto is pitched at A= 452 Hz which is the pitch level used in 20 of the 23 works. The original flutes are pitched at A= 403 and the pieces that employ them are pitched at that lower level. The following pieces use cornetto or sackbut; Capricci nos. 14, 8, 20, and 4 for cornetto, shawm and sackbut, and Capriccio no.10 for cornetto and harpsichord. The performance of the cornetto, sackbut, and shawm achieve a good blend and dynamic balance. The piece using cornetto and harpsichord resulted in a more lyrical "cantabile" approach with long flowing phrases. Listeners to this CD should be alerted to the fact that the cornetto player is listed as Il Fantaccino and is indeed the fine maker and cornetto player, Paolo Fanciullacci. The pseudonym is a result of Fanciullacci's wonderful sense of humor!

The notes to the CD are in English and Italian and not only give helpful information about the music but detail the wonderful collection of the Accademia Filarmonica. In addition to the mute cornett and trombone, the other original instruments are a basset recorder, bass recorder, two tenor flutes, and bass flute. The recording of this important collection on these wonderful old instruments certainly adds much to our understanding and appreciation of 16th century instrumental music.

Rinaldo Pellizzari

* *In morte di Madonna Laura* Madrigal Cycle after texts of Petrarch (1304-1374). Various Composers from Italy XVIth

Century Huelgas Ensemble, Paul van Nevel, Conductor. Wind players—Willem Bremer: cornetto, bassoon, recorder, bass recorder; Harry Ries: alto sackbut; Wim Becu: bass sackbut. Sony Classical SK 45942. Recorded in 1990.

* *Italia mia Musical Imagination of the Renaissance.* Huelgas Ensemble, Paul van Nevel, Conductor, Wind players—Willem Bremer: cornetto, bass dulcian, tenor bombard, alto recorder, basset recorder, bass recorder; Norbert Kunst: tenor bombard, tenor dulcian, bass dulcian; Michèle Vandenbroucque: bass dulcian, vass bombard; René van Laken: tenor bombard, tenor dulcian; Simen van Mechelen: alto sackbut. Sony Classical SK 48065. Recorded in 1991.

Both these CDs contain music from 16th-century Italy. The first one only features madrigals, the second also includes sacred music, instrumental arrangements, and a canto carnascialesco. For both recordings there are positive and negative remarks to be made. First and foremost, the Huelgas Ensemble performs beautifully in both selections. Their playing and singing is beautiful, and their Italian pronunciation excellent. The brass players in particular do a very good job in adapting their playing to the character of the repertoire, intended for a chamber performance.

While it is praiseworthy to record lesser-known composers' music, as in both these recordings, some omissions are peculiar. In *morte di Madonna Laura* contains only material from the second part of *Il Canzoniere* by Francesco Petrarca (1304-1374)—the one containing poems written after the death of Laura, the woman Francesco had been platonically in love with since he first saw her. This collection, especially the second part, was a major source for madrigalists of the 16th century, as it embodies the kind of passion, unfulfilled love and lovesickness that were the preferred topic of madrigals. However, the

present recording does not include pieces by the major composers of the time, leaving out, for example, Verdelot's *Non pò far morte* and Willaert's *Aspro Core e selvaggio e cruda voglia*, both settings of poems from *Il Canzoniere's* second section. The composers featured in this recording (Spirito l'Hoste da Reggio, Padre F. Mauro de' Servi, Stefano Rossetti, Bernardo Pisano, Tomaso Cimello, Andrea Rota, Baldassare Donato, Cesare Tudino, and Nicola Vicentino) are not generally thought of as the greatest composers of the time. The same applies, with two exceptions (two pieces respectively by Verdelot and Rore) to the composers of *Italia mia*: Gasparo Alberti, Leonardo Meldert *fiamengo*, Fabrizio Dentice, Alfonso Fontanelli, Gabriele Villani, and Pomponio Nenna. All these composers have very seldom (if ever) been recorded.

A couple of critical notes. First, the logical organization of the selections: while there is a common thread to hold together the madrigals of *In morte di Madonna Laura* (the source of the texts), it is not clear in what order the pieces are featured, except for a personal choice of Paul van Nevel (they are neither in chronological order, nor by author or in order of appearance in *Il Canzoniere*). *Italia mia* contains, under the title of "Musical Imagination of the Renaissance," a medley of genres and composers, whose connection with each other is unclear, except for the country of origin — Italy. There is no apparent order or logic; secular pieces alternate with popular, sacred, and liturgical ones. Second, while it is still a source of debate if instruments would be used to replace voices in secular music (see, for example, Anthony Newcomb's article on the performance practice of secular polyphony in the 16th century in *Performance Practice, Music Before 1600*, ed. H. Mayer Brown and S. Sadie), it seems inconsistent with the declared aim of the first recording (that of presenting settings of

specific texts) to replace ALL voices with instruments in some madrigals, even if only the first time through. In the second CD too, brass and other players first replace all the voices in some pieces (tracks 4 and 10). Different combinations of instruments accompany one or more voices in other pieces, as had become customary.

In summary, and to conclude, while one can raise a couple of criticisms about the authenticity of the performance practice and other minor issues, both recordings are a good addition to anybody's collection for several reasons, such as the variety of the repertoire, the inclusion of not-often recorded composers, and the fine performances.

*Alexandra Amati-Camperi
Harvard University*

* *Charles d'Helpfer: Requiem, Messe de Funerailles des Ducs de Lorraine Reconstitution musicale des funérailles de Charles III (1608) et de Henri II (1624).* A Sei Voci, Les Sacqueboutiers de Toulouse, La Psallete de Lorraine, Bernard Fabre-Garrus, Director. Les Saqueboutiers de Toulouse; Jean-Pierre Canihac, Director and cornetto; Daniel Lassalle, Jean-Pierre Albouy, sackbut, Bernard Fourtet, serpent and sackbut; Yasuko Uyama Bouvard, positive organ, Jean Chamboux, funeral drum; Jay Bernfeld, viola da gamba; Eugene Green, speaker. Auvidis E8521 AD 100. US Distributor: Harmonia Mundi, 2037 Granville Ave. Los Angeles, CA 90025 (301) 478-1311 Fax (310) 996-1366 Total time, 1 hour 15 minutes. Recorded 1994.

This CD features a musical reconstruction of the funeral ceremonies of the Dukes of Lorraine, Charles II (1608), and Henry II (1624), including the funeral orations. The program consists of the various pieces comprising the *Missa pro Defunctis* by Charles d' Helpfer, as well as polyphonic motets, plainchant, and instrumental pieces by several com-

posers who were well-known in Lorraine at that time: Pascal de l'Estocart (1539-1584?), Jan Pieterszoon Sweelinck (1562-1621), Eustache du Caurroy (1549-1609), and Mathieu Lasson (d.1595).

Charles d'Helpfer (d. after 1664) spent almost his entire career at Soissons cathedral, and was maître de chapelle there from 1648 onward. He was made music master to the children in the choir school in 1656, three years after being appointed by decree chaplain of one of the twelve chapels in the cathedral, and became a canon in 1664. His *Missa pro Defunctis* was published in 1656 as a "choirbook", but in all likelihood was composed several years before. D'Helpfer's masses are his only surviving works, written in the traditional stile antico, as were all masses being composed at that time. His masses were extremely innovative (he made use of major-minor tonality), and held in high regard by connoisseurs. They remained in the repertoire of the best choirs for many years, and as late as 1729 were still in print.

Charles III (1543-1608) was the son of Francis I of Lorraine and Christina of Denmark. His reign of sixty-three years was noted for its progress and prosperity, and was considered the most brilliant in the history of Lorraine. The duke was a champion of Catholicism and encouraged economic development in the Duchy. Charles founded a university at Pont-a-Mousson in 1572, enlarged Nancy as his capital and was a patron of the arts. Funerals for Dukes of Lorraine were world renowned for their splendor and the one for Charles II was no exception. In addition to the enormous funeral procession and the lavish costumes of those in attendance, the ceremony was filled with music.

The musical portion of the CD begins and ends with a dramatic drum call. The performances by both the vocal and instrumental ensembles are of a very high caliber. Intonation is solid for the most part,

and the warm fluid tone produced by Les Sacqueboutiers de Toulouse melds well with the vocal ensembles. All this makes for a very emotional and powerful reconstruction of the mass.

The CD ends with an oration comprised of the strongest moments from the two funeral orations that the Jesuit Father Perin pronounced on the 18th and 19th of July, 1608. According to the practices of the time, Father Perin's two orations probably took at least two hours to declaim. The first oration, "On the glory and merits of his life and his reign," was pronounced on the day of Charles III's death, while the second, "On the merits of his death and the tributes he has received following the latter," was pronounced the following day in the Church of the Cordeliers. The pronunciation heard on this recording is one that was natural to the Loire valley and part of the Ille-de-France, and was known as "court French." The booklet accompanying this CD features an outline of the main point of the text. However, it would be useful for non-French speakers if a translation of the text, in English, was also included.

*Kathryn Cok
Manhattan School of Music*

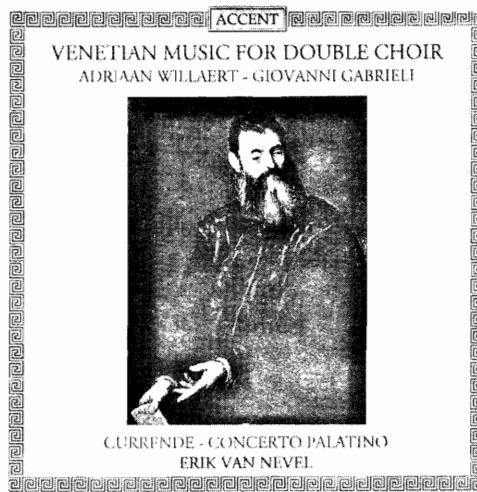
* *Venetian Music For Double Choir Adrian Willaert and Giovanni Gabrieli.* Currende, Erik Van Nevel Director. Concerto Palatino (Bruce Dickey, Doron Sherwin; cornetti, Harry Ries, Charles Toet, Ole Anderson, Wim Becu; sackbuts. Accent ACC 93101 D. Distributed by Qualiton. Recorded 1993.

This recording is a recent release in a series of collaborations with Concerto Palatino, Erik Van Nevel, and Ensemble Currende, and it is outstanding. Concerto Palatino continues to explore 16th and 17th century music, and their interpretation and execution is extraordinary. The program presents the music of Adriaan Willaert (ca.1490-1562), the

leading force in the second Venetian school and Giovanni Gabrieli (ca.1555-1612), the composer most associated with the splendor of Venetian music. The focus on double-choir music gives Concerto Palatino a chance to shine. They are well represented on the recording, playing on almost all of the sixteen selections, three of which are solo venues for the wind ensemble. Their performance is flawless, as we have come to expect, but the level of subtleties in their playing is still surprising and delightful. The articulations are very well matched within the group as well as with the vocal ensemble. Tonal control is exceptional but the beautifully fluid and vocal phrasing is most striking.

There are two renditions of Gabrieli's *Beata es virgo* a 6. The first reading is by the instrumental band and the second is immediately followed by the vocal ensemble. The degree to which Concerto Palatino imitates an excellent vocal group is breathtaking. Dickey, Sherwin, Toet, Becu, Ries, and Anderson have repeatedly proven themselves as great virtuosos of the flashy fast-note variety, but here is a virtuosity of a different kind, the sort that relies on a perfectly shaped phrase and gorgeous sound rather than fitting a zillion notes in a space the size of Bruce Dickey's mouthpiece. Concerto Palatino is given solo space on Willaert's *Ricercar X* as well as on Gabrieli's *Canzon III* a 6 and it is interesting to hear the influence the older master had on Gabrieli.

Pieter Andriessen has written helpful notes in the CD booklet and carefully traces the musical development that led to Gabrieli's glorious works, namely the importance of Adrian Willaert who brought to Venice skillful Northern contrapuntal virtuosity along with the development of multi-choir music. Andriessen mentions the famous collection *Di Andriano et di Jachet: I salmi...*, 1550 from which two of the three Willaert pieces represented on this recording—*Lauda Jerusalem*



and *Credidi, propter quod locutus sum*.—are taken. The remaining twelve works are from Gabrieli's well-known collections of 1597 and 1615.

This recording is an outstanding example of the high point of Venetian music masterfully interpreted by a fine vocal and instrumental ensemble. Short of a trip back in time to hear Girolamo della Casa or Giovanni Bassano, this CD with Concerto Palatino is about as close as you are going to get to hearing 16th and 17th century Venetian music perfectly and authentically played.

Jeffrey Nussbaum

Barockmusik für Posaunen und Gesang. Datura Posaunen-Quartett (Uwe Schrodi, Stefan Geiger, Oliver Siefert, Volker Stoll) with Anton Scharinger, bass voice. *Ars Musici*. AM 1094-2.

"Four students, filled with enthusiasm for chamber music, came together in 1987 to form a trombone quartet. Their being trained in the same 'school' of trombone playing combined with the virtuoso abilities of the individual players soon enabled the creation of an outstanding ensemble." So says a note at the end of the booklet accompanying this CD; it continues with some information about competitions the members have won, individually as well as collectively. Conspicuously absent from this

promotional material is any information regarding the performers' experience with and study of early music. Now, these guys are very fine players—no question. But in spite of the fact that they are playing on reconstructions of early instruments, made by Ewald Meinel (the booklet reports), they sound like a modern trombone quartet. Historical playing requires more than the proper instruments, and any group planning to record Baroque music of any type these days should be aware of that fact.

I must reiterate that these guys are very good players. The ensemble's intonation, ensemble, and virtuosity are all praiseworthy, and their phrasing, in most cases, is very sensitive. I particularly like their subtle dynamic shadings at cadences. But for my taste, the whole concept of the recording is wrong. First, there is the question of what qualifies as "Baroque" music. I'll accept Praetorius; he sounds Renaissance, but of course, his late works do fall in the seventeenth century; much the same applies to Byrd. Mainerio, though, died in 1582—definitely not Baroque. Then, too, the entire "program" is more or less a hodge-podge. There is a lot of material here, and for convenience in examining it, I'll divide it into three broad categories, applying to each an arcane technical term:

- 1) "Zippy dances";
- 2) "Off-the-wall transcriptions";
- 3) "Really good stuff."

Zippy dances are more or less customary fare for a trombone quartet, early or otherwise. As anyone who has tried to put together a program of early trombone ensemble music knows, there is very little music written specifically for such a group. Fortunately, many Renaissance dances have relatively low top parts that work just fine on an alto trombone; others can be transposed down. The dances on this recording are well performed, for the most part. The Mainerio dances have some very nice rhythmic effects.

Ornamentation tends to be rather predictable, but also too heavily articulated—lending an “in-your-face” quality to such passages. In the B section of Mainerio’s *Ballo milanese*, I just don’t buy the phrygian cadence with raised “leading-tone” on top, which creates an augmented-sixth chord. Curious about this, I pulled out Bernard Thomas’ London Pro Musica Edition and discovered, sure enough, the G# is indeed present in the original source (as is the Bb in the bass); but it just has to be a mistake. The Praetorius dances that end the CD include some real chestnuts, among them the all-too-familiar *La Bouree* (here transposed down a fourth) that a friend of mine calls “The Windex Tune” because of its appearance in a TV commercial decades ago.

The “off-the-wall transcriptions” include works by William Byrd, Johann Kuhnau (both originally for keyboard) and Corelli (originally for two violins and continuo). Transcription was of course a favorite pastime of Baroque composers, but frankly, these pieces are odd choices. Kuhnau’s *Combattimento tra David e Goliath* was designed by its composer to produce certain specific programmatic effects on the keyboard. An example is the tremolos in the movement entitled “Il tremore degl’Israeliti,” which lose much of their impact when transferred to a trombone quartet. With the Corelli trio sonata, the principal problem is one of range. The playing is grand at times, but it isn’t Baroque. Transposed down, as it must be for these instruments, it just doesn’t sound like the same piece. Byrd’s *Earl of Salisbury’s Pavane* is also a keyboard transcription, but it could also be classified among the “zippy dances.” On second thought, it couldn’t. Its tempo, impossibly slow even for a stately pavane, can hardly be called “zippy.”

The “really good stuff” comprises the works with voice. Here we find trombonists’ two favorite Schütz pieces, *Fili mi Absalon* and

Attendite, popule meus, as well as two lesser-known but similar works, J.R. Ahle’s (1625-75) *Herr, nun lässt du deined Diener* and Thomas Selle’s (1599-1663) *Domine, exaudi orationem meam*. Scharinger has a rich bass voice, with a fine dramatic quality—at times, almost too dramatic. In the beginning of *Fili mi Absalon*, Scharinger is already singing so dramatically that he has no more to give at the emotional high point of the piece (at the words “moriar pro te”). *Attendite*, frankly, is too low for him in spots, but the alto trombone is lovely in its duet with the voice in the middle section of this wonderful piece. The sacred concertos by Ahle and Selle are revelations. The Ahle piece in particular is fine, and seems to show a strong influence of Schütz. As far as I know, the piece has never been recorded before (nor has Selle’s). The jacket notes indicate that a modern edition is available; it should be heard more often.

There is some very nice playing here, but little in the way of historical enlightenment, apart from the presentation of some little-known gems of the repertoire. Certainly good musicianship, technical ability, and the proper equipment are essential ingredients for any recording. But listeners demand more in “historical” recordings.

Stewart Carter
Wake Forest University

Michael Praetorius; Terpsichore Musarum (1612). Ricercar Consort, Directors François Fernandez and Philippe Pierlot/ La Fenice (cornetto: Jean Tubery, Jean-Paul Boury; tenor sackbut: Jean-Jacques Herbin, Frank Poitrineau; serpent and bass sackbut: Michel Godard; dulcian and serpent; Jeremie Papasergio). SPRL Ricercar RIC 139124. Released 1994.

Praetorius: Magnificat, Aus tiefer Not, Der Tag vertreibt, Venite exultemus, Maria Magdalena, Peccavi fateor, Der CXVI Psalm Davids.

Huelgas Ensemble, Director Paul van Nevel. Johannes Boer, Gail Ann Schroeder, Piet Strykers, Piet van Streenbergen, viola da gamba; Willem Bremer, cornetto/recorders; Peter de Clercq, Bart Coen, Baldrick Deerenberg, recorders; Michele Vandernbroucque, serpent; Wim Becu, Joost Swinkels, Simen van Mechelen, sackbut; Norbert Kunst, dulcian. Vivarte SK 48039. Recorded 1991.

Praetorius: Lutheran Mass for Christmas Morning. Gabrieli Consort and Players, Director, Paul McCreech; cornetto and mute cornetto: Jeremy West, Douglas Kirk, Nicholas Perry; sackbut: Richard Cheetham, Paul Neiman, Anthony Leggett; natural trumpet: David Staff, David Dendry, Jonathan Impett, Robert Van Ryne, Tom Lees, Adrian France. Flutes, recorders, dulcian, crumhorn, rackets: William Lyons, Douglas Kirk, Keith McGowan, William Adams, Nicholas Perry. Archiv 439 250-2AH. Recorded 1993 (released 1994).

Anyone who doubts the variety and versatility of the works of Michael Praetorius has only to listen to these three CDs to grasp the enormous diversity of his contribution. The *Terpsichore Musarum* testifies mainly to his archival and encyclopedic skills. The Ricercar Consort and La Fenice have selected 36 from the 311 French dances Praetorius collected together for posterity and organized them into suites of differing character and mood. These differences in character are imaginatively reflected in differences in instrumentation: a consort of viols, a violin band, and a cornett-and-sackbut ensemble. This is a stroke of inspiration which gives a necessary sense of coherence to an assortment of pieces, each of which may be less than a minute long.

The most lighthearted dances are assigned to La Fenice, and performed with grace a sparkle. Jean Tubery’s cornett playing, as always, is spectacular: full of vitality and

personality, and shot through with a sense of fun. My delight in this incredible virtuosity is tempered here only by a concern that it sometimes eclipses the balanced ensemble work on which dance tunes depend. Overall though there is a satisfying combination of sounds on this CD with the more intimate style of the viol consort interspersed with the nearly-orchestral sounds of the violin band, and punctuated from time to time with the exuberance of the cornett and sackbut ensemble.

The Huelgas Ensemble have chosen a set of pieces composed rather than collected by Praetorius. The seven pieces on the CD contain an imaginative mix of voices and instruments and provide nearly 70 minutes of music. The performance as a whole is interesting and pleasant to hear, without being exceptional. The instrumental work is dominated by recorders and viols, where (and I admit to a bias here) more effective use could have been made of cornetts, sackbuts and dulcian. The music is appealing, though, and at times the group have used Praetorius' own spirit of experimentation and innovation to good effect.

The jewel in the crown of these three recordings—indeed of virtually all the recordings I know of the works of Praetorius—is the spectacular reconstruction of a Lutheran Christmas Mass directed by Paul McCreesh. In scope, imagination, musicality and sheer extravagance, this prize-winning CD sweeps the board. It is a treat in every way: the enormous forces mustered for the recording; the magnificent setting of Roskilde Cathedral with its newly-resorted 1655 organ; the inspirational use of local choirs for both solo and chorus work.

It would require several pages of the newsletter to do this recording justice in a review. The real answer is to buy the CD and enjoy the incredible range of sounds and emotions that pour from it. The contrasts in style, instrumentation and volume within and between pieces are simply

breath-taking. Paul McCreesh achieves an enviable balance between restraint and exuberance, delicacy and boisterousness, control and hedonism, and the result is a combination of beauty, elegance, brilliance, and magnificence that needs to be heard to be believed.

*Susan Smith
Edinburgh University*

The Cornet King—Choice Recordings CD1 BM1

Cornet solos by Jack Mackintosh, with cornet duets by Mackintosh and Harry Mortimer, and cornet and trombone duets by Mackintosh and Jesse Stamp. Most with brass band or "military" (concert) band accompaniment; two titles accompanied by theatre organ.

Available from Choice Recordings Ltd., 10a Morningside Place, Edinburgh EH10 5ER, Scotland, U.K. Price £9.95 for the CD (CD1 BM1), or £5.95 for the cassette (CAS1 BM1), plus £1.00 postage.

This CD is a collection of brilliant recordings by a little-known cornetist from the North of England, Jack Macintosh. The style of the music would have been appropriate at the turn of the century, but these masters are from the years 1929-1933. Because these are "electric" (actually, electronic) recordings as opposed to the acoustic recordings that were the standard before the late '20's, the quality of the sound is much better than what one usually encounters on reissues of historical cornet music. Malcolm Hobson's restoration work, using computer programs of his own invention, has almost eliminated surface noise and "pops." For once it is possible to know how this music probably sounded in its heyday.

Mackintosh was certainly one of the finest cornetists who ever lived. He had all the "stuff" of the typical cornet virtuoso; the amazing legato velocity, the tricky tonguing at lightning speed, and the ability to play with breathtaking finesse and

bravura through all registers of the instrument. In addition, he had a rare gift for expressive phrasing, a beautiful and perfectly controlled vibrato, and marvelous tone which was rich and intense but never shrill. He could start a note at a considerable volume with a rounded, gentle attack when he chose to do so. The most extraordinary aspect of his playing was his incredible flexibility. He could make rapid register changes with all the smoothness and ease of a violinist bowing across the strings. The rapid arpeggios which he played with such ease became a trademark which he called his "cow-boy cadenzas".

Mackintosh played an American instrument, a Conn which was adjustable both for the high pitch (A=457) often used at the time by English brass bands, and low pitch (A=440) found more often in theatre orchestras and concert bands. For about 20 years of his long career he remained mostly in the north of England, working regularly in a theatre orchestra and as a paid professional soloist in some of the great factory bands, notably the Harton Colliery Band. He never dug an ounce of coal but did much to enhance the band's and the company's reputation with his marvelous solos. The tradition of amateur bands of factory workers sponsored by industries lasted longer in England than it did in North America. Some of the bands were at their very best in the 1930s and a number of them continue to exist today. The musicians were normally employees of the industry, but frequently the conductor and one or two soloists were professional musicians.

Although he was younger than Herbert L. Clarke, Mackintosh seems to belong stylistically to an earlier time. His style was very operatic and is strongly reminiscent of vocal music and cornet music than can be found on the earliest sound recordings from the 1890s. His vibrato was more intense than Clarke's and his use of rubato was

more extreme. Occasionally the music makes for difficult listening when constant rubato leads the listener to hear an entire piece as some kind of grandiose introduction to something that never begins. It is remarkable how well the rubato is performed, even by the military bands that were assembled only for the recordings. The tuba players must have had a hair-raising experience following the simple oompah accompaniments through all the twists and turns of tempo. On the cornet duets, Harry Mortimer, Mackintosh's friend and fellow soloist, plays a perfectly matched second part through some fiendishly difficult tonguing in tempo rubato.

Mackintosh's style can only be described as intensely romantic. There is an air of deliberately cultivated danger in many of his solos, as if he set out to swim the Bosphorus in every piece, risking death or at least a musical disaster in the pursuit of beauty. By all accounts Mackintosh was a master showman and his prodigious technique, while musically tasteful, was certainly pleasing to the galleries. At the same time there are remarkably few mistakes even though the recordings were made long before tape splicing and computer editing. By comparison, Herbert L. Clarke's playing, which was equally filled with musical inspiration and technical brilliance, somehow sounds safer and more emotionally controlled. This may be partly due to the fact that Clarke's recordings have fewer flaws, but one nevertheless is left with the impression that it was Mackintosh even more than Clarke who gave the music his all with every note. Mackintosh performs a number of Clarke's compositions on this CD and comparing them with Clarke's own recordings of the same pieces is interesting.

In 1930 Mackintosh moved to London and took a position with the newly formed BBC Orchestra. Except for a few recordings in the early '30s, his career as a cornet soloist was finished. Why he

changed direction is not clear. Perhaps there was the enticement of steady work in rapidly worsening economic times. Mackintosh had a long and successful career as a section trumpet player, playing second and third parts in the great London orchestras. His work was much admired by his colleagues and it brought him prestige, a good living, and anonymity. Perhaps because he was not trained as a trumpeter but as a cornet soloist he was never invited to be a principal trumpet on a permanent basis, in spite of his gifts and experience. His own tendencies in interpretation may have been suspect at the same time that his skill in matching the playing of the other brasses was admired. His powers remained undiminished. One of his section mates recalls hearing a familiar trumpet in a New York music store while the orchestra was touring America in the 1950's. While trying out new Bach trumpets, the trumpeter was drawing a crowd with his amazing pyrotechnics. Of course, it was "Jack Mac". The musician wonders what the people would have thought of the BBC brass section if they had known that this was only the third trumpet player!

It is indeed fortunate the Choice Recordings has taken a step to bring Jack Mackintosh the renown which he so richly deserves. It is doubtful if there is anyone today who can play at his level. Most contemporary playing requires extreme accuracy at volume levels literally unheard of in Mackintosh's time, and the kind of bravura he exemplified is now unfashionable and brings an unacceptable risk of career-ending wrong notes.

Thanks to Crispian Steele-Perkins and Richard Walton for information about Jack Mackintosh.

Peter Ecklund

Philidor the Elder: Marches, Fêtes & Chasses Royales. La Simphonie du Marais, Hugo Reyne

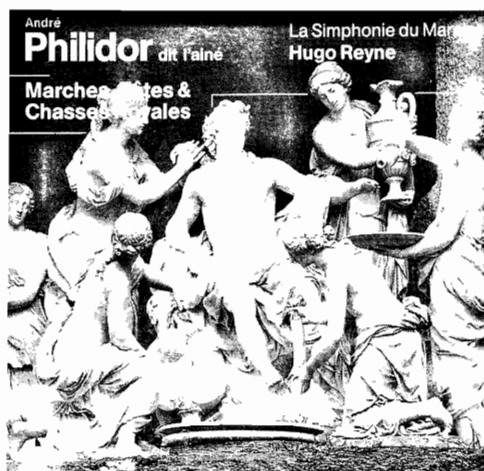
Director. (Natural Trumpet Ensemble: Gilles Rapin, Jean-Baptiste Lapierre, Jean-François Madeuf, Joël Lahens, Franck Guibert, Phillippe Genestier (bass trumpet), with Didier Plisson and Christophe Le Marec; drums and timpani). FNAC Music 592332 (US Distributor, Qualiton). Recorded 1994.

A small group of natural trumpeters in France are currently among the most active early brass players pursuing authentic performance practice techniques. This fine CD, under the direction of Hugo Reyne, is a fine example of their efforts. The trumpet ensemble, a ten-piece oboe band, a fife and drum corp, continuo section, and Hugo Reyne's flute join forces to play a wide array of marches, fanfares and dance tunes by the famous scribe to Louis XIV, André Philidor the Elder (ca. 1652-1730).

The CD contains fifty-one selections. While much of the music is extremely elegant and conjures up vivid images of the Royal Court of the Sun King, it is of limited musical complexity. Hugo Reyne has added some extras which help keep the listener's attention. Marches and fanfares are accompanied with the shouting of soldier's military orders, sounds of gun shots, and even the crowing of a rooster! Music from the CD comes from several sources including the Versailles Ms Mus 168 and the manuscript in the National Library, Paris, Res 920. Gilles Rapin leads the trumpet ensemble in some very skillful playing and the entire section performs on trumpets made by Graham Nicholson, after an original by Riedl, and they all play without vent holes. These players have been making great strides in developing lipping techniques. The works on this recording make frequent use of the eleventh and thirteenth harmonics and the trumpeters do an admirable job of "taming" those out-of-tune notes. The thirteenth harmonic still occasionally present some difficulties but they definitely are leading the troops in the right direction. While there has been

some discussion that French repertoire from this period might have been played at A=392 Reyne, chose to play in D at A=415. Gilles Rapin explained in a conversation that the lower pitch results in a less brilliant sound for the trumpets and therefore is a less desirable pitch level. The ensemble employs a natural temperament that follows the overtone series of the trumpets and results in pure thirds and fifths. The oboes and bassoons use alternate fingerings to more precisely match the pitch of the trumpets. The oboes and bassoons, made by Olivier Cottet, were instruments that might be more suited to the orchestra rather than outdoor use for which much of this music was called for. Perhaps more shawm-like instruments would be more appropriate. They play splendidly however, adding numerous French ornaments throughout. The trumpets use the trill as the main ornamental figure.

The trumpeters also play on period horns (made by John Webb after an original by Leichamschneider) and that leads to another historical issue. HBS members are well aware of the ongoing discussion of classifying instruments and when is an instrument a horn or trumpet. Smithers and Dahlqvist are among the most notable scholars to present arguments in the HBSJ. It is well known that in the Baroque period, trumpeters also played horn, but in the modern world, where specialty is the order of the day, it opens up musical questions as well as questions of turf. Gilles Rapin explained to me that performing on the horns did not present problems but, in fact, seems to help his trumpet playing because of the lower register of the horn. He made a plea for more discussion on this topic. On the few selections that horns are used, the players (can't call them trumpeters now—or can we?!) employ a huge vibrato, which is very much in the French hunting-horn tradition. Of special interest to members of the bottom of the natural trumpet



ensemble—timpanists—is the last cut on the CD, *Marche a 4 Timbales (Versailles, 1685)*. It is a dazzling display of drumming virtuosity for two players on four timpani, and Didier Plisson and Christophe Le Marec do an outstanding job.

La Simphonie du Marais and Hugo Reyne have done a great service in making this fine recording. French oboe band and trumpet ensemble music is seldom recorded and here we have a wonderful selection of this tradition from the pen of André Philidor, ably performed with particular care to historical authenticity. The trumpet ensemble deserves special praise for their fine musicianship as well as interest in pursuing historical performance techniques.

Jeffrey Nussbaum

Orlando di Lasso, Patrocinium Musices 1577-74. Erik Van Nevel; Conductor, Instrumental Ensemble Currende, Vocal Ensemble Currende, Concerto Palatino (Bruce Dickey; cornetto, Charles Toet; tneor sackbut, Harry Ries; alto sackbut, Wim Becu; bass sackbut). Accent ACC8855D. Distributed by Qualiton. Recorded 1988.

Giaches de Wert, Musica Religiosa Erik Van Nevel; Conductor, Ensemble Currende, Concerto Palatino (Bruce Dickey, cornetto; Charles Toet, Harry Ries, Cas Gevers, Wim Becu, sackbuts).

Accent ACC9291D. Distributed by Qualiton. Recorded at Centrum Bovendock, Hoeven, The Netherlands. Nov. 1992.

Orlando di Lasso, Lagrime di San Pietro Erik Van Nevel; Conductor, Huelgas Ensemble (including; Jean Tubery, cornetto; Wim Becu; tenor sackbut; Harry Ries,; tenor sackbut; and Simen Van Mechelen, alto sackbut). Sony Classical SK 53373. Recorded at the chapel of Abdij Marienlof, Belgium, Mar. 5-8, 1993.

Though superficially these three recordings seem to have much in common, they are sufficiently different to warrant separate examination. Erik Van Nevel's recording of Lassus' *Patrocinium Musices* is a lavish treatment of these works, employing an ensemble of more than nineteen singers and instrumentalists to render works composed for four, five, and six voices, thus allowing for an almost endless variety of colors and textures. The liner notes even provide the listener with a grid to help keep straight who is playing on each piece. Van Nevel uses his large and varied ensemble to great advantage, never repeating the same instrumentation twice. When combined with the superb playing throughout this recording, the result is a wonderful musical experience.

The next recording, *Giaches de Wert's Musica Religiosa*, also under the direction of Van Nevel, is much different. Though the composer was a contemporary of Lassus, his style in later years was closer to that of Monteverdi. Also, these pieces were composed for use at the Basilica of St. Barbara in Mantua, which meant that the composer was required to use specific cantus firmi, often in alternatim style (alternating plainchant with polyphonic verses). As a result, in many of these motets there is a feeling of fragmentation, and not much opportunity for development. That being said, there are also motets where this style is not employed, and the composer is allowed to express himself a bit

more. One of the nicest things about his recording is that Concerto Palatino is the only instrumental accompaniment, and we get to hear more of them than on the first recording. They even get one or two motets all to themselves, and we can hear how well this music works for a five part brass group (it works so well that I wonder how it would sound on modern brass instruments). There is some beautiful music on this recording and this ensemble does it justice.

Finally is Paul Van Nevel's recording of Lassus' Lagrime di San Pietro. Completed less than one month before the composer's death, it represents something of a departure from the larger body of his works. The text is by Luigi Tansillo, described in the liner notes as a lesser known humanist who in his day was as significant as Petrarch. Dealing mainly with St. Peter's anguish over his perceived betrayal of Christ, it is both personal and passionate, and very different from the liturgical and Biblical texts found in the Patrocinium Musices. For me, the distinguishing factor in this recording is the rather romantic interpretation of the music. The upper voices in the vocal ensemble often use vibrato, and there is quite a bit of dynamic movement within phrases. While it may be justified by the nature of the work, I would have preferred a plainer interpretation. At times in this recording it seems as if the ensemble is trying to inject an emotionalism into the music that really isn't there. Apart from that minor objection, there is much fine music in this recording, and the playing is on the same high level as on the first two recordings.

Flora Herriman

Come and Trip It: Instrumental Dance Music- 1780s-1920s. The Federal Music Society, Dick Hyman and His Dance Orchestra, Gerard Schwartz and His Dance Orchestra. John Baldwin, musical director and Frederick R. Selch, president. New

World Records- New World 9322-80293-2. This recent CD reissue was originally released in 1978 as New World Records LP NW 293.

This fine recording represents instrumental dance music from approximately 1780-1920. Social dancing was just one of many different kinds of entertainment in the 18th century and became even more popular as time went on. One of the obvious reasons for this increased popularity had to do with the invention of the phonograph. Printed music also contributed to the increase of this instrumental genre by giving musicians more availability to the musical scores. As more and more dance bands were formed, touring became widespread. In order to cater to more experienced social dancing groups, many different contrasting dances were born. The result spawned several instrumental dances like the ones performed on this recording: country dances, quadrille, minuet and gavotte, waltz, galop, polka, mazurka, schottische, Boston-dip waltz, two-step, ragtime, tango, hesitation-and-Boston waltz, fox trot, jazz waltz, and the Charleston. All of these are explained very specifically by Thornton Hagert, who also lists a selected bibliography and discography for those who would like further information.

The first nine tracks include music performed by the Federal Music Society and represents popular dance music from around 1780-1880. Of particular interest to us is Judith Plant, who performs on keyed bugle instead of cornet à pistons in G, for which it was originally intended. This very difficult and rarely recorded instrument has an exquisite, dark-round sound when put in the proper hands. Probably the most well-known keyed bugle player in the country is Ralph Dudgeon, who has just recently written a most informative book entitled *The Keyed Bugle*, which I highly recommend. I had the personal pleasure of performing with Mr. Dudgeon a few years ago in

Kirby Jolly's Old Bethpage Brass Band (Long Island, NY), and I can safely say he not only plays musically, but also seems to almost transcend the instrument, as though the task at hand is near to simplicity. The performer on this recording, Judith Plant, on the other hand, performs on four tracks as soloist and offers (in my opinion) a successful, yet conservative, approach to this complex brass instrument. Prima Donna Waltz (track 1) features Ms. Plant on keyed bugle. She plays with a warm, dark tone and blends rather nicely with the orchestra. Flying Cloud Schottische (track 6) also features her with the orchestra but I feel the balance is not as good as other performances on the recording due to the overwhelming clarinet volume. Victoria Galop (track 7) contains a few passages where Ms. Plant exemplifies her "lipping" capabilities. As most of us know, there are sometimes several notes that are unobtainable on period instruments and the performer needs to compensate by "lipping" certain pitches either up or down. My only qualm is that this particular performance sounds a bit too slow for a galop, but it is a dance and would probably have been played on the slow side anyway. La Sonnambula Quadrille Number Two (track 9) characterizes another performance with keyed bugle and orchestra and consists of fine ensemble playing and a well-balanced sound.

Tracks 10-21 involve two very polished dance orchestras performing social dances popular from around 1880-1920: Gerard Schwartz and his Dance Orchestra and Dick Hyman and his Dance Orchestra. I will assume that these performances were recorded on modern instruments, given the information taken from the program notes: cornet, trombone, flute, etc. This section of the recording is obviously the highlight of the CD, given the personnel involved: Gerard Schwartz, Mark Gould, Ray Crisara, Jack Gale, to name just a few.

I recommend this recording for all who are interested in learning more about Instrumental dance music of the 1780s-1920s. Not only are the performances convincing, the thirty-five-page booklet that accompanies the recording is interesting and very informative.

Rodger Lee

Music of the Federal Era. Members of the Federal Music Society. Frederick R. Selch, president and John Baldon, conductor. New World Records-9322-80299-2. This recent CD reissue was originally released in 1978 as New World Records LP NW 299.

Music of the Federal Era features members of The Federal Society performing on period instruments. Many of the compositions highlight little-known composers such as Samuel Holyoke, Raynor Taylor, Benjamin Carr, Charles Gilfert, Franz Kotzwara, Victor Pelissier, Oliver Shaw, Joseph Herrick, and Philip Phile. This recording represents a variety of chamber ensemble pieces ranging anywhere from a pianoforte to a twenty-six piece orchestra with singers. All of the musicians on this recording deserve high praise for their musical efforts as well as Richard Crawford and Cynthia Adams Hoover for their detailed, informatively written program notes. In fact, several of these composers wrote instrumental instruction books for amateurs and have graciously been mentioned in the liner notes as well. For a performing musician, it is always interesting to know what specific kinds of instruments were used on the recording in relation to the instruments used during the period. This is also referred to within the accompanying pamphlet. Also helpful are Richard Crawford's notes on the recordings that mention numerous details regarding arrangements, musical elements, etc. More recordings should incorporate such a luxurious degree of information for the

listener.

Twelve of the nineteen tracks displayed on this recording involve brass: natural horn, serpent, and English slide-trumpet, which was first made popular by the great English trumpeter Thomas Harper Jr. The trumpeter on this recording, Douglas Hedwig, states that his instrument was borrowed from Eric Selch, but he claimed that the mouthpiece found in the case was simply too hard to adjust to. Therefore, he chose to use a Bach 2-1/2 C mouthpiece with an adapter to compensate for the inadequacies found on the original. Some period instrumentalists would disapprove of this method, but this is simply a matter of realism as opposed to impracticality. Although all instrumentalists perform very well on the recording, serpent player Alan G. More "steals the show" with his highly virtuosic playing on Gov. Arnold's March, track 14. Here the serpent provides a solo voice instead of the usual role of accompaniment in the bass register. His technical control while executing rapid double-tongue passages deserves close attention and, in my opinion, is the most challenging and virtuosic section of the CD.

Although the selections that include one or two instrumental combinations sound fine, it is the larger ensemble pieces that are more satisfying to listen to, especially *When Brazen Trumpets From Afar*, *Turkish Quickstep*, *Kennebec March*, *March and Chorus "She is Condemned,"* *Gov. Arnold's March*, *First Grand March*, *First Grand Minuet*, and *The President's March*. It is interesting that these eight selections are all marches, proving how popular this particular genre was at that period in time.

As stated in the program notes, The Federal Music Society devotes most of its time to music of both the Colonial and Federal periods (1775-1830). Founded by Frederick R. Selch in 1975, the Society delves primarily into little-known repertoire, which this recording strictly

adheres to. They must be highly commended for this great task of preserving America's music of yesterday.

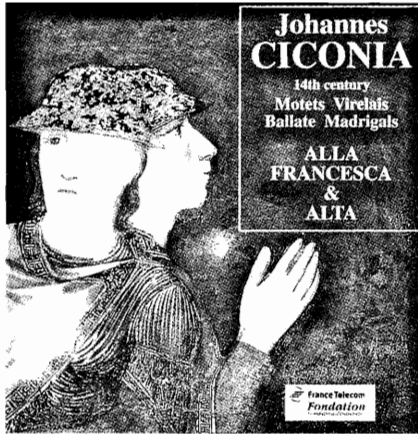
Rodger Lee
Long Island, New York

Johannes Ciconia: 14th Century Motets, Virelais, Ballate, Madrigals. Alla Francesca (Catherine Joussellin, Brigitte Lesne, Emmanuel Bonnardot, Pierre Hamon, Raphaël Boulay) and Alta (Gilles Rapin; Renaissance Slide trumpet (Geert Jan Van der Heide, 1989), Michèle Vandembroucq; shawm in D (Leguy, 1987), Pierre Borangno; bombard in G (Leguy, 1983). Opus 111 #OPS 30-101 (distributed by Harmonia Mundi). Recorded 1993.

The combined forces of the vocal and instrumental ensemble Alla Francesca with the alta band aptly named Alta has resulted in a splendid recording of the music of Johannes Ciconia (1370-1412). Alta plays on four of the nineteen compositions and their spectacular performance is an extremely convincing argument that this was the way it was done. HBS members have, no doubt, followed the ongoing debate concerning the Renaissance slide trumpet and whether such an instrument existed. That open question is best left to Peter Downey, Keith Polk, Ross Duffin and other scholars to hash out, and Gilles Rapin's playing won't give us a definitive answer, but it certainly leaves the listener with the impression that it sounds wonderful!

Alla Francesca perform this repertoire skillfully and sing as well as perform a number of instruments with great imagination. Pierre Hamon's recorder performance on *Una pantera* is extremely soulful. He plays it on a Ganassi recorder in G made by Fred Morgan. Also noteworthy is the gorgeous vocal rendition of the *Ballata Merçé o morte*. Alta has solo performances on *Gli atti col dançar*, *Venecie*, *mundi splendor*, *Deduto sey*, and the

motet, Regina gloriosa. The three musicians handle the intricate lines with great skill and gusto. The pitch is at A=460 and they use



Pythagorean tuning. According to Gilles Rapin, the pure fifths and wide thirds in that temperament produce an edge that enhance the music. The musicians of Alta ensemble transpose the compositions up a fourth to best meet the requirements of the D trumpet and D and G shawms. As is often thought, the trumpet plays the middle contratenor line and Rapin plays the demanding music with great virtuosity. He even manages the upper register in Venecie, mundi splendor with no problem.

This is seldom-recorded repertoire and these musicians give us an excellent performance. Johannes Ciconia is a great master who bridges the world of Machaut with that of the important developments that came in the 15th century and his wide emotional scope is well served in this CD. We look forward to further exploration of the alta repertoire from these fine musicians.

Jeffrey Nussbaum

Ludwig van Beethoven: *Septet in Eb Major*, Op. 20 and *Sextet in Eb Major*, Op. 81b. Members of the Orchestra of the Old Fairfield Academy (R.J. Kelley and Alexandra Cook, natural horns; Charles Neidich, clarinet; Dennis Godburn, bassoon; Linda Quan and Daryll Kubia, violins; David Miller, viola;

Myron Lutzke, cello; Michael Willens, bass, Thomas Crawford, Music Director. Music Masters Classics 01612-67123-2. Distributed by BMG. Recorded March 3-5, 1993.

Among the fruits of the growing number of historically-informed efforts in the performance of Beethoven's early chamber works is an ever-clearer picture of the composer's relationship with the horn. The present disc, presented by members of the Orchestra of the Old Fairfield Academy, is a fine contribution in this arena, featuring excellent playing by hornists R.J. Kelley and Alexandra Cook. Both of the works included, the Sextet, Op. 81b and the Septet, Op. 20 antedate the rather better-known Sonata, Op. 17 and, as a group, reveal Beethoven's understanding of the expressive potential of the natural horn. Needless to say, performance of these works on modern instruments is a pale reflection of that potential, and sensitive presentations such as this are essential to a meaningful recreation of the composer's sound world.

The Sextet, Op. 81b was probably composed in 1795, standing as one of the first chamber works involving winds after Beethoven's move to Vienna. The composer's horn writing here is characterized by elegance and a sense of restraint giving the piece a rather Mozartean character. To a certain extent, the first and second horn parts retain something of their respective orchestral roles in the work and the playing of Mr. Kelley and Ms. Cook, which is self-assured but tempered by consistent good taste, connects this frame of reference with effective chamber music. Worthy of particular mention is Cook's agile execution of the second horn arpeggiations in both the opening Allegro and the final Rondo as well as Kelley's unrestrained lyric playing, especially in the upper register. Together the players generally project a well-matched sound with only minor discrepancies in the relative presence of

stopped notes in the upper and lower parts. The over-all horn color is, nevertheless, warm and engaging.

Though relatively more familiar than Op. 81b, the Septet, Op. 20, is not particularly well known today. During Beethoven's lifetime just the opposite was true, even in later years when the composer viewed this early piece's continued popularity with some regret. Conceived in the tradition of classical wind divertimenti, the Septet's light character and appealing soloistic writing account, in part, for the piece's charm with contemporary audiences. While modern performances project a facile and rather conventional work, the Old Fairfield Academy ensemble presents the Septet as an essay of Beethoven in idiomatic writing for early winds. This is particularly evident in the treatment of the clarinet and horn. From the standpoint of chromatic linear inflection in his horn writing, the composer is more adventurous in the Septet than in the Sextet and Mr. Kelley renders those melodic gestures insightfully and expressively. A number of examples are obvious in the course of the work, with the Andante introduction to the final movement as perhaps the best example.

Although the recording represents some very fine work on the part of the musicians, I must register concern regarding the actual recording process. Although we in the community of historic brass enthusiasts might welcome prominent horns and winds in a recording such as this, I felt the balance to be a bit artificial at times. The virtuoso character of the solo violin in the Septet, for example, was often muted. Moreover, one of the anomalies of contemporary digital recording seemed all too evident here: the acoustical ambiance of the performance space seemed to be excluded from the equation.

And as a final wish, many of us would be interested in specific information about the instruments themselves which contribute so sig-

nificantly to a fine musical experience. These small concerns aside, one look forward to future efforts by Mr. Kelley and colleagues.

*Thomas Huener,
East Carolina University*

Angolorum Ministerium. Musica Reservata. Director; Sandrah Silvio with Alessandro Zara; cornetto and Adrian Suárez; sackbut. Inversiones Rodven C.A. Recorded 1993/1994.

Musica Reservata (not that Musica Reservata) is a fine ensemble from Venezuela comprised of ten women, and on this recording is supplemented by early brass players Alessandro Zara and Adrian Suárez. The brass players have a minor and supportive role in the recording, but their performance is solid and adds a nice quality. The CD has a program of sixteen selections of music from medieval chant to polyphonic settings from the Renaissance. The medieval compositions are particularly effective and these women produce a splendid and crystalline sound. Noteworthy is the performance of works by Perotin and pieces from the Libre Vermell and the Montpellier Codex. Zara has a nice cornetto spot on Alle Psalite Cum Luya and the brass ably support the singers on Ave Regina coelorum and Kyrie from the Misa L'homme armè by Dufay as well as on Palestrina's Pars mea Domine and O sacrum convivium by Victoria. Works by Lasso, Lotti, Festa, and Jacobus Gallus Handl round out the program. It's a plea-

sure to hear recordings of this fine quality of early music coming from Venezuela. It's certainly a healthy sign that the performance of this music is expanding beyond the usual and expected locations. These activities are, no doubt due in part, to Alessandro Zara. Those who have the pleasure of knowing him are familiar with his enthusiastic support of early brass music.

Jeffrey Nussbaum

Purcell Miscellany. The Purcell Quartet (Catherine Mackintosh, Elizabeth Wallfisch, Richard Boothby, Robrt Wooley) with Catherine Bott, soprano and Mark Bennett, natural trumpet. Chandos Records LTD. Chaconne Digital CHAN 0571. Distributed by Koch International. Recorded 1994.

The Purcell Quartet played it's first concert in 1984, and since then has performed world-wide and recorded twelve previous CDs on the Chandos label. This latest effort is a substantial collection of music which the Purcell wrote for concerts and the theatre. The quartet plays in a gentle style throughout, with a sensitive and appealing sound. Impeccable intonation and a flexible, subtle lyricism are the hallmarks of this ensemble's playing.

Mark Bennett appears all to briefly in two selections; the Sonata for Trumpet and Strings (Z850), and Cibell for Trumpet and Strings. These parts of the recording offer a welcome contrast to the over-all sedate quality of the other vocal and

instrumental selections. Bennett plays with a vibrancy and utilizes the range of colors available to him on his instrument, a copy, by John Webb, of a 17th-century English trumpet by Shaw. Unlike some players who prize uniformity of sound, and end up

all to often unfortunately sounding like a recorder in an ensemble, Bennett plays with verve. He plays the bold lines with fire and brilliance, yet draws upon a sweet and pure legato for the lyrical passages.

The accompanying strings respond as well, and play with an incisiveness and vigor not apparent on the other pieces recorded in this Miscellany. It was remarkable to hear them respond to the playing of Mr. Bennett. They were, no doubt, inspired by the sound and spirit of his playing. The pitch, as is appropriate for this repertoire, is at A=415 Hz. I hope to hear more from Bennett and look forward to future offerings of his fine musicianship and artistry.

Frank Hosticka

Alain Trudel Trombone Favorites (from Frescobaldi to Ellington) presented by the International Trombone Association (ITA) with the assistance of the Yamaha Corporation. WO 121294. Recorded 1994.

Taking yet another step toward its goal of artistic advancement of trombone teaching, performance and literature, the ITA has produced this fine sampler of Alain Trudel's favorite trombone works from the 16th through 20th centuries. This review will cover the compositions of interest from an historical perspective.

Mr. Trudel is indeed a virtuoso on each type of trombone used in this recording (sackbut, alto trombone, and tenor trombone). His sackbut performance on Girolamo Frescobaldi's Canzona Settima, detta la Superba is impressive, with the fast passages accurately and cleanly delineated, despite the extreme low register of the composition. Equally impressive is Mr. Trudel's interpretive skill, which transports this canzona above a mere mechanical display of technique. The sackbut, however, reaches its finest moments when com-



Musica Reservata

bined with a countertenor in a excerpt from the Gloria of the Missa S. Caroli by the later and less well-known Viennese composer Georg Reutter (1708-1772). The sackbut lines flow as though performed on a very low woodwind. The only word which comes to mind to describe the effect is "velvet brass" serving as an additional singer "without lyrics."

The alto trombone is used in the Memoriam (excerpt from Psalm 110) by Georg Christoph Wagenseil (a contemporary of Reutter). Mr. Trudel once again engages in an effective partnership (adding to the beauty of the voice without drawing unnecessary attention to the trombone). Reaching into the Classical period with an excerpt from Michael Haydn's Divertimento in D, Mr. Trudel displays the mark of the true virtuoso — making difficult passages sound effortless! The result is that the music, rather than the performer, is the center of attention to the listener. Mr. Trudel ably demonstrates the ability of the trombones to perform delicately and lyrically.

The remainder of the CD is devoted to 20th-century compositions. The earliest composer of this portion, Arthur Pryor (1870-1942), was the best trombonist of his time and would undoubtedly rate quite high even by today's standards. Pryor's Fantastic Polka and arrangement of Blue Bells of Scotland were his most popular works while he was with the Sousa Band. They bring back fond memories of the "concert band" era when brass was indeed king and the brass soloist was given full license to "show-off." These compositions are fun for both performer and audience. The versatility of the trombone and performer in modern dress are illustrated by Duke Ellington's Sentimental Mood and Eric Legacé's Blues #1 and by the avant-garde trombone solo techniques required in the compositions by Yugoslavian composer Stjepan Sulek and French composer Pascal Dusapin.

Mr. Trudel is assisted on this

recording by Guy Few, piano; Geneviève Soly, organ; Daniel Taylor, countertenor; and Eric Lagacé, double bass. The ITA and Alain Trudel should be congratulated for producing this recording of diverse works for the trombone. The CD has been sent gratis to all ITA members. Extra CDs have been set aside for new members who join the ITA through 1995. Contact: George Broussard, ITA Membership Chairman, P.O. Box 3127, Greenville, NC 27834, USA.

Ron Nelson

Biedermeier Quintet. *19th Century Music for Wind Instruments*. Castricum, The Netherlands: Globe Records GLO 5114, 1994. Recorded December, 1993. Marten Root, flute; Frank de Bruine, oboe; Eric Hoeprich, clarinet; Claude Maury, horn; Marc Vallon, bassoon.

It was only a matter of time. It was bound to happen sooner or later, and the results are glorious! The Biedermeier Quintet, founded in 1986 and made up of some of the premier performers of historical instruments around today, has finally released a recording of chamber wind standards that will give even the most experienced quintet player a very satisfying learning experience. The choices are perfect: Franz Danzi's Quintet in B-flat major, Op. 56, No. 1, Antoine Reicha's Quintet in E-flat major, Op. 88, No. 2, and Gioacchino Rossini's Sonata a quattro No. 4, from his Six Quatuors for flute, clarinet, horn, and bassoon. The editions used for this recording are the longer, original versions, which are particularly refreshing in this context. While tempo and other interpretive choices could be discussed ad nauseum by any experienced player, the performances of all of the pieces fall within standard expectations, and all are convincing. What is particularly noteworthy and satisfying, however, is the blend and balance achieved by the performers. Having performed in wind quintets for twenty years

and been questioned numerous times why the horn is/was included in such an ensemble (as well as having received the various "helpful" criticisms typically offered to the hornist such an ensemble), I was especially excited to hear my suspicions fulfilled—it is wonderful to gain such insight regarding why prolific quintet composers like Reicha and Danzi chose this combination of instruments. The colors and shadings created for each instrument individually and in concert, especially including the natural horn, show that these composers were much more sensitive and expressive to blend and balance than sometimes credited. And while it was easy to let my excitement and enthusiasm for the appearance of this recording carry me away, especially during the first hearing, in later hearings it was equally satisfying to pay close and critical attention to the results of the efforts of these particular performers.

Technically, the performances are marvelous. So too are the individual performers on instruments or reproductions thereof from the early 19th Century. I was distracted, however, by occasional problems in the precision and clarity of the flute—while Mr. Root's tone is beautiful, his articulation and pitch were not consistent with the others. Whether this is simply a matter of my taste or inherent problems with his particular instrument, I am not convinced. All of the performers, however, are aggressive with and sensitive to the technical and musical needs of each piece. As a horn player, I was naturally drawn to Mr. Maury's approaches to the technical problems presented, and his solutions were absolutely masterful—his pitch, blend, and balance lived up to every hope I had. The technological aspects of the recording itself are equal to the performances, and the informative program notes by Mr. Root, with information about the repertoire, the ensemble, and the individual performers, were concise and helpful (in English, French, and

German).

As I stated above, my first listening to this recording, the first I know of to offer this repertoire in this way, generated in me a great deal of enthusiasm and excitement, which may have gotten in the way of a more reserved, critical appraisal. Each time I listen, however, my response is the same—simply terrific playing on a timely release. I look forward to more from this ensemble, hopefully including more standard literature and perhaps works for slightly larger ensembles along similar veins.

Jeffrey L. Snedeker
Ellensburg, Washington

Bach: Brandenburgs. The Brandenburg Collegium, Anthony Newman, director, with R.J. Kelly and Douglas Lundeen, natural horn, and Tom Freas, natural trumpet. Newport Classic NPD 85545/2. Recorded 1992.

J.S. Bach: Brandenburg Concertos. New London Consort, Philip Pickett, director, with Andrew Clark and Christian Rutherford, natural horn, and David Staff, natural trumpet. L'Oiseau Lyre 440 675-2. Recorded 1993.

Bach: Brandenburg Concertos Nos. 1, 2, & 3. Boston Baroque, Martin Pearlman, director, with Jean Rife and Pamela Paikin, natural horn, and Friedemann Immer natural trumpet. Telarc CD-80368. Recorded 1994.

Dresden Concerti. Musica Antiqua Köln, Reinhard Goebel, director, with Charles Putnam and Renée Allen, natural horn. Archiv 437 549-2. Recorded 1992.

Telemann Suiten. The English Concert, Trevor Pinnock, director, with Andrew Clark and Gavin Edwards, natural horn. Archiv 437 558-2. Recorded 1992.

The number of Brandenburg recordings on the market is astounding. Equally impressive is the number of brass players performing the chal-

lenging horn and trumpet parts on period instruments on many of these recordings. In a discography that I constructed a few years ago (October, 1992 Horn Call) I cited twelve Brandenburg recordings using natural horn, and since then others have been released—at least a half dozen of which I am aware. Indeed it seems that any early orchestra worth its salt feels a need to have recorded its own set of the concertos. Because of the flooded Brandenburg market, new recordings are often justified with something new in the way of concept. Each of the Brandenburg recordings reviewed here does this in one way or another and this has made for some interesting developments. In my discussion of the Brandenburgs I will restrict my comments to Concerto Nos. 1 and 2.

The Pickett Brandenburg set and Pinnock's Telemann overtures are to be commended as the only recordings reviewed that give some specific information on the instruments used. That the others do not is unfortunate, since though all profess in one way or another to use "period" instruments, what this actually means has been widely interpreted. For example, it is fairly common in period-instrument recordings of Baroque music for the genesis of a work to pre-date by fifty or more years the date of construction of the horns employed in that work. Since the wrap of horns changed and the general tendency was from small-belled instruments more common at the beginning of the 18th century to larger-belled instruments later, one must question if using a horn (or a copy of a horn) built fifty or more years after a composition was written is appropriate. Because all of the works reviewed here were written in the first decades of the 18th century, attention to such details does bear on their performance. Based on my observations, it appears that the hornists in these recordings use hand-stopping technique and the trumpeters nodal vent holes; how-

ever, in some instances the hornists are tending towards a more open sound indicating smaller-belled horns appropriate for the early 18th century and less obvious stopping—all in all a welcome development.

The Brandenburg Collegium, under the direction of Anthony Newman, offers some lively interpretations of the Brandenburgs. The concertos are performed one to a part, except for No. 1 where the first and second violins are doubled and the continuo line is realized by both organ and harpsichord. This last item is among the most significant of the self-proclaimed "innovations" in Newman's set. Newman gives as his justification that "the organ was often used with brass instruments in the Baroque"—is a puzzling comment, since there are few Baroque instrumental works employing horn with specific indications for organ accompaniment. Off course, this does not preclude use of the organ. The practice of using of both organ and harpsichord for a given continuo line, often called dual accompaniment, has been discussed at length in L. Dreyfus' *Bach's Continuo Group*, with no clear-cut solution for its general use. The organ nevertheless brings a new sound to Concerto No. 1 that is especially audible in the Menuet. In his notes Newman also states "The horn call at the opening of Concerto No. 1 is played entirely in triplets, because our research has revealed it to be a quote of a tripletted horn call from the eighteenth century." This information is not new—it is found throughout the literature. Finally, Newman's assertion that the first movement of Brandenburg No. 1 is also found as the opening movement to the Hunt Cantata *Was mir behagt* (BWV 208) is incorrect; it is only conjecture.

All of the above criticisms notwithstanding, the Brandenburg Collegium is an accomplished group of musicians and their interpretation enjoyable. Hornists R.J. Kelly and Douglas Lundeen handle their parts with ease in the brisk tempos of the

fast movements. Balances are good, especially in Trio II, between oboes and horns. Fast tempi also occur in the Brandenburg Collegium's interpretations of the outer movements in Concerto No. 2. In fact, the first movement ends noticeably faster than the beginning. Tom Freas does a good job with his aggressive yet tactful playing of the taxing trumpet part, particularly in the first movement. The third movement is given an exciting, fast-paced, almost hectic, reading. As another innovation Newman notes that for Concerto No. 2 the "beloved" trumpet trills are played in the orchestra parts. All in all the Brandenburg Collegium's set is a dynamic, spontaneous-sounding rendition.

The New London Consort's Brandenburg set has been marketed as "A bold new interpretation from Philip Pickett, the master of early music." This statement applies more appropriately to Pickett's interpretation of the implicit meanings of each of the movements than to the performance of the New London Consort. This is not to say the New London Consort is just another band. Pickett's players, clearly up to the demands of the Brandenburgs, do present fresh and exciting renditions of Brandenburg Nos. 1 and 2. Pickett uses one player to a part in both of the concertos, sixteen in all in No. 1 and thirteen in No. 2. The addition of two archlutes to the harpsichord create to a full bass sound, but they are not obvious in the texture. Though the tempi of the quick movements are generally slower than Newman's, the use of more contrasts and the carefully thought out balances between instruments create an excellent interpretation. In Concerto No. 1 hornists Andrew Clark and Christian Rutherford do exemplary work, varying their articulations and timbre for some exciting playing. At times their sound is right to the fore and at other times they display a more reserved side of the horn. In particular I enjoyed the unabashed sfz effects at suspensions with the

horns in the first movement. Also of note are the ornamentations added in the horn parts upon repeats in Trio II. In Concerto No. 2 the London Consort's David Staff shows himself to be an expert player with fine control and an excellent sense of style who is able to strike a good balance with the others. The tempos in the quick movements are quite moderate and relaxed, and the elegantly shaped lines make Pickett's recording quite pleasing.

Among the most interesting features of the New London Consort's recording are the extensive accompanying notes by Pickett. Briefly stated, Pickett has sought to reveal underlying meanings in the Brandenburgs by drawing on the ways symbolism and allegory were represented in various arts in the Baroque, such as in rhetoric as applied to music, allegorical dramas and serenata, court spectacles, and Vanitas paintings. Like Vanitas paintings, the concertos, he believes, need to "read." Thus Pickett has given titles to the various concertos; for Concerto No. 1 it is "The Triumph of Caesar," for No. 2 "Fame, Homer, Virgil and Dante on Mount Parnassus," the four figures represented by the trumpet, violin, oboe and recorder respectively. His "readings" are wide-ranging, provocative, and clearly very speculative. For example, in his comments about Concerto No. 1 he states that he "believe[s] that the larger signaling horn was developed and introduced into the hunt in the first place

because of old associations with the Roman triumphal entry—the hunt being regarded as a triumphal progress"; hence the justification for the title "The Triumph of Caesar." Given the many and various settings of the music from Brandenburg No. 1 in Bach's secular and sacred works, it seems unlikely that such specific meanings can be pinned down definitively—they are merely Pickett's imaginative but personal interpretations.

The Pearlman Brandenburgs played by Boston Baroque are arguably the most polished-sounding of the three here. The level of playing is high and the recording has its merits. Jean Rife and Pamela Paikin play the Concerto No. 1 horn parts with a fairly large sound and with a nice variety of articulations—both aggressive and lyrical. Their rendition of Trio II is especially nice. In contrast to the interpretations of the other Brandenburgs reviewed here the hornists are not as clearly to-the-fore as the others and their sound is slightly more covered. In general the group plays with a more blended, homogenous sound than the others. This may be due in part to the large orchestra, an ensemble of 23. Though the forces employed are large, the balances remain sensitive with good attention to the soloists.

Concerto No. 2 likewise receives a satisfying interpretation from Boston Baroque. Trumpeter Friedemann Immer's sweet tone and fluid technique make for many



New London Consort

expressively played lines. Boston Baroque's well-crafted reading of Concerto No. 2 exhibits good intonation and fine ensemble playing. The liner notes have been carefully written by Pearlman. His observation that "each [instrumental] combination [in the Brandenburgs] is unique in the repertoire" appears to be true; however, other late-Baroque works that require forces quite similar to the Brandenburgs are being unearthed.

Happily, there are a few new recordings on period instruments that give us an idea of what some of that other music with large orchestra including horns from late-Baroque Germany sounded like. Two fairly recent releases devoted to works of J.D. Heinichen and G.P. Telemann respectively are instructive in this regard. Heinichen's compositions were likely written within a few years of 1721, the date of the dedication copy of the Brandenburgs. Though known today primarily for his thoroughbass methods, Heinichen was an accomplished composer who held the post of Kapellmeister in Dresden from 1717 until his death in 1729. The manuscripts for all of Heinichen's works with horn on this recording are now housed at the Sächsische Landesbibliothek in Dresden.

In the early 18th century the Dresden Hofkapelle was renowned both for its virtuosity and large size. This certainly justifies the use of the relatively large forces employed by Musica Antiqua Köln in their Heinichen recording with an ensemble around thirty members on the works with horn. The two CD set includes five pieces among fifteen that employ a pair of horns, all of them with prominent parts and all of them in F major. Four of the works are three-to-five-movement concertos and the fifth is listed as the *Serenata di Moritzburg*, a short three-movement overture to the *serenata* of the same name by Heinichen. The concertos are of the *concerti grossi* type with various combinations of solo instruments.

Vivaldi's influence in the concertos is unmistakable, with incessant, energetic rhythms and simple yet arresting harmonies.

With their refreshing instrumentations, employing prominent flute, oboe, and horn parts, Heinichen's concertos were clearly written with the abilities of the expert winds in the Dresden Hofkapelle in mind. The works abound with difficult clarino-register concertante solos for horn, for example in the opening Concerto in F (Seibel 234). Some of the most soloistic writing for horn is found in another concerto (Seibel 233), a virtual double concerto for horns, that in Heinichen's autograph is entitled *Concerto coi [sic] Corni da Caccia e Flauti trav di Giov. Heinichen*. The second movement is marked "sempre piano" and here the continuo is effectively played by a theorbo, an instrument employed regularly in the Dresden orchestra. The horn parts are very nicely played with the robust sound of large-belled horns by Charles Putnam and Renée Allen. Musica Antiqua Köln plays with characteristic precision and inspiration. Goebel's nicely-written notes are informative for setting the context of Heinichen's work. One can only hope for more releases like this from Musica Antiqua Köln. The recording is highly recommended for anyone interested in early horn music in Dresden.

Telemann's overtures recorded by The English Consort and Trevor Pinnock are delightful, tuneful, multi-movement works. Of the three overtures, one in D (TWV 55:D19), includes horns and might well have been intended for the Dresden Hofkapelle: Telemann visited Dresden, and the autograph to the work is now found at the Sächsische Landesbibliothek. The Overture in D is a grandiose seven-movement suite more than 25 minutes in length.

Siegfried Kross' accompanying notes on Telemann's overtures are especially insightful. Though he

rightly states that the horns do not play in sections with much chromaticism or when the music moves afield from the home key, the horns in fact play quite a bit of the time during the overture, albeit often *colla parte* and not with the extreme demands of the Heinichen works. This is already heard in the opening movement, a French-style overture. The *colla parte* style for horn is not prominent in the other works recorded here, but is a feature of horn writing that came into favor in the 1730s in works of J.F. Fasch and K.H. Graun. (This might indicate that Telemann's Overture in D was written later than the works of Heinichen.) A result of the *colla parte* doubling of the melody at the octave (with horns in D basso) is that the sound of the horn is not heard in vivid relief even though a relatively open, bright sound is employed; therefore hand-stopping is scarcely noticeable. Hornist Andrew Clark, also heard in the Pickett Brandenburg set, joins with Gavin Edwards to play the parts admirably. Pinnock presents tasteful and persuasive interpretations of this overture and the others on the CD. The recording represents some of Telemann's more worthy instrumental works that deserve to be performed more frequently.

Thomas Hiebert

Vespri concertati della Scuola Bolognese di P. Franceschini, G. Torelli e D. Gabrielli. Choro e Orchestra della Cappella Musicale di

S. Petronio. Sergio Vartolo, Director. Vocal soloists: Claudio Cavina, Sandro Naglia, Andrew Schultze. Natural trumpets: Per-Olov Lindeke, Christer Ahlm, Andy Hammersley, Leif Bengisson. Tactus s.a.s. TC 650001 (Via S. Allende 26, Pianoro (Bologna) Italy. Fax 39-(0)51-774336. (Distributed by Qualiton). Recorded 1990.

Don Smithers has called Bologna the most important center for 17th-century trumpet music and in the

revised edition of his *Music and History of the Baroque Trumpet* he makes a plea for further exploration of the many textured sacred works that have significant trumpet parts. This excellent CD makes a good effort at that goal. The program of the recording was designed to celebrate the 600th anniversary of the basilica of San Petronio. Three of the five works are by Petronio Franceschini (1651-1680): *Dixit Dominus a 8 con trombe e violini* (1676), *Laudate a Pueri a 6 con tromba e violini* (1679) and *Sonata a 7 con 2 trombe* in D. Giuseppe Torelli's (1658-1709) *Sonata a 4 trombe* in D and Domenico Gabrielli's (1659-1690) *Sonata con tromba e violin* (1680) round out the recording. Per-Olov Lindeke handles the first trumpet parts with dazzling skill. Lindeke plays an Egger trumpet and achieves a bright and clear natural trumpet sound.

The opening work on the CD is Torelli's *Sonata a 4 tromba* in D (pitched at A=415, as is the entire program) and as Torelli is the leading voice in the Bolognese trumpet school, it is no stranger to brass players. Lindeke leads the trumpet section in a bravura reading, and he and second trumpeter Christer Ahlm do a particularly fine job in negotiating the rapid sixteenth-note passages. The real glory of the recording is the larger vocal works of Petronio Franceschini, a distinguished Bolognese composer of sacred and dramatic music who died at the age of 30. His *Dixit Dominus a 8* and *Laudate a Pueri a 6* are two large-scale works, clocking in, on

this recording, at twenty-four and sixteen minutes respectively. Here we have a situation where the whole seems larger than the sum of its parts. Hearing the brilliant trumpet line in the context of a more complex musical setting seems to add a fuller dimension to the work. Whether the trumpet is adding an ornamental flourish at a cadence or simply plays a long high note in answer to a vocal line, the result is a more musical satisfying piece than is often the case with a purely instrumental sonata.

Domenico Gabrielli was a student of Francechini's, also wrote dramatic and sacred music, and also died at about the age of 30! Maybe it was something in the water!? His *Sonata* of 1680 is a four-movement work very much in the style of the Bolognese trumpet school. Again P.O. Lindeke's performance is quite well done. The last work on the recording is Franceschini's *Sonata a 7 con due tromba* and has the most adventurous writing of all the works presented. It ascends to the sixteenth harmonic as well as displays some adventurous harmonic language.

Overall, this recording is a wonderful representation of Bolognese music with trumpet. The string players and vocalists perform admirably and as stated above the trumpet section is spectacular.

Jeffrey Nussbaum

J.H. Schmelzer (c.1620/23-1680): *Sonatas, Balletti francesi, Ciaconna.* Tafelmusik (Baroque Orchestra of Toronto), Jeanne Lamon, Director. Includes Crispian Steele-Perkins, John Thiessen, Andras Molnar, Norman Engel, Baroque trumpets; David Champion, timpani. Sony Classics SK 53963. Recorded 1993.

Ever since the pioneering recordings of the *Concentus Musicus Wien* and Don Smithers, I have always had a great love for the majestically beautiful repertory from the mid- and later-seventeenth century Habsburg

empire centered around Vienna. The present disc makes a wonderful complement to the 1991 *Trumpet Music of Biber and Schmelzer* by Philip Pickett and the New London Consort (also featuring Crispian Steele-Perkins as first trumpet) on *L'Oiseau-Lyre*, because the two have only one work in common, Schmelzer's *Sonata conarie zu der kayserlichen Serenada*. The Sony disc has slightly richer sonics, probably because it was recorded in the superb Glenn Gould Hall in the Toronto studios of CBS. The works featuring trumpet(s) are Schmelzer's *Sonata a 8 per chiesa e camera*, *Ciaconna a 3 chori*, *Sonata a 5, Balletti francesi*, and the aforementioned *Sonata...zu kayserlichen Serenada*.

The trumpet work by Steele-Perkins, Thiessen, and company is uniformly excellent-totally secure, in-tune, rich in sonority, and, above all, very musical. The programming of the disc as a whole works well also. There is good variety, with string sonatas (played with great panache by the string players of *Tafelmusik*) and very fine recorder playing (Alison Melville and Francis Colpron) assuring that we never become tired of the trumpets. Highly recommended.

Douglas Kirk

Monteverdi: Vespers of 1610, Madrigals. New York's Grande Bande, Frederick Renz, Director. Richard Clymer, Linda Klein, Grant Herreid, Steven Lundahl, cornetti; Steven Lundahl, Mack Ramsey, Thomas Zajac, and Daniel Green, sackbuts. Musical Heritage Society 523586W (2CD's). Recorded 1993.

Now that Claudio Monteverdi's 1610 *Marian Vespers* has achieved the status of being the one work between medieval drama and Vivaldi's *Four Seasons* with extensive public recognition (i.e., that will consistently fill a hall), we are probably doomed to be flooded with performances and recordings of it,



to the complete neglect of other worthy repertory. Not that it isn't a great work, of course, but I miss the exploratory spirit that used to characterize the early music movement. This recording is a case in point. It is a competent performance with many fine moments, but on the whole it is not competitive, I feel, with the best European releases either vocally or instrumentally. On the other hand, if it had been a reconstruction of a previously unrecorded Vespers by one of the Gabriellis, or Cavalli, or any of a host of other seventeenth-century masters, it would have been highly noteworthy.

To begin with, the recording is a curious compilation including not only the Vespers of Monteverdi, but also some of his secular vocal pieces (*Lamento dell ninfa*, *Chiome d'oro*, and *Vago augelloetto che cantando vai*) along with instrumental pieces of Pietro Lappi, Ludovico Viadana, and Cesario Gussago. And overall, it is these "additional" works that receive the best performances, both vocally and instrumentally, on the CD.

Readers of this publication will be most interested in the brass playing on the disc and I can report that the brass of the "Grande Bande" do survive the rigors of the *Sonata sopra Sancta Maria* and the *Magnificat*. The cornettists Clymer and Klein are not as well blended or as secure in intonation as they might be, even though the *Magnificat* is transposed down a fourth; but they do muster the necessary agility. The sackbut parts are easier, of course, and they acquit themselves better, except for a hair-raising moment in the *Quia respexit* of the *Magnificat*, where the unusually fast tempo causes momentary instability. The sackbuts do nicely with the Gussago *canzona La Schilina*, and the instruments generally on the Lappi and Viadana pieces are cleverly juxtaposed.

This repertory, though, hinges so much on the voices, and here we fall on more unhappy moments. The best are the two women, Tamara

Crout and Karen Clark Young, who acquit themselves excellently in the madrigals and in much of the Vespers, although they both have an unfortunately frequent tendency towards sharp major thirds that does not help the tuning of some of the chords at cadences. The lower voices, particularly in the Vespers, are not to my taste. The lowest bass in the *Quia fecit* of the *Magnificat* sounds like a calf bawling, and the soloist in the *Gloria patri* must have been severely vocally indisposed when the recording was made: much too loud at the beginning and end of the incantation, inaudibly soft in the lowest notes in the middle, and so slow with the whole that he was forced to break the phrase for a breath.

Renz' conception of the score differs considerably at times from other recorded versions—often for the better. His many years of experience conducting monophonic music and chant give him a better sense of what to do with the *fal-sobordone* of *Dixit Dominus* and *Laetatus sum* than so many conductors who just race through the phrases in an embarrassed way. Here they are stately and metrically related to the surrounding polyphony, as they should be. I also like his approach to many of the verses in the *Magnificat*. The *Et misericordia*, for instance, does not slip into a sort of *molto adagio* wallowing here as it so often does, but keeps a real sense of forward motion more appropriate to the text. The interior verses of the hymn, *Ave maris stella*, though, are surely much too fast. The proportional relationship Monteverdi indicates for verses 2-6 and the *ritornelli* is a *sequialtera* (a:2), which would yield a very stately triple meter tempo for them. Instead, Renz takes them at *sextupla* (6:1)!

In general, Renz disregards Monteverdi's proportional signs, taking all of the *sesquialteras* as *triplas* in *Domine ad adiuvandum*, *Dixit Dominus*, *Pulchra es*, and the *Magnificat*. Admittedly, the

sesquialteras on the level of the perfect breve are problematic, since interpreted literally they would imply a very slow tempo for the sections in triple meter. However, no matter how one might choose to interpret them, it seems to me that a garden-variety *tripla*, as is done here, is not legitimate, since Monteverdi could, and did, clearly notate that proportion when he wanted it. And the difficult-to-interpret section in blackened note values (*coloration*) in the *Sonata sopra Sancta Maria* is botched—with Renz beating blackened *semibreves* at the tempo used for *minims* four measures earlier. This interpretation of the notation would be without justification in any historical period. Another similarly cavalier moment comes at the end of *Laudate pueri*, when he suddenly halves the tempo for the last five measures, completely destroying the notated rapid-fire dialogue of the two tenors on the "Amem."

In sum then, this recording is a noble effort, but something of a missed opportunity that could easily have been much finer than it is.

Douglas Kirk
McGill University

Scheibe: Sinfonias Concerto
Copenhagen, Andrew Manze:
Director. with natural trumpets: Per Olov Lindeke, Susan Williams, Leif Bengtsson, natural horns: Froydis R. Wekre, Nina Jeppesen, timpani: Paul Hoxbro. Chandos Records Chan 0550 CD. Recorded 1993.

Johann Adolph Scheibe (1708-1776) was born in Leipzig and eventually settled in Denmark in 1740 where he spent the remainder of his life. According to Inge Henriksen Brander in her informative notes, Scheibe was considered to be "the most significant personality in Danish musical life of the mid-18th century," Scheibe also wrote books on music theory and aesthetics, and his periodical *Der Critische Musicus*

put him among some of the first professional music critics. He was also a busy music teacher and conductor, and worked as Kapellmeister to King Christian VI during which time he was extremely prolific.

Scheibe composed most of his chamber sinfonias during the early part of his career, and although he was replaced as conductor under King Frederik V as the court became more interested in Italian music, his music was still well known abroad. Scheibe was also well respected as a composer of cantatas, and in addition to the sinfonias on this CD there are three introductions for cantatas written for royal occasions.

Concerto Copenhagen, under the direction of Andrew Manze has created a lovely CD as an introduction to Scheibe's music. The over-all rich sound and beautiful sense of line of this ensemble more than make up for the surprisingly out of tune drum playing in the Introduction in Eb major to the Morning Cantata for King Frederik V. I enjoyed the playing of Per-Olav Lindeke, Susan Williams and Leif Bengtsson on trumpets and Froydis R. Werke and Nina Jeppesen on horns, especially on the spirited performance they give the Sinfonia in D major. This is an energetic, polished recording and I highly recommend it.

*Kathryn Cok
Manhattan School of Music*

Biber: Requiem a 15, Vesperae a 32. The Amsterdam Baroque Orchestra and Choir; Ton Koopman, Director. Cornetti: Bruce Dickey, Doron Sherwin; trombones: Charles Toet, Wim Becu, Yuji Fujimoto; natural trumpets: Stephen Keavy, Jonathan Impett, James Ghigi, Robert Vanryn; Timpani: Luuk Nagtegaal. Erato 4509-91725-2. Recorded 1992.

This recent release presents two major works by Heinrich Ignaz Franz Biber (1644-1704) his Requiem a 15 (1687?) and the

Vesperae a 32 (1674) in a very skillful and emotional performance by Ton Koopman and the Amsterdam Baroque Orchestra and Choir. Both works contain much exquisite writing for brass and the players give a superlative performance. In his notes to the CD Bernhard Trebuch comments that it's unjust that Biber is largely remembered today as a flamboyant composer of instrumental music when he also had such great command of larger and more expansive forms. These two works certainly bear out this injustice and perhaps this fine recording will help eradicate the limited image of this great composer.

Biber was in service of the Prince-Bishop Karl, Count Liechtenstein-Kastelkorn of Olomouc. He worked at magnificent residence at Kromeriz and it is in the Kromeriz archives that the vast majority of Biber's compositional output was preserved. In 1670 Biber left the Prince-Bishop to join the service of the Archbishop Maximilian Gandolph in Salzburg. His employer died in 1687 and perhaps Biber's glorious Requiem a 15 was written for that solemn occasion. The trumpet writing plays a prominent place in this piece and Stephen Keavy and Jonathan Impett perform the virtuosic trumpet lines brilliantly. Koopman and his musicians give an exciting reading to this seven-movement mass in just over forty-one minutes.

The Vesperae a 32 is a slightly shorter work, (twenty-one minutes) but no less expansive. The thirty-two individual voices are divided into five choirs: four trumpets and timpani, five strings, two cornetts, three trombones, eight vocal soloists and eight ripieno voices, together with four continuo players. The polychoral effect is outstanding. Just as virtuosic as his small-scale instrumental writing, the large vocal and instrumental works have an added emotional element. Again, the brass writing is spectacular. The cornetts and trombones (members of Concerto Palatino) perform the

challenging parts with the flair that we have come to expect of them. Keavy and Impett are joined by James Ghigi and Robert Vanryn and here too they handle the exciting trumpet writing wonderfully.

The expert reading by Koopman and the Amsterdam Baroque Orchestra and Choir help gives us a keener understanding of the depth of Austrian Baroque music. It's fortunate for us that this repertoire is no longer only gathering dust in the Kromeriz archives or in the library at Syracuse University (where much of the music is preserved on microfilm) but is now being performed and recorded on first rate projects such as this CD.

Jeffrey Nussbaum

Landini and His Contemporaries. Ensemble Micrologus. Patrizia Bovi, voice and harp; Goffredo Degli Esposti, double flute, shawm; Gabriele Russo, fiddle, rebec; Adolfo Broegg, lute, chitarrino; Ulrich Pfeifer, voice; Koram Jablonko, fiddle; Alessandro Quarta, voice; Luigi Germini and Paolo Scatena, buisines; Giancarlo Serano, percussion. Opus Production OPS 30-112. Opus 111, 37 Rue Blomet, Paris 75015, France. Distributed by Koch International. Recorded March, 1994.

Here's a recording for all you buisine lovers out there. Sorry, no selections from the vast buisine solo repertoire—just good, solid ensemble performances on two of the cuts on this recording of music by Landini and his contemporaries. Buisinists Luigi Germini and Paolo Scatena give convincing performances on the anonymous La Manfredina and an instrumental toccata, Incalci.

I believe that the instrumental listing given in the notes is incomplete, with the notable omissions of bagpipe and an organetto of some sort. One of the buisinists accompanies a bagpipe on the anonymous La Manfredina. The buisine punctuates

its two pitches with varied rhythms adding both rhythmic as well as harmonic interest to the piece. The *tocata Incalci* is rather interesting, using both *buisines* with the addition of percussion and a third, softer reedy instrument (a *regal* perhaps?). The rest of the recording (for those of you who find that your musical interests extend beyond a single harmonic series) is a quality piece of work. I particularly enjoyed the instrumental work on this recording. The instrumental textures are many and varied making this quite an enjoyable recording overall.

The singing, particularly by the men, I find to be somewhat less satisfying. It's generally technically competent, but I don't feel particularly engaged by much of it. On a madrigal thought to be by Lorenzo Masi, canon of San Lorenzo in Florence, the tenor sounds like he is forcing at times on the notes in his upper register. I felt that there were occasional inaccuracies in the pitches of entrances of all the singers and that they could use more variation in color and inflection on several of the pieces. On the whole, I thought this to be a recording probably not of general interest to brass players, but worthy of the libraries of medieval music enthusiasts and, of course, a "must" recording for members of the Historic Brass

Society's Buisine Special Interest Group. All two of you.

Steven Lundahl

J.S. Bach: Oster-Oratorium B VW 249. Barbra Schlick, soprano; Kai Wessel, alto; James Taylor, tenor; Peter Kody, bass. Collegium Vocale, Philippe Herreweghe, Director. Harmonia Mundi 901513. Recorded 1995.

In much of the liturgical music of J.S. Bach there can be found works that were originally intended to celebrate secular events. The two works on this CD, the *Easter Oratorio* BWV 249 and the *Easter cantata* *Erfreut euch, ihr Herzen* BWV 66 are examples of this. The *Easter Oratorio* was originally written as a congratulatory cantata (BWV 244a) for the birthday of Duke Christian of Saxony-Weissenfels (1682-1736), and performed on February 23, 1725. Not until Bach's final revision of the work, done for a performance sometime between 1732 and 1735, was this work designated as an oratorio. The cantata BWV 66 was originally drawn to a certain extent from the cantata *Der himmel dacht auf Anhalts Ruhm und Glück* (BWV 66a), written for the birthday of Prince Leopold of Anhalt-

Köthen (1694-1728), and performed on December 10, 1718.

Although this review is for a brass publication and I should discuss the brass playing on this CD, I must take a moment to do justice to the beautiful oboe playing by Marcel Ponsele in the *Adagio* of BWV 249. His glowing tone, the intensity of his playing and the way he imperceptibly entered in the *Adagio* were beautiful. However, in the *Adagio*, as well as the soprano aria *Seele, deine Spezereien*, the hurried *tempos* detracted from the melodious singing and plaining that was going on. I don't know the reason behind Herreweghe's choosing to take these *tempos*, but they interfered with my enjoyment of these sections.

As far as the brass playing on this CD goes, trumpet players Per Olof Lindeke, Susan Williams, Leif Benjtsson contribute nicely with strong, musical, confident playing.

Kathryn Cok

Mabattan School of Music

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MUSIC EDITION REVIEWS

Music For Trombones

Parow'sche Musikalien. Buchklinger Weg 12, D-69517 Gorschem, Germany. Telephone 49 - 6201 - 21461. Fax 49 - 6201 - 24679.

Anonymous. *4 Sonaten für 5 Posaunen oder Bombardi und Basso continuo ad. lib.* Howard Weiner, Editor. 1994. Pm 12 003.

Andreas Hammerschmidt. *Gott sei mir gnädig" für Baß, 2 Posaunen und Basso continuo.* Martin Lubenow, Editor. 1994. Pm 12 008.

Wenzel Lambel. *3 Equale für 3 Posaunen.* Karsten Parow, Editor. 1992. Pm 11 001.

Wenzel Lambel. *3 Equale für 4 Posaunen.* Karsten Parow, Editor. 1992. Pm 11 002.

Giovanni Valentini. *Sonata für Violine, Cornettino, Posaune, Fagott und Basso continuo.* Howard Weiner, Editor. 1994. Pm 12 002.

Anonymous. *4 Sonaten für 5 Posaunen oder Bombardi und Basso continuo ad. lib.* This edition of four sonatas is based upon a rather obscure manuscript found in the National and Murhard Library of Kassel dated around 1650. The original manuscript title is *Quatre Sonate a 5 Bombardi*, indicating that it was originally composed for a shawm band. Although the initial intent of this edition was to provide an urtext edition, in order to accommodate modern trombones, sonatas 2, 3, and 4 were transposed a whole step higher. Furthermore, note values were reduced to conform to modern convention. According to Howard Weiner, the use of basso continuo would seem to be optional based upon the original manuscript, which did not have a separate part written out for a continuo instru-

ment. Rather, the lowest part had sections set off by brackets which apparently indicated where the bottom line was doubling an upper voice. A few figures were written in, however, indicating that a continuo instrument was used.

These sonatas are all quite short. Sonatas 1 and 2 are in three sections; starting off in duple meter, changing to triple meter and then returning to duple meter for the final section. Sonatas 3 and 4 lack any clear sectional delineations. Stylistically they resemble some of the *ricercari* of Gabrieli. Among the four sonatas there is a nice mix of compositional styles. Sonata 1 is highly imitative in the duple meter sections contrasting with the more homophonic triple meter section. Sonata 2 has a greater mixture of imitation and homophony within each section. Sonata 3 is perhaps the most adventurous. With no clearly defined sections it employs a number of short motifs which are passed around among the voices and changed in each presentation. Sonata 4, while also lacking clearly defined sections, is a more strictly imitative work and remains quite conservative in terms of development.

On the whole, these sonatas are very gratifying to play, although not particularly challenging. Perhaps the greatest challenge for trombone players lies in achieving a fluid, supple articulation which can give forward movement to each line without making it stand out too much from the surrounding parts. These sonatas all work nicely without continuo and for modern brass players, using a harpsichord for continuo may prove pointless as the harpsichord will be much softer than modern brass instruments. That is not to say that trombones cannot be played softly enough to accommodate a harpsichord, and may in fact sound quite nice together. If instru-

mental resources permit, employing an entire continuo band with harpsichord, gamba, and one or two lutes or theorbos might provide an exciting sound. Another possibility would be to use an organ as the continuo instrument. There is certainly precedent for this, as many early-17th-century instrumental sonatas were written for church usage where an organ was the primary continuo instrument.

Andreas Hammerschmidt. *Gott sei mir gnädig für Baß, 2 Posaunen und Basso continuo.*

Andreas Hammerschmidt was born in 1611 in Brüx. He served as organist at the Wesenstein Castle as well as at the Petri church in Freiberg before taking up the post of organist at the Johannis church in Zittau. A fairly well-known and popular composer in his day, his prodigious musical output is considered to be the most representative of mid-17th century German church music

This sacred concert was published in 1642 as part of the *Musikalische Andachten*. "It is unique among the others in this publication in that it is scored for two trombones; all the remainder are for violins or violins and bassoon. Unlike most of the other works in the *Musikalische Andachten*, which have obligato violin or bassoon accompaniment to the voice, the trombone parts here are less virtuosic and tend to move more in concert with the voice. There is a distinct relationship between the trombone parts and that of the voice, often imitating or moving in parallel rhythm. While a third trombone could conceivably play the solo voice part, finding a willing singer to work with would give modern trombonists a unique opportunity. There are relatively few works for solo voice and obligato trombones and the pairing of a bass voice and trombones provides a beautiful blend of sonorities.

Technically, neither the trombone parts nor the vocal part are demanding. Matching the phrasing of the trombones to that of the voice, which is text-dependent, requires a fine sense of ensemble playing. Modern trombones tend to be much louder than sackbuts and thus, modern trombonists need to pay particular attention to volume and take care not to cover the singer and the continuo.

The publication of this work makes a valuable contribution to both the vocal and the trombone repertoire. Perhaps there are more such gems waiting to be discovered and published. We can only hope.

Wenzel Lambel. 3 Equale für 3 Posaunen and 3 Equale für 4 Posaunen.

Equales are for many an unknown musical form, having been used mainly in Austria during the 18th century. They were written for wind instruments, trombones in particular, for use during funeral services and also for the feast of All Souls Day and All Saints' Day. Typically, they are short, chorale-like works and were often texted and could be sung by choir as well. Modern trombonists may be familiar with the Equales written by Beethoven and Bruckner. Despite their frequent use in the 18th century, the Equales of Beethoven and Bruckner are the only ones which still tend to appear in the repertoire of contemporary trombone ensembles.

The beauty of these pieces lies in their sonority, which many modern musicians may find rather bland, consisting primarily of sixths and thirds. Technically, these pieces are very simple and would be quite appropriate for a beginning trombone ensemble. Purity of intonation is essential and giving equal weight to all voices provides the primary challenge.

Giovanni Valentini. Sonata für Violine, Cornettino, Posaune, Fagott und Basso continuo.

Valentini was born near the end of the 16th century and was of the

Gabrieli school. He served for a time in Poland under King Sigismund III before moving to Vienna. By 1622, he was imperial court Kappelmeister in Vienna under Ferdinand and he retained this appointment until his death in 1649. Valentini was a prolific composer and worked in a wide variety of genres, both vocal and instrumental.

This sonata is a typical example of the early Baroque sonatas which could just as well be called canzonas. It is a single movement, largely imitative in nature, with no recurrence of the opening motif. The texture remains fairly light throughout, with very few instances during which all four instruments are playing simultaneously. There are short periods of paired imitation and short periods of more-or-less homophony. Harmonically, this composition is rather conservative, perhaps indicating that it was written for use as a church sonata.

The combination of violin, trombone, cornetto and bassoon is surprisingly pleasant. As in all of these pieces, intonation is critical. This piece is more challenging than most of the others mentioned above. Particularly for trombonists and bassoon players, achieving the light, fluid articulation with all the subtle nuances necessary for giving each phrase its own inflection is a goal well worth striving for. This sonata would also sound well with two cornettos and two trombones.

However, the top voice is quite high and would indeed be a challenge to even the best cornetto players.

All of the above pieces are published by Parow'sche Musikalien and have many good points. The print is very clear and large enough to be clearly read, both in the separate instrumental parts and in the score as well. The fact that both a score and separate parts are provided is in itself a big plus. Other positive points for these editions are the use of Mensurstrich in the scores and incomplete barlines in the individual parts, retention of original

clefs, and the usually-clear indication of editorial additions and alterations. There are very few editorial markings to begin with and those which were added are, for the most, merely corrections of mistakes in the originals. It is not, however, always clear whether original note values have been retained or whether they were reduced. Also, one is left in most cases to assume that the original key was used but this is not always stated. The background information given is interesting and in some cases actually gives some ideas for performance. On the whole, these are excellent editions and provide a clean performance edition with enough information for the players to make their own informed decisions. It is to be hoped that future publications of brass music come from this publisher.

Timothy P. Urban
Rutgers University



The following ten editions are all edited by Patricia Moore and published by Moore Music, Ktima, Goodwood Close, Burghfield Common, Reading RG7 3EZ England tel. 44-(0)734-832098

Giovanni Croce (1557-1609),
Cantate Domino (Psalm 96: Verses 1-2) from *Sacrorum symphoniarum* (Nuremberg, 1600); four parts.

Giovanni Croce, *Veni in hortum meum* (Song of Solomon: Chapter 5, Verse 1) from *Sacrae symphoniae* (Nuremberg, 1598 and 1613); eight parts in two choirs.

Francesco Bianciardi (1571-1607),
O pretiosum et admirandum convivium from *Promptuarii musici, sacras harmonias sive motetas... diversis, clarissimis huius & superioris aetatis authoribus... pars altera* (1612); five parts.

Francesco Bianciardi, *Del vago roscignuolo* from *Giardino*

nova bellissima di varii fiori musicali scieltissimi (1606); five parts.

Andrea Gabrieli (1520-1586), *Hodie Christus natus est* from *Continuatio cantionum sacrarum* (1588) and *Symphoniae sacrae* (1613); seven parts.

Benedicam Dominum in omni tempore (Psalm 34, Verses 1-5) from *Continuatio cantionum sacrarum* (1588) and *Symphoniae Sacrae* (1613). by Andrea Gabrieli; twelve parts in four choirs.

Adoramus te Christe from *Sacrorum symphoniarum* (1600) by Stefano Venturi del Nibbio (fl. 1592-1600); seven parts.

Anscanio Trombetti (1544-1590), *Jubilate Deo* (Psalm 98, Verses 4-7) from *Sacrarum symphoniarum continuatio* (Nuremberg, 1600); ten parts.

Hans Leo Hassler (1564-1612), *In te Domine speravi* (Psalm 31, Verses 1-5). from *Sacrae symphoniae* (Nuremberg, 1598); twelve parts in three choirs.

Hans Leo Hassler, *Congratulamini mini* from *Reliquiae sacrorum concertuum* (1615); eighteen parts in four choirs.

Patricia Moore has published transcriptions of approximately seventy-five short works originally published between 1585 and 1621. The majority are texted, but many are very appropriate for instrumental performance. The ten editions reviewed here are all perfect for cornetts and sackbut, and of course would be fine for modern brass also. These works work in a wide variety of ways whether one chooses to have one voice and instruments, all instrumental or a combination of other combinations, the music comes through.

These editions use a sort of "notational hybrid." They are not facsimiles nor are they in traditional modern notation. The editor uses some early notational conventions such as

the use of breves, no bar lines in the performance parts and use of rests as they were used during the 17th century. I personally view this sort of notation as somewhat annoying, finding it easier to read either facsimiles of old notation or modern notation. This is a minor point, since the parts and scores are generally clear and easy to read, even though the music is handwritten and not set by a computer. In a couple of the editions it was difficult to quickly distinguish a breve from a semi-minim. However, these are modestly priced editions and offer the early brass player a treasure-trove of late-16th and early-17th-century masterful pieces. In the Moore Music catalogue there are works from three voices up to eighteen.

Each edition gives detailed information on the original source of the music as well as a biographical sketch of the composer. This was particularly helpful since some of the composers are still not household names such as Anscanio Trombetti, Stefano Venturi del Nibbio, and Francesco Bianciardi. The notes indicate that Trombetti, a cornetto player in the cappella musicale of S. Petronio in Bologna, was evidently "murdered by an outraged husband." Well, we know about those cornetto players! Ms. Moore also gives detailed editorial notes, pointing out errors in the original and other points to help with the performance. Rehearsal numbers are entered at the beginning of each staff. Original note values are retained except in the triple time sections where they are usually reduced by half.

Stylistically these ten editions share much, as they are all from or influenced by the late-16th- and early-17th-century Italian genre, which was the dominant musical language of that time. Elegant and florid musical lines and a lively trading of duple and triple sections are common in most of these works. Andrea Gabrieli's *Hodie Christus natus est* is a particularly glorious piece, but

each one from this group has much to offer. Reading through them with an early brass ensemble is extremely musically satisfying. While they are all fairly brief pieces (even the larger works such as Hassler's eighteen-part *Congratulamini mihi* and Andrea Gabrieli's twelve-part *Benedicam Dominum in omni tempore* are only several minutes long), they are beautiful compositions. The level of difficulty is only moderate: even in the canto parts there are no very difficult virtuoso lines as one finds in some Giovanni Gabrieli or the divisions of Bassano or Dalla Casa, so those groups that might be slightly less virtuosic than *Concerto Palatino* or *Musica Fiata* could easily play this music. It's an impressive and important body of work and I would encourage the cornetts and sackbuts to give them a try, you won't be disappointed.

Jeffrey Nussbaum



Edvard Grieg, *Sörjenmarsch over Rokard Nordråk*. Edited by Christopher Larkin. London Gabrieli Brass Editions: Rare Brass Series, PO Box 1825, London N20 9NU, England. £12.

This is an edition of the *Funeral March* Grieg wrote in 1866 in memory of his friend and fellow Norwegian composer, Richard Nordraak. It is based on Grieg's 1878 version, holograph copies of which survive at the Bergen Library and the Library of the University of Oslo. The work is scored for Eb cornet, 2 Bb cornets, Eb trumpet, 2 Eb althorns, Bb tenorhorn, tuba, military drum, bass drum, cymbals, and tam tam. The "althorn" and "tenorhorn" are, basically, saxhorns corresponding to the modern Eb tenor horn and Bb baritone (or perhaps euphonium) respectively.

The edition is clear and authoritative, and the prefatory notes extremely helpful. I was particularly cheered to read Larkin's encouragement for performers to experiment with less obvious instruments. For

example, he suggests a number of alternatives for the low Eb trumpet part—such as flugelhorn and alto trombone—that would be more likely to capture the sonorities that would have been recognisable to Grieg.

I do not hesitate to recommend this piece. Indeed, am greatly impressed by the series and the ethos that lies behind it. Christopher Larkin's intention is simple and laudable. He wishes to publish, in performable editions, original music by (so it seems) mainly 19th and early 20th-century composers that provide opportunities for authentic performance but also gives hints about what can be done with modern instruments. The catalogue is printed on the rear cover of this edition, which is provided in full score with parts.

Trevor Herbert
Open University



Gustav Holst, *Duet for Trombone and Organ*. Warwick Music UK. Holloway House: The Market Place, Warwick, England CV34 4SJ). £15.

This is an important piece for trom-

bone because it is by a significant English composer. Indeed, as the work was first performed in 1894 it is difficult to think of an earlier soloistic piece for the instrument that is by a more major British composer. It is a two-sectional work, effective and idiomatic: not a major composition as some of the advertisements for it suggest, but there is no denying its importance in the repertory.

The parts seem free of infelicities and are, I presume, faithful to the original source. I say presume because there is no indication in this copy of where the primary source is or what has been the source for the edition. Indeed the editor's name does not appear on the copy. A recent and interesting article about this piece in *Brass Bulletin* by Jeremy Dibb and Simon Hogg is prefaced by "Warwick Music is delighted to announce the publication of *Duet for Trombone and Organ* (1894), a major work which has been discovered in the British Library." Well, The British Library is a big place and it would have been good to cast an eye over the discovery when compiling this review.

I do not wish to suggest that this work is anything other than it is

claimed to be but I can see no reason why a description of the primary source is not included here. The New Grove work list for Holst does not cite the piece and it is surprising that Holst's output contains no trombone music. Though he was only a second-study trombonist at the Royal College he was an accomplished player and became an experienced professional. He had a clear understanding of the instrument—as the trombone parts in *The Planets* testify. He must have written more pieces for the instrument, particularly before 1903/4 when he, effectively, gave up trombone playing to devote himself to composing and teaching.

I am sure that I will not be the only person who is disappointed that this publication does not unveil more information about the piece. For that reason I am equivocal about a release that excited me greatly when I heard of it. However, what might be seen as my pedantry must not obscure the importance of this release. Here we appear to have a discovery of a lost work by Holst that is interesting and engaging.

Trevor Herbert
Open University



BOOK REVIEWS

Eleanor Selfridge-Field, *Venetian Instrumental Music: From Gabrieli to Vivaldi* (third, revised edition). Dover Publications, 31 East 2nd Street, Mineola, NY 11501. Pub. 1994. ISBN 0-486-28151-5. 448 pages, 8 illustrations, 91 musical examples. \$13.95 (paper).

It is our good fortune that Dr. Selfridge-Field's excellent study on Venetian instrumental music has been published in a new and revised edition by Dover Publications. First published in Blackwell's Music Series in 1975, this book has become a standard reference work on the subject and because of the signifi-

cance of brass music in Venetian music, will be of special interest to HBS members.

The book is divided into two parts. The first part, "A Documentary History," examines music-making activities of the instrumental ensembles, the cappella, and the organists at San Marco, as well as instrumental music activities throughout Venice—focusing on the parish churches, confraternities, theatres, academies, homes and palaces, dances, orphanages and conservatories, and musical commerce. The second section, "A History of Musical Style," analyzes the major

compositional styles such as dance forms, treatises and tutors, *ricercars*, fantasias, *toccatas* and, of course, the *canzona*. The music of numerous Venetian composers is given a thorough examination. Giovanni Gabrieli and Antonio Vivaldi are the poles at the extreme ends of this book and they, quite appropriately, are given the fullest attention. There is an extensive appendix listing musical personnel and pay scales, to which a supplement has been added to this new edition. Numerous corrections have been made in the text as well as the addition of an updated bibliography and index. There is also a thirty-seven page addenda to

the text of updated material based on recent musicological research.

Brass topics are well represented in the book including the enormous cornetto and trombone repertoire of the piffari as well as trumpet music. While this work is otherwise thoroughly researched, as is reflected in its extensive bibliography, more recent early brass research—and most notably, references to related articles published in HBS publications—are conspicuously absent. Since such great strides have been made in the area of performance practice and many outstanding period instrument recordings have been made of Venetian music, a discussion of recent recorded performance of this repertoire would have been useful. On the whole Selfridge-Field's book remains an important document in the study of Venetian instrumental music. Dover is also to be commended for not only bringing out this new and revised edition but for producing a fine edition at an extremely moderate price. At \$13.95 this is a great bargain especially when one considers that if this book were published by some of the university presses or another commercial house, it might easily be priced at three times this amount.

Jeffrey Nussbaum



J. Mark Thompson and Jeffrey Jon Lemke, *French Music for Low Brass: An Annotated Bibliography*. Pub. 1994, University of Indiana Press. ISBN 0-253-359937. \$19.95.

This handsomely bound and printed book is a catalogue of music for trombones, bass saxhorns, and tubas: solos, ensemble music, and pedagogical literature as it developed at the Paris Conservatory and other provincial French conservatories. In the main it is a compilation of the DMA dissertations of the two authors. The works referred to are given standard bibliographical citations, and many are also enhanced by descriptive notes. Appendices

provide a checklist of publishers, a discography and a list of solos by title (the main text lists works by composer.)

Anyone who wants straightforward, prosaic information about French low brass music will find it in this volume—but they will find little else. The format for each entry gives the title and citation followed by description of key, tempos, the number of bars/measures, and a paragraph or so of description. I do not know why anyone would want to know the number of bars in a piece—such statistics are no indicator of temporal length or formal structure—but here they are, counted out for every piece for French low brass that could be found. The authors have resisted the temptation to draw any general conclusions about the style, development and idiom that is found in this repertory.

The title of this volume excited me greatly, but I was disappointed by it. The historical section that outlines the context in which this repertory developed is confined to four short paragraphs in the introduction. I had hoped that some light would be shed on the brass musical practices of the French in the 19th and early 20th centuries, but at no point did I feel that this question was adequately raised—let alone answered. However, the authors could, rightly, feel aggrieved if I were to measure the value of this book against my own prejudices. Many reviewers have a tendency to criticise a book on the basis of what it isn't and was never intended to be. In fairness the authors present this as little more than an annotated compilation catalogue of publications, and that is what it is. Despite my disappointment I am an eager fan of objective lists and calendars. Let me say therefore that teachers and others wishing to have a hand list of French music for low brass will find it in this publication. Anyone looking for a visionary overview of one of the most powerful influences on world brass playing in the last 200

years will not find it here.

Trevor Herbert
Open University



***The Musica instrumentalis deudsch of Martin Agricola: A Treatise on Musical Instruments, 1529 and 1545*,** William E. Hettrick translator and editor. Cambridge University Press. Pub. 1994. ISBN 0-521-36640-2. 194 pages. \$75.

This new book in the Cambridge Musical Texts and Monographs series is an exquisitely produced publication and will be of interest to all musicians interested in the history of instruments and performance of Renaissance music. Agricola's treatise is a logical choice in this series to follow Sebastian Virdung's famous work, *Musica getutscht* (1511) which was published in a facsimile edition with English translation by Cambridge in 1993 (see review in *HBSNL* #6). The Agricola treatise, like the earlier Virdung publication, is a method book giving instruction in how to play musical instruments as well as instruction in theory, notation, and tablature. It was first published in 1529. Agricola came out with a revised edition sixteen years later in 1545, and William Hettrick has given us the first complete English translation. There are a number of influences that the Virdung work had on *Musica instrumentalis deudsch*, as Hettrick discusses in his preface, not the least of which is that the many woodcuts in the book are derived from the Virdung's book. Hettrick concludes that they must be free-hand copies since the Virdung's original wood blocks were surely not available to Agricola or his printer, Georg Rhau.

Another important similarity is the intended readership of both publications. Agricola states clearly that his book is intended for young students as well as ordinary people. It is not a scholarly tome intended for the intellectual elite. The original German text is written in rhyme,

which Agricola used as a pedagogical trick in helping his readers memorize the information. The use of pictures are also intended as a study aid. The author takes great pains in making his work accessible as he says, "For it is surely quite essential and is in truth very necessary for young people who are first beginning to learn not to be overwhelmed and frightened off by many useless words and rules..." Agricola also takes a rather moralistic tone, focusing on the nature of hard work when he writes, "And if you practice both aspects diligently, you should be able to attain all kinds of skill. For there is nothing so difficult on earth that cannot be acquired with diligence." The particular readership and method of the book is, no doubt, in part a result of the rise of humanism that had such a large impact on Renaissance life.

While the majority of the instruction deals with notation, theory, and other instruments, there is some important information about wind and brass instruments that will be of interest to HBS members.

Agricola's instruction of the recorder, he tells us, can also serve as a model for the cornetto, crumhorn, shawm and other wind instruments. There is some interesting information about articulation. He writes, "... do not blow the instrument the way peasants do. Apply your tongue to all the notes." In the 1545 revision Agricola explains and gives musical examples of *lingua reversa*. There are some other pertinent remarks about wind playing such as, "... you blow with quivering breath, .. just as it will be taught below in the method of the Polish fiddle, that the quivering decorates the melody."

Unfortunately, he has less to offer concerning instruments of more direct concern to our Society; the cornetto, trumpet, and trombone. A straight cornetto is pictured, but not even a fingering chart—provided for most of the other instruments—is given. Of the trumpet and trombone, four instruments are pictured;

Busaun, Felttrommet, clareta and *Türmerhorn*. All he gives us is the following passage: "Some instruments, however, have no holes—just one at the top and one at the bottom, through which the melody is produced solely and completely by blowing and drawing. Examples are the trombone, trumpets and clareta, as shown here in the following illustration. I shall not say much about them at this time, for I do not yet possess the proper fundamentals; but when I obtain them, you will receive them correctly from me. Nevertheless, in order not to let this merely pass, I will show pictures of them to you." This statement is given in both the 1529 as well as in the 1545 edition. It seems unlikely that Agricola, who is so versed in all the other instruments, would continue to be absolutely ignorant of the trumpet and trombone, particularly since he had sixteen years to learn. Hettrick speculates that this was not so, but the inclusion of the same entry might have been the result of Agricola's lack of control over the production of the book since the incorrect matching of names and pictures of the *clareta* and the tower trumpet was also not corrected from the first edition to the later one.

This edition of *Musica instrumentalis* is an important new resource in the field of early music. William Hettrick not only provides thoughtful analysis in his preface and extensive notes but has written a very readable English translation of the text of an important Renaissance instrumental music treatise. The one down side is the price, for few individuals will be willing to pay \$75 for this book, even considering its importance and beautiful production. Books of this nature tend to be pricey, so this one is not exceptionally out of line. Libraries will no doubt have it on their shelves, so it will be available for those without deep pockets.

Jeffrey Nussbaum



Jane W. Hickman and Delon Lyren *The Magnificent Méndez—A Biography*. Summit Books, Box 26850, Tempe, AZ 85285.

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Although Raphael Méndez was a tremendously influential musician in his lifetime, his recorded legacy is mostly unavailable and the style of music he promulgated seems to have almost vanished from the average pops-concert program. This seems to be true even though his recordings still ring with the passion and personality that was so evident in the years when they were created. The Méndez elements—the rich tone, violin-like vibrato, and amazing velocity and articulation—are there almost from the first note of every track. It is easy to hear why he was such an inspiration to young musicians in the 1950s and '60s. But it is not obvious why Méndez recordings, which were so successful in their own time, are now difficult to find, while Toscanini and Chicago blues from the same years are reissued in abundance.

Hickman and Lyran's biography is about the man more than the music. The authors do an excellent job of showing how Méndez's character and life experiences as well as his skill on the trumpet made him the influential figure that he was, a generation ago. Méndez was one of fifteen children. His father was a bandleader and music teacher in northern Mexico. Young Raphael played in the family orchestra and his first teacher on the cornet was his father. As an adult Méndez loved working with young people and it is clear that the example of his father leading the family orchestra was a powerful model for his life. He was a fanatic for practice. Without an experienced teacher as a child, he fell into technical problems which he would have to overcome in later years. From having to make these corrections he developed an extraordinary ability to analyse the mechanics of his own playing and the playing of others. An accident to his lip

in 1932 required an extensive rehabilitation and readjustment and Méndez became even more adept at overcoming technical problems. He always emphasized proper breath support and clear articulation at moderate speed, with velocity added later.

Méndez came to the American Midwest as a young man in 1926. He found work as a factory laborer and then as a trumpet player in theatre orchestras. After several good years as a lead trumpet player in the touring bands of Russ Morgan and Rudy Vallee, he moved to the Los Angeles area in 1937. There he studied with Louis Maggio, played on radio shows, and acquired increasing fame as a soloist. He admired the great violinist Heifitz and adapted some of Heifitz's showcase numbers like *Flight of the Bumblebee*, *Perpetual Motion* and *Hora Staccato* for the trumpet. It became his mission to make the trumpet the equal of the violin both in technical facility and importance as a solo instrument.

When Méndez's trademark vibrato eventually cost him his staff job in the MGM studio orchestra, he embarked on a full-time career as a trumpet soloist. He appeared in "pops" concerts with orchestras in the United States and Canada and also soloed and guest-conducted in front of student orchestras. He made a pile of money both for himself and for the school's band funds. Although he did not give private lessons, he instructed and inspired thousands of high-school musicians in the process of rehearsing, performing, and giving clinics at schools and summer camps. Méndez appears to have found just the right combination of musicality, technique, showmanship, and "Latin" exoticism to thrill both the adolescent musicians and their parents. Hickman and Lyman's descriptions of his effect on audiences are particularly delightful to read.

This book makes it clear that Méndez's proper legacy is the inspi-

ration he provided for thousands of young musicians. Right now it cannot be said that the music he played has anywhere near the same enduring importance. In spite of his Latin public image and mariachi-like vibrato, Méndez really belongs in the tradition of the great American cornet soloists that reaches back into the nineteenth century. Except for the arrangements of Mexican folk songs, his programs consisted of very much the same type of music that could have been performed by Sousa or Bohimir Kryl. There were light classical pieces, adaptations of famous violin novelty numbers, arrangements of operatic themes, and even an occasional march.

A Méndez program required a certain familiarity with the European musical tradition on the part of the average person that cannot be taken for granted in the age of "lite" rock and "New-Age" electronic treacle. Except for the occasional Straussian movie score, music based on the European tradition of harmony, melody and rhythm has become the province of art music and "high" culture. To the ears of young people today, a Méndez recording probably sounds like some species of curious, antique elevator music. It is not surprising, then, that the recordings are difficult to find. It would be unfair to say that much of Méndez's music is in bad taste, but it would be accurate to state that it reflects the sensibility of another time.

Méndez was probably the last American trumpet player to have a successful career playing this repertoire. In the 1950s the era of the touring concert bands was long gone, and he was obliged to be an individual travelling soloist appearing with high school bands and pops orchestras. He turned this necessity into a formula that worked brilliantly. His success was possible because high school and college concert bands were preserving the type of music that so dominated American popular culture at the turn of the century. To some extent they con-

tinued to do so today.

Peter Ecklund



Roy Newsome, *Doctor Denis—The Life and Times of Dr. Denis Wright*. Published (1995) by Egon Publishing Limited, Royston Road, Baldock, Herts, SG7 6NW England Tel 01462-894498 FAX 01462-894660. ISBN 0 905858 92 1. 280pp. (UK) £15.95.

When Dr. Denis Wright graduated from the Royal College of Music in London, he spent the next few years in a number of roles: teaching, conducting, composing songs and piano pieces, and even playing drums for silent movies. Then one fateful day in 1925, something happened which would alter the course of his life. Browsing through the adverts in a copy of *The Musical Times*, he later wrote: "One in particular caught my attention—a prize of 100 guineas was offered for a work for brass band by a British composer, suitable as the test-piece for the National Band Championship. The prize...was to mark the twenty-fifth anniversary of the founding of the Championship." And with those words, and with the composing of his winning entry, *Joan of Arc*, the legend that was Wright began.

By the time of his death in 1967 he was to have had a profound and lasting effect upon the brass band scene, leaving behind more than 800 original works, transcriptions and arrangements for the medium, many of which are still played today. He influenced the growth of the movement in Holland and Scandinavia, and conducted and adjudicated at concerts and competitions all over the world. He also wrote books and journal articles on brass bands, and his *Scoring for Brass Band*, written in 1935, is still the bible of any budding brass band Beethoven. However, it is as founder of the National Youth Brass Band of Great Britain (NYBB) in 1952 that he is probably best remembered.

Former members of the NYBB

include John Wallace and countless other leading names of the international brass scene. These include London Symphony Orchestra soloists trumpeter Maurice Murphy and trombonist Ian Bousefield, as well as my humble and non-London Symphony self! Launched to mark the centenary of his birth, this blast from the brass band past, is an entertaining and fact-filled exploration of the composer's life in bands, authoritatively written by HBS member Roy Newsome, a leading English brass band conductor and Musical Director of the NYBB.

It ends fittingly with the Wright wisdom: "It is not what you expect to get out of music that matters, but what you put into it." Wise words from a wise and generous man. This is a great read, and a must for anyone interested in 20th-century brass heritage.

Richard Robinson



Margaret Downie Banks, *Elkhart's Brass Roots: An Exhibition Catalog to Commemorate the 150th Anniversary of C.G. Conn's Birth and the 120th Anniversary of the Conn Company*. Published (1994) by The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390, USA. \$10. + \$5.00 postage. 78 pages. Limited edition of 1500 copies.

Participants of the 1993 Early Brass Festival at Amherst will recall the fascinating talk that Margaret Downie Banks gave on the Conn Company engravers. The material in this catalogue is a precursor to her forthcoming comprehensive book on the history of the C.G. Conn Company and covers much of the material presented at her EBF presentation. The catalogue accompanied the exhibition of Conn instruments at the Shrine to Music Museum (February 4-May 7, 1994) and at the Midwest Museum of American Art in Elkhart, Indiana (May 13-July 31, 1994). Two

thoughtful essays by Dr. Banks precede the catalogue of instruments; *Elkhart's Brass Roots: A Brief History of the Conn Company (1874-1994)* and *On the Cutting Edge: A Survey of Conn Company Engravers and Their Art*.

The black-and-white photos in the catalogue are of fine quality and capture the extraordinary artistry of the Conn instruments and engravings. They comprise sixty-two of the seventy-eight pages in the catalogue and many are close-up shots of the exquisitely detailed engravings on rare Conn instruments. Institutions that had instruments on loan for this exhibition were The Shrine to Music Museum, The Metropolitan Museum of Art in New York City, and the

Interlochen Arts Academy in Interlochen, Michigan. The former C.G. Conn Ltd. collection of 300 musical instruments is currently housed in the Leland B. Greenleaf Collection at Interlochen. The exhibition catalogue is arranged chronologically, starting with a four-in-one cornet in Eb/C/Bb/A (high pitch) from 1876. Several historically important and particularly beautifully engraved instruments are included. Of particular note are the jewelled cornet of 1883, Patrick Gilmore's wonder cornet of 1886, the Innes trombone of 1888, the echo horn of 1897, the Victor cornet of 1923, the Wonder saxophone of 1916, and the fiftieth Anniversary Commemorative Sousaphone of 1924. The instruments depicted are decorated with a wide range of elab-



Conn Bell engravings

orate Conn engraving styles and give the reader a clear sense of this company's contribution to the art of musical instrument engraving.

Jeffrey Nussbaum



Paul Austin, *A Modern Valve Horn Player's Guide to the Natural Horn..* Kalamazoo, MI: published by the author, 1993. 87 pages, spiral bound, \$25.00 plus postage, sales tax in Michigan. Available from: Paul Austin, P.O. Box 51003, Kalamazoo, MI 49005-1003.

In the introduction to Paul Austin's book, Richard Seraphinoff, noted instrument maker and performer, remarks that the appearance of this book satisfies a need for a coherent, systematic approach to natural horn playing. This need has arisen from the resurgence of interest in the natural horn, its history, its technique, its application to performance today (whether on natural or valved instruments), and the perspectives this application adds to music of the past and present. In his preface, Mr. Austin expands on the relevance of natural horn playing today, suggesting not only that historical perspective is increasingly valued by the musical community and its consumers, but also that performers are reaching such high levels of performance that they are attracting attention and interest from others who want to learn. Since opportunities to study privately with leading natural horn players are still somewhat limited, more self-guiding materials are necessary for learning to take place. Mr. Austin's book is such a work.

Structurally, *A Modern Valve Horn Player's Guide* proceeds logically and clearly, first introducing the reader to terminology associated with the natural horn and its technique, then to a chronological, historical background of the instrument. Then, so all readers are on the same footing, he introduces the harmonic series, followed by an explanation of how altered (i.e., stopped) notes are produced. After a number of examples for practice and perspective, drawn from symphonic

repertoire, Austin provides the reader with practical information for selecting a horn, maintenance, practice/performing tips, suggestions regarding tone quality, intonation, articulation, resources for further reading and recordings, and lists of instrument makers, organizations that regularly publish information in support of natural horn activities, contemporary compositions for natural horn, and a solid bibliography of resources used in putting this book together.

There are many high points in this book, revolving around its stated purpose as providing an introduction to the natural horn. If a curious person has even a minimal working knowledge of brass instruments, the language and content are easy to read and understand, and the examples used are excellent and relevant. The definitions of terms used are clear and concise, though occasionally the impression is that Austin, in trying to be clear, leaves out information that later might be needed or missed. For example, Austin identifies "orchestral" and "solo" crooks as separate entities, but in his explanations, fails to include terms like "terminal" and "internal," which are frequently used and very relevant to current understanding of the instrument and its various roles. His chapter on historical background is a very broad survey which works well in providing a solid foundation for the discussion and examples that follow. Because it is broad, however, some new research is not accounted for, such as recent work done by Thomas Hiebert in 18th-century horn music, which could easily have been included. This does not detract from the purpose, however, and Austin covers the basic issues and developments sufficiently.

Austin's discussion of the process of altering or stopping notes, however, is excellent. He begins with the acoustical reality of the hand bending the pitch downward, and provides a very concise chart relating the different open pitches to the stopped pitches that result from closing the bell. What is left to the

reader, however, is how to actually close the bell. While Austin does provide a useful description by Berlioz regarding tone qualities resulting from different levels of stopping the bell, there is no specific encouragement or directions regarding hand position(s) or stopping technique. This is not overly distracting, however, since information on handstopping techniques is readily available elsewhere, and the implication (from the title and other discussion) is that the reader should already have had some experience in that area. Another useful section for less-experienced hornists includes recommendations for how to use a modern valved horn for natural horn study (i.e., what valves to press to produce a particular crooking). Exercises, including simple solo etudes, duets, and orchestral excerpts, expand the range of pitches and associated techniques one note at a time, beginning with simple open notes C, E, and G in different registers. Austin then adds the note d^2 , still an open note, but requiring some special adjustment (i.e., tending slightly sharp on some instruments, thus needing to be slightly covered). Then with each added note, Austin includes a short discussion of pitch tendencies and adjustments the player can make, followed by a few original exercises and orchestral excerpts that fit the range of notes covered at each juncture. In this creative and practical way Austin introduces the reader to notes and associated excerpts (as well as their appropriate crooks), such that by the end, he has systematically introduced the following notes and specific places they are used:

[See Fig. 1 on following page]

As mentioned, I found this approach to be very creative, logical, and illuminating. In all, forty-seven excerpts by twelve composers on seven crooks (A, G, F, E, Eb, D, C) are used in the text. I was surprised, however, that additional crooks and well-known excerpts were excluded (for example, Brahms' *Piano Concerto No. 2* with its opening Bb-



NEWS OF THE FIELD

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/Fax (212) 627-3820 or E-mail: jjn@research.att.com

Haas Trumpet Re-examined at Metropolitan Museum of Art

In New York City you might be able to buy a decent burger for seven dollars but you can't get into a first-run movie. The bargain of the century, and without a doubt, the luckiest find in the early brass field was when conductor Maurice Peress discovered a natural trumpet by Johann Wilhelm Haas in a Greenwich Village antique show and purchased it for seven dollars!! In recent years, Haas trumpets have been known to have sold for 10,000 times that amount. Peress recounted this event in the *Brass Quarterly* (Spring, 1961 Vol. IV, No. 3). When Peress learned that noted organologist Herbert Heyde was in New York City for a year on a fellowship at the Metropolitan Museum of Art a meeting was arranged. Peress specializes in the performance of American music and among his many projects is a special re-creation of the Paul Whiteman Orchestra. Playing many of the classic Bix Beiderbecke parts in his orchestra is jazz cornet virtuoso Peter Ecklund. Ecklund also knows his way around



Maurice Peress with Herbert Heyde (away from camera)

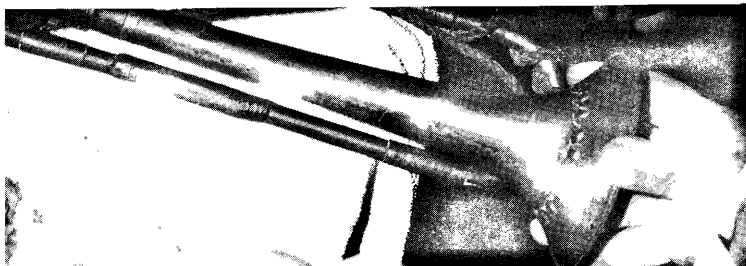
a natural trumpet and organized a meeting at the Metropolitan this past February.

After a informative talk with Metropolitan Museum Music Curator Laurence Libin, Herbert Heyde brought Jeff Nussbaum, Peter

Ecklund, and Maurice Peress down to the Met basement storage area where they played and examined the Haas trumpet as well as

many other instruments from the museum collection. Heyde determined that the instrument was indeed original but not quite of the earlier vintage originally thought. Also it appeared that the instrument might be a composite of two old instruments, something not at all uncommon for early 18th-century trumpets. Not really in full playing condition, Peress' Haas trumpet did reveal a pretty tone, particularly in the upper register. Among the instruments played from the Met collection was a relatively unadorned Haas trumpet that proved to play very well. All agreed that it might make a fine example to be copied. The beautiful silver Haas trumpet in the permanent collection, and taken down for this meeting, did not seem to match its physical beauty with as wonderful a tone. Another interesting piece from Peress' personal collection that was examined was an instrument by Anton Scherlein. Heyde thought it was in many respects typical of mid-19th century Bavarian trumpets but had a rather large and broad bell that made it more resemble a cornet and probably dated from before 1850. It had a very unusual feature in that the valves were reversed. The first valve lowered the pitch by a half step and the second valve lowered it

by a whole step, just the opposite from the normal modern set-up. Examining and playing the instruments proved to be a fantastic experience and in some small way, allowed the four musicians to enter the world and sounds of the 17th-century Haas workshop.



Haas Trumpet found by Maurice Peress in a Greenwich Village antique shop - and bought for \$7!!

International Competition for Baroque Trumpet

The Altenburg Competition, sponsored by the European Chapter of the International Trumpet Guild (Euro-ITG) and the Bad Säckingen Trumpet Museum (Edward Tarr, Director) is planned as the first ever International competition for natural trumpet. The Altenburg Competition is a part of the European Trumpet Days, which is the Euro-ITG Conference from Jan. 4-7, 1996, sponsored by the Euro-ITG and the Bad Säckingen. In addition to the Competition a full schedule of concerts, workshops and lectures will be presented. The rules for the Altenburg Competition are as follows:

1. The Competition is open to all trumpeters born on or after January 1, 1960.
2. Deadline for postmarked applications is September 15, 1995.

The application must include:

- a. letter of application indicating full name, address, phone (and fax etc) number, and nationality.
- b. (non-refundable) application fee of DM 100.; - please make check (Eurocheck, etc.) payable to "Euro-ITG."

c. a one-page typed curriculum vitae.
d. copy of document providing date of birth (passport, birth certificate etc)

e. 5X7 (13X18 cm) or 8X10 (10x25 cm) black & white photograph (for post-competition publicity of prizewinners).

f. cassette recording (MC) of the Round One repertoire (see # 5 below)

g. management brochures if available.

Incomplete or tardy applications will not be considered. An acknowledgement will be sent upon receipt of application materials.

3. The Competition consists of 3 rounds. The first round will be judged on the basis of a cassette recording (see #2f and #5). Rounds 2 and 3 will be carried out live in Bad Säckingen, Germany (see # 8-10).

4. Prizes: DM 8'000. - (1st Prize), DM 4'000. - (2nd Prize), DM 3'000. - (3rd Prize). All prizes will be awarded (a division of prizes is possible).

5. **Repertoire of Round One** (taped round)

H. Purcell, Sonata (No.1) in D (Robert King), G.F. Handel, Suite in D (1733) (Musica Rara). The indicated editions are to be used. Accompaniment: free choice (orchestra, organ, harpsichord, piano). Pitch: a' = 415 or 440. Recording should be of the highest-quality fidelity and be unedited except between movements (i.e., individual movements may not contain splicing). Please indicate on cassette "Dolby D", "Cr02", etc. If applicable. Please **do not** announce contestant's name, title of works, etc, on the recording. Also, **do not** write contestant's name on the cassette itself. All tapes will be numbered and judged anonymously.

6. A maximum of eight contestants will complete in the 2nd round, a maximum of four in the 3rd round. Participants in the 2nd round will be

notified by mid-October, 1995. After these are confirmed, other applicants will be notified.

7. Participants in the 2nd round are strongly urged to bring their own accompanists. If necessary, finalists may hire a professional accompanist in Bad Säckingen at a cost of DM 400. - which will entitle the finalist to two hours of rehearsal within two days prior to the Competition. Additional hours of rehearsal cannot be guaranteed and will cost and additional DM 100. - per hour. (Competition Round Two is included in the DM 400. - fee).

8. **Repertoire of Round Two** (with harpsichord or positive organ, a' = 415) G. Fantini, two sonatas: No.2, and any one from Nr.3-18 (McNaughtan-Verlag). (**NB. The Fantini sonatas are to be performed without vent holes**). G.B. Viviani, one of the two sonatas (McNaughtan-Verlag). Round Two will be held on Jan. 5, 1996 in the Kursaal Bad Säckingen. All works will be performed in their entirety (with ornamented repeats). In Part 1 at 2:00 p.m. all the Fantini sonatas, in Part II at 8:00 p.m. all the Viviani sonatas will be performed.

9. **Repertoire of Round Three (Final Round)** with Baroque orch. of the Schola Cantorum Basiliensis, a' = 415). J.F. Fasch, Concerto a 8 in D (McNaughtan-Verlag) and one of the following works: J.W. Hertel, Concerto No. 3 (McNaughtan), J.M. Molter, Concerto No. 1 (Musica Rara), A. Stradella, Concerto a otto viole con una tromba (Editions Costallat), G.P. Telemann, Concerto No. 1 in D (trp., 2 violins, b.c.) (Musica Rara), G. Torelli, Suonata con instrumenti e tromba, G. 1 (Musica Rara).

Round 3 will be held at 8:00 p.m. on Jan. 7, 1996 in the Kursaal Bad Säckingen. Both pieces will be performed in their entirety. Before the intermission all the free-choice pieces will be performed, and after the intermission all the Fasch concertos.

10. General Remarks on Rounds Two and Three:

The indicated editions are to be used. The order of appearance will be determined each day anew by the drawing of lots. Both rounds are open to the public. Spectators will be allowed to enter and exit the auditorium only between performers. The accompanist's fee in Round Two is provided for by the Historic Brass Society, and the third round is put on in collaboration with the Bad Säckingen Chamber Music Evenings. All contestants herewith agree to perform without an additional fee. The first two prize-winners are automatically invited to perform in concert with the orchestra in Basel on Jan. 8, 1996, which is an integral part of the Competition and will be recorded by the Swiss Radio DRS 2.

11. The Competition Chairman is in charge of the Competition and may, in case of necessity or emergency, make decisions to adopt measure beneficial to the Competition's operation. Decisions for awards of the Competition judges will be considered final.

12. Prizes will be awarded at the conclusion of Round Three. Prize monies are made possible through the Friends of the Trumpet Museum, supported by the city of Bad Säckingen.

13. Judges of Round One (MC round): Crispian Steele-Perkins (Chairman), Anthony Halstead, Stephen Keavy, Michael Laird, Prof. Max Sommerhalder.

14. Judges of Rounds Two and Three: Dr. Peter Reidemeister (Chairman), Dr. Leonard Candelaria (USA), Gabriele Cassone (I), Friedemann Immer (D), Juhani Listo (SF); Jan Schultsz (NL); Marc Ullrich (F).

15. Competition Guidelines Committee: Gabriele Cassone, Prof. Bengt Eklund, Friedemann Immer, Prof. Max Sommerhalder, Crispian Steele-Perkins, Dr. Edward H. Tarr.

16. All applications must be post-

marked by September 15, 1995 and sent to: Mr. Crispian Steele-Perkins, Random House, Sutton Place, Abinger Hammer nr Dorking, Surrey RH5 6RN, U.K. Any questions concerning Competition rules and regulations should be sent to: Director, Bad Säckingen Trumpet Museum, P.O. Box 1143, 79702 Bad Säckingen, Germany.

Contributions Needed For Symposium Auction!!

A special fund raising auction will be on Saturday Evening July 29th at the Historic Brass Symposium. Donations are needed for this special event. If you have instruments, books, CDs, or special services you are willing to donate for the benefit of the HBS, please contact: Jeff Nussbaum, 148 West 23rd Street #2A, New York, NY 10011 USA tel/fax (212) 627-3820 or E-mail: jjn@research.att.com. Remember, all contributions are tax-deductible.

HBS Plans Monograph Book Series: Call for Book Proposals

The Historic Brass Society plans to expand its publishing activities with an early brass monograph book series. The series is still in the formative stages, but the HBS is accepting book proposals for the intended series. Any book-length project on an early brass subject will be considered. Any time period from Antiquity through the 20th century on any aspect (theoretical, biographical, organological, methodological etc) is of interest. As with the *HBS Journal*, all publications will subject peer review. Contact: Historic Brass Society, 148 West 23rd Street #2A New York, NY 10011 USA Tel/Fax (212) 627-3820 or E-mail: jjn@research.att.com

Streitwieser Trumpet Museum Moving to Austria

The Board of the Streitwieser Foundation voted recently to loan the Collection of the Trumpet Museum (Pottstown, PA) to the

Landesmusikdirektion, a state agency for music education in Upper Austria. The move is planned for the end of 1995. The collection will be housed in Schloss Kremsegg, a castle in Kremsmünster (near Linz, halfway between Salzburg and Vienna). The new site will provide a much larger area to display the instruments as well as space for seminars, symposia, meetings and concerts. "As a part of the large resources of the Landesmusikdirektion system, the collection is assured a financial security that we could not provide here in Pottstown," said Ralph Dudgeon, the Foundation's president. Plans are being made to keep the Streitwieser Foundation intact as a non-profit organization, but its new mission will focus on facilitating exchanges for American and Austrian brass students as well as keeping Americans informed on the activities of the collection in Austria.

Moving the collection of 1,000 brass instruments to a larger space with wider exposure had been a topic of board discussion over the past few years. The death of the Foundation's primary benefactor, Katherine Streitwieser, in March of 1993, gave added momentum to the decision to move. With the completion of the museum's catalog in sight and gifts of important materials and instruments coming in, it was appropriate to look forward to an expansion of the Foundation's facilities and mission rather than scale back the museum's operation. In 1994, a concerted effort was made to gain financial security and support from the various brass instrument societies and many individuals contributed as "Friends" of the Trumpet Museum, but a realistic review called for another solution. Austria is known for its music and the country's constitution contains a cultural bill of rights for its people. Consequently, seven percent of its GNP is returned for cultural activities. The Foundation's Founder/Director, Franz X.

Streitwieser, was born near Salzburg and Katherine and Franz met while they were students at the Mozarteum. The majority of the instruments originate in Germany and Austria. In a way, the collection and its founder are going home. The Foundation feels that the collection belongs to the world. Given the current economic and political situation, the board feels that Austria, now a part of the European Community, is the best place in the world to take care of the collection and will secure its growth into the 21st century.

The International Baroque Trumpet Seminar-Workshop: National Styles, History, Symbology, Equipment, Techniques

Holland was a fitting setting for the International Baroque Trumpet Seminar held on March 27-29, 1995 at the Early Music department of the Royal Conservatory in the Hague. The purpose and focal point of the three-day seminar was to illustrate the various national styles of Baroque trumpet playing, and to shed light on the nature and historical function of the natural trumpet, both in the past and in the present. Gilles Rapin, Paris-based pioneer in authentic natural trumpet practice in France, playing regularly on a holeless, as well as on a Renaissance slide trumpet, spoke on the French school. Igino Conforzi, Bologna-based Italian trumpeter and Fantini specialist, spoke on the Italian school. Crispian Steele-Perkins, renowned performer and expert on Purcell spoke on the English school. Don Smithers, author of *The Music and History of the Baroque Trumpet before 1721*, and the undisputed leading Baroque trumpet musicologist, provide the introductory lecture "The History and Symbology of the natural trumpet," as well as dealing with German school. In addition to the discussion of these national styles, Graham Nicholson, performer, organologist and natural trumpet maker, spoke on issues of

equipment as well as demonstrated many of his points. Dutch maker Geert Jan van der Heide also represented his instruments and mouthpieces, giving an exciting insight into Baroque trumpets coming into use. Finally, Susan Williams, performer and teacher of Baroque trumpet at The Hague Conservatory, and initiator of this seminar gave her insights into “a natural approach to the natural trumpet”—a psychological psycho/physical oriented approach to performance on Baroque trumpet.

The seminar was a successful combination of the so-called “disciplines” *musica, theoretica, and musica practica*. The lectures were each followed by the appropriate French, Italian, English and German workshops, where participants had a master-class arena in which to receive specified guidance from the three-out-of-four-times-native specialist, thus using theory not only to define practice, but also to enlighten it. In addition to everyone playing together in ensemble, worthy of special mention were fine performances by Australian Will Wroth on a holeless van der Heide instrument. A unique combination of performers, highlights included Rapin’s Renaissance slide trumpet playing, Conforzi’s clarification of the Fantini articulations (complete with authentic Italian accent!), Steele-Perkins’ collection of instruments, Smithers’ performance practice issue dealing with coiled as opposed to straight trumpets (especially with regards to Bach), and Susan Williams’ “inner game” of playing. It was interesting to note that Don Smithers, Gilles Rapin, Igino Conforzi, Crispian Steele-Perkins, and Graham Nicholson all demonstrated performance without holes and on large, original mouthpiece sizes, if not original mouthpieces. It was exciting to learn that Baroque trumpet playing is not confined to the art of perfecting a three- or four-holed compromise instrument. Instead, as Smithers had advocated years ago, people are turning seriously towards

natural trumpets; holeless copies authentic Baroque instruments, coupled with unmodernized mouthpieces. Many commendations are due to Susan Williams for initiating and organizing this extremely interesting and worthwhile workshop. Literally placed at the center of the then known civilized world, Holland remains today at the center of the early music scene and an ideal meeting point for European musicians.

Helen Barsby

The New Langwill Index Wins Oldman Prize

The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers & Inventors by William Waterhouse has been awarded the C.B. Oldman Prize for 1993. This prize is awarded by the International Association of Music Librarians (UK branch) each year to what they consider to have been the outstanding work of music bibliography, music reference or music librarianship published by an author resident in the UK.

New Method Book for Baroque Trumpet

Noted natural trumpeter Paul Plunkett has written a method book for natural trumpet, *Technical and Musical Studies for the Baroque Trumpet*. It is intended as a simple guide for students—a modern approach to overcoming the technical and musical difficulties of the Baroque trumpet—an instrument which, as Plunkett states, is a very good learning aid for all aspects of blowing on the modern trumpet as well. Although the old methods and treatises are an absolute must, the topics of warm-ups, extending range, bending notes, etc are often neglected or not approached in a systematic way and are topics addressed in this book. “The Warm-Up” is based on modern methods (Stamp, Irons, etc), and applied to the natural trumpet as well as modern trumpets. The “Technical Exercises” are an extension of the

ideas of Dauverné, specifically aimed at improving air-support, flexibility, range, tonguing, and general stability and accuracy on the trumpet. Exercises for trill and bending notes are based on techniques developed through study, performance and teaching on the Baroque trumpet over the past eighteen years of Plunkett’s experience. The exercises on and explanations of historical tonguings and ornaments have mainly been developed through performance experience and are generalizations, intended as a short guide to provoke further experimentation and to arouse the imagination of the individual to produce an exciting and musically tasteful result. The book will be first available in the USA at the Historic Brass Symposium, where Plunkett will be a participant, and otherwise available through: Musikverlag Spaeth/Schmid, Jennerstrasse 4, D-71083 Herrenbert-Kuppingen, Germany. Tel. 07032-35084 or FAX 07032-35034.

Early Brass in the English Midlands

Several events in the English midlands during the last six months of 1994 featured early brass players, including HBS members David Jaratt-Knock (cornetto & natural trumpet) and Peter Symon (sackbut). In July, natural trumpet players Michael Bates and David Jaratt-Knock and sackbut players John Geddes, Peter Symon, and William Marshall participated in what was billed as the first British performance of Heinrich Biber’s *A major Requiem* (now released on a recent CD from Ton Koopman’s Amsterdam Baroque Choir and Orchestra). The performance (in low pitch, A=415 Hz) was given by the Consort for Seaverall Friends Baroque Choir and Orchestra in Alcester, Warwickshire (the group is directed by Jules Riley and takes its name from an “authentic” misspelling in a work by Matthew Locke). In September, David and Peter were joined by other members

of the group Affetti Musicali , Hilary Middleton (spinet), Hannah Perry (violin), and Naomi Platt (soprano) in a program of Music from the Venetian Republic and the Hapsburg Empire given in Wednesbury in the Black Country. This included sonatas, canzonas and motets for instruments and voice by, amongst others, Castello, Cesare, Cima, and Grandi, and divisions by Dalla Casa on a chanson by Crequilon, performed on cornetto by David Jarratt-Knock. The program also featured music by composers active in the Austrian empire in the 17th-18th C., including sonatas, sacred concertos, arias and motets by Schmelzer, Caldara, Weckmann, Fux, and an aria by Emperor Joseph I for soprano with obbligato trombone.

Other activities included a performance of Monteverdi's 1610 *Vespers* at Workshop College, Lincolnshire in October, with the Derbyshire-based choir *Renaissance Voices* , directed by David Young. Brass players were David Jarratt-Knock, Stephen Cassidy and Jim Parr (cornetti) and Peter Symon, John Geddes and William Marshall (sackbuts). Perhaps the most exciting early brass event took place in Birmingham, West Midlands, in December, when Jeremy West, the distinguished cornetto soloist and director of the fine London-based group *His Majesties Sagbutts and Cornetts* conducted a workshop for cornetts and sackbuts. This event was organized by David Jarratt-Knock through the Midlands Early Music Forum, with financial support from West Midlands Arts. The day-long workshop at St. Albans Church and School was extremely well attended, with no less than seven (count them, seven!) cornetts (surely a record for the Midlands), nine sackbuts, and a bass curtal. Particularly pleasing was the wide age range of participants, from teenagers to ... more experienced players. The distance travelled by some was also impressive (by British standards, anyway), with players

travelling from as far afield as the south and north of England and from Scotland. Jeremy coached the participants in pieces for large and small groups of players, including a twelve-part, three-choir canzona by Giovanni Gabrieli and an eight-part canzona by Hassler. Later in the day, these pieces were performed in the fine setting of St. Albans Church, along with a performance of Schütz's *Christmas Story* in which the singers and instrumentalists were directed by Ian Partridge, the other tutor for the day. Under Jeremy's insightful and encouraging tuition, all participants enjoyed the workshop and, hopefully, it will not be too long before the sound of massed cornetts and sackbuts is heard in the region again.

Peter Symon

Tthings Ffor Tthe Cornetts

Visitors to London's South Bank had a rare opportunity to see one of the world's finest early wind groups in action on Wednesday March 15th, when His Majesties Sagbutts and Cornetts (Jeremy West and David Staff, cornetto; Susan Addison, Peter Bassano, Steven Sauders, sackbut; Tim Roberts, keyboard; with guest percussionist Raphael Mizraki) unveiled a brand new program as part of the 1995 Purcell Room Early Music Series. It is a pity that we had to wait for a whole year of Purcell Tercentenary Celebrations to secure a season of high profile British musicians playing British Early Music in a London venue. But all credit to Philip Pickett for masterminding the six events which also include performances by the New London Consort, The Locatelli Trio, the Dufay Consort, Circa 1500, and The Cambridge Musick. If the other five concerts come even close in quality, accessibility and popularity to the performance given by HMSC, concert promoters in the Capital are going to have to give this kind of initiative more space and more support.

His Majesties Sagbutts and

Cornetts, directed by Jeremy West, were joined by Raphael Mizraki on percussion, in a performance of music spanning more than 150 years which left a near capacity audience clapping, stamping and shouting for more. The imaginative and original program was designed by Keith McGowan to include an intriguing mix of prominent and less well-known composers, whose role and significance is carefully explained in the accompanying program notes. The opening basse dances and motets, arranged by, or collected for, Henry VIII, date from the early 1500s, and differ considerably in style from the repertoire more usually tackled by His Majesties. They worked really well and provided a nice route into the more familiar sounds of Anthony Holborne (*Pavan, Galliard and Almaine*), Jerome Bassano's tricky *Fantasia* and John Adson's sparkling *Masking Ayres*. The audience was so enthusiastic that it could hardly bring itself not to clap between the individual pieces in each set, and at the end of the first half, I think everyone was astonished to find we had been listening for more than fifty minutes.

The second half of the program centered on the revival of English wind music stimulated by King Charles in the 1660s. It included three dances from the Royal Wind Music collection and two suites of *Tthings ffor the cornetts* by Matthew Locke. Predictable though it is, the highlight of the concert for me (except, of course, the rendering of Brade's pretty masking air *Ein Schottische Tanz*) were the pieces by Locke, which were assembled into two suites in a sensitive and inspired reconstruction by Timothy Roberts. The enormity of the task of reconstruction was explained to the audience by Jeremy West, "After all, the whole of the alto part book is missing. So, the group only asked for one small change, two tricky second cornett bars in the last two dances. These, it turns out, were the only notes written by Locke for second cornett in this final part of the

suite!"

HMSC is surely unique in the cornett and sackbut world for its vibrant stage personality. There is exceptional rapport within the group, which not only makes for tight, sensitive, and coordinated playing but which also accommodates spontaneity and variety introduced individual players, and promotes good communication with the audience. While every member of the group is a virtuoso in his or her own right, the listener always has a clear sense that the whole is greater than the sum of the parts. As a result the group has a character of its own, stamped on the music and delivered in style.

That said, two people do need a special mention. First, Raphael Mizraki on percussion, whose striking rhythms at times mesmerized the entire room, drawing audience and performers alike into the very heart of the music. His performance is the best I've heard in this kind of setting. Second, Timothy Roberts, who always plays to the highest standards, surely excelled himself that night. Perhaps an expert in keyboard performance would have found something to criticize in his rendering of Andrea Gabrieli's *Capriccio sopra il Passameszzo Antico*, William Byrd's Pavan and Galliard, *Kimborough Good*, John Bull's breathtaking *Fantasia* or Froberger's desperate *Plainte faite a Londres, pour passe la melancholie*. I found nothing to criticize and was, along with the rest of the audience, stunned by the precision, passion and beauty of the performance.

By any standard this concert was a dazzling success both for His Majesties Sagbutts and Cornetts and for Philip Pickett's Purcell Room Series. The audiences was left clamoring for more. Let's hope they don't have too long to wait.

Susan Smith
Edinburgh University

24th International Trombone Workshop

The International Trombone

Association presents their annual workshop May 30-June 3, 1995 at the University of Nevada, Las Vegas. A wide range of soloists and ensembles will conduct performances, master-classes and workshop sessions. Included this year will be; Abbie Conant, Christian Lindberg, Alain Trudel, David Vining, Hoyt's Garage, Jeremy Dibb, Simon Hogg and the Los Angeles Philharmonic low brass section. The 1996 Workshop is planned to be held in Feldkirch, Austria on July 2-6, 1996. Contact: Keith McNeil, Division of Continuing Education, 4505 Maryland Parkway, Box 451019, Las Vegas, Nevada 89154-4195 (702) 895-3707.

Barclay Awarded Bassaraboff Prize

Robert Barclay was awarded the distinguished Nicholas Bassaraboff Prize by the American Musical Instrument Society for his book, *The Art of the Trumpet-Maker: The Materials, Tools, and Techniques of the Seventeenth and Eighteenth Centuries in Nuremberg* (1992, Oxford University Press). Kudos!

Publication of First Solo Work for Valve Trumpet

Those who read Edward Tarr's informative series of articles, *The Romantic Trumpet* (HBSJ v.5 and v.6), will be pleased to learn that his world premiere edition of Josef Kail's *Variationen für die Trompete in F* (1827), the first solo work for valve trumpet, has just been published by McNaughtan Musik Verlag. (Order # MN 30177).

HBS and AMS Collaborations

The HBS and the American Musicological Society have recently engaged in some productive collaborations. The HBS sponsored an early brass event at the April 29, 1995 meeting of the NY Chapter Meeting of the AMS at Barnard College. Three distinguished scholars presented talks during the early brass activities: Stewart Carter,

"Georges Kastner on Brass Instruments: The Influence of Technology on the Theory of Orchestration"; Ralph Dudgeon "The Keyed Bugle in Europe and the USA"; and Don L. Smithers, "Smithers *versus* McCracken: The Progress of a Controversy; or, Some More Noise on the *tromba da tirarsi*." The Manhattan Early Wind Ensemble performed early 17th-century Italian music (cornetto: Jeffrey Nussbaum, Flora Herriman; sackbut: Martha Bixler, Bruce Eidem, George Hoyte, Bob Suttmann; dulcian: Paula Rand; harpsichord: Kathryn Cok).

At the National AMS Meeting in New York City (November 2-5, 1995) the HBS is sponsoring an early brass noon-time concert on Saturday November 4th with the ensemble *Les Sonneurs*. The HBS study session, "Performance Practice in Early Brass Music: An Examination of New Directions in Organology, Repertoire, Pedagogy, and Performance Techniques," will be held on Thursday evening, Nov. 2. The session will be chaired by Dr. Steven Plank and will include Don L. Smithers, Keith Polk, Trevor Herbert, Stewart Carter, and Douglas Kirk.

Mouthpiece Maker

Robin Howell has recently been making early brass mouthpieces, experimenting and producing a wide range of types. Absolutely starting the process from scratch, he makes conical-shaped Baroque and Classical horn mouthpieces from sheet metal with an integral rim. Howell is also making sackbut mouthpieces (alto, tenor or bass) loosely modeled on several different types in German museums. One model is based on a trombone mouthpiece that may have come from the Schnitzer workshop. Howell also makes other types including natural trumpet, cornetto and even ophicleide mouthpieces. Howell states that he is very eager to work with musicians and experiment on different models. He works

in all materials including gold.
Contact: Robin Howell, 119
MacDonell, Toronto, Ontario, M6R
2A4 Canada. Tel. 416 534-6538.

The Delight Consort

The Delight Consort has been active delighting concert goers in the New England area. Judith Conrad, Erik Thompson, and Paul Ukleja have recently presented some interesting programs playing harpsichord, cornetto, recorder, and other instruments of music by Isaac, Scheidt, Scarlatti, Gibbons, Bach and Castello. On March 19th Judith Conrad gave a clavichord recital celebrating the 310th birthday of J.S. Bach.

Leguy Expands Operations

Instrument maker and acoustician Jacques Leguy has announced that he has branched off into selling music editions, specializing in music for organ, early brass and a wide range of early music in his new shop just outside of Paris. His instrument making activities are continuing, full steam ahead, with his line of cornetti, shawms, rackets, and other wind instruments. His shop is easily accessible from downtown Paris by public transportation. Contact: Ars Musicae, 49 Avenue du Plessis, 92290 Chatenay-Malabry France Tel. 64600706 or Postal Address: Ars Musicae, PO Box #2, Paris 92292 France.

Rittler in Florida

The Florida State University *Cantores Musicae Antiquae*, along with instrumentalists from the school's early music ensembles, staged a performance of P.J. Rittler's *Missa Nativitatis a 27* on Saturday, March 4 at the Co-cathedral of St. Thomas Moore in Tallahassee. This is the second large Mass of Rittler that the group has mounted and it is scored in a similar manner to last year's *Missa Carolina a 24*. Of interest to historic brass players is Rittler's scoring for four trombones and two trumpets in a more independent role that that of

his Viennese contemporaries. This is evidenced by several sections of *solli* writing which break up the typical *colla parte* role of the trombones. The Mass itself dates from the mid to late 1670s and is among the many manuscripts of its type located in the holdings of the Prince-Bishop Karl Liechtenstein-Kastelkorn at the Kromeriz Castle in the Czech Republic. In addition to the brass parts, the work is scored for concertino and ripieno choirs, two violins, three violas, violone, and organ continuo. The FSU group, which is directed by Dr. Jeffery Kite-Powell, hopes to make a commercial recording of the Mass, along with several newly transcribed works by Johann Heinrich Schmelzter and Antonio Berthali, as part of a recreation of a festal Christmas service which might have been performed at the court of the Prince-Bishop.

Michael O'Connor
Florida State University

HBS Organizes Early Brass Session at NY Brass Conference for Scholarships

The HBS organized an early brass session during the 23rd Annual New York Brass Conference For Scholarships on Saturday May 13, 1995. Included were the joined forces of two cornett and sackbut groups, La Spiritata and The Manhattan Early Wind Ensemble (cornetto: Karen Snowberg, Ron Nelson, Jeff Nussbaum, Flora Herriman; sackbut: Martha Bixler, George Hoyte, Bruce Eidem, Bob Suttman, John Givre; dulcian: Paula Rand; and harpsichordist, Kathryn Cok. Natural trumpeters Tom Freas and John Thomas performed works by Fantini and Löwe and natural horn players R.J. Kelley and Alex Cook played works by Dauprat, Mozart, and Otto Nicolai. The natural trumpet group, *The Fantini Ensemble*, (Tom Freas, John Thomas, Sandy Coffin, Frank Hosticka, Karen Snowberg, Ron Nelson, Flora Herriman, Jeff Nussbaum, Bob Goodman, and John Givre) closed the special ses-

sion with several selections from the natural trumpet ensemble repertoire. For information on the 1996 NY Brass Conference for Scholarships, contact Alan Colin, (212) 581-1480.

The Whole Noyse

The Whole Noyse began Fall 1994 with a mini-US Heartland Tour: Mason City, St. Paul, St. Cloud, and Duluth. Two of the concerts were recorded by Minnesota Public Radio. Returning to the San Francisco Bay area, the group performed in two series of concerts, the first a Lutheran Christmas Mass (music by Michael Praetorius) with the San Francisco Bach Choir and the second of Monteverdi's 1610 Vespers, performed with the Magnificat Baroque Orchestra and sponsored by the San Francisco Early Music Society. In the first, the ensemble was joined by Cleveland cornetto player Tim Collins. In the second they were joined by Montreal cornettist Douglas Kirk and Portland bass sackbutist, Philip Neuman. The Whole Noyse has three other collaborations planned with Magnificat for 1995 including Heinrich Schütz's *Resurrection Story* and his *Schwannengesang*, as well as a Christmas concert of music by Giovanni Gabrieli. The Whole Noyse will perform at the much anticipated HBS Symposium this July at Amherst. In October it will once again collaborate with the Vancouver Cantata Singers (James Faulkhauser, Director) in performing and recording music by the Venetian composer, Giovanni Antonio Rigatti, and will again be joined by cornettist Douglas Kirk. The Whole Noyse CD, *Lo Splendore, d'Italia* previously released on the Dutch label, Intrada, is soon to be released for US distribution by Musical Heritage Society.

Steve Escher

Italian Baroque with Brass in South Carolina

Adam Gilbert, a member of the Philadelphia Renaissance Wind

Band, organized and led a delightful concert of 17th-century Italian music for strings and winds at the University of South Carolina in Columbia, March 2, 1995. Among the participants were Tim Collins, cornetto; and Eric Anderson, Stewart Carter, and Craig Kridel, sackbuts. The following night these four, along with cornettist Steven Plank, participated in a performance of Monteverdi's 1610 Vespers, directed by USC faculty member Larry Wyatt, leading the USC Choir, and vocal soloists from the university's voice faculty.

New Natural Trumpet Maker in Denton, Texas

Andrew Naumann has been experimenting with natural trumpets since April of 1994 and is now accepting orders for his instruments. The trumpet he is currently producing is designed after the short-model Ebe trumpet, and the instruments are constructed using a combination of modern and historical techniques. The bell is hand-hammered, and the instruments have a bore size of .440. The trumpet comes with four different crooks (Cb, C, Db, and D), each with or without three venting holes (two finger, one thumb). The receiver can be made to fit an historical mouthpiece or a modern mouthpiece. Naumann is currently designing natural trumpet mouthpieces (similar to the Haas mouthpieces) which will be available around June of this year. As of March 1, 1995 the price for a trumpet will be \$800, including a full set of crooks. Mouthpieces will be approximately \$75. Naumann trumpets have a characteristic sound that is free blowing and resonant. Naumann is currently pursuing his DMA degree in trumpet performance, and is a teaching fellow at the University of North Texas in Denton, TX. Contact: Andrew Naumann, 1822 Teasley Lane #604, Denton, TX 76205 USA Tel (817) 566-3237 or email: AndrewN26@aol.com.

Matthew Woodward

Tafelmusik

This outstanding Baroque orchestra has a busy 1995/96 season planned including some featured spots for the brass players. In addition to music by Purcell and Handel they group will present a special program of Italian Baroque music in January, 1996. Featured will be natural trumpeter John Thiessen and soprano Suzie LeBlanc in a performance of Alessandro Scarlatti's *Su le Sponde del Tebro*.

Recent Serpent Activities in the United States

Members of the English ensemble The Mellstock Band toured New York, Massachusetts, New Hampshire, Vermont, and Maine during the month of December 1994 and performed their unique repertoire of West Gallery music. The Mellstock Band's most widely distributed recording, *Under the Greenwood Tree* (Saydisc CD-SDL 360), is the perfect introduction to this literature and displays the fundamental role of the serpent. The ensemble's American tour could not have been better timed in that the day before they arrive, CDS/Hallmark Hall of Fame aired a production of Thomas Hardy's *Return of the Native* with the ensemble portrayed, including Mellstock serpentist Phil Humphries. For those who happened to miss this airing, I have been told that Hallmark's productions have been released for video rental. The Mellstock Band reported that one of the highlights of the tour was a performance at Hanover (NH) Revels of a choral work with forty-five-plus voices, ten woodwinds and strings, and a bass line, well-supported, by just two instruments—the serpent and an ophicleide played by guest artist Robert Eliason.

While the serpent in the West Gallery was being seen throughout New England, the serpent in the church was being heard in Chicago. I took part this past February in a lovely concert of neo-Gallican chant

with the professional early music choir In Terra Vox. Neo-Gallican chant represents a movement of the late-17th to early-19th century that re-asserted the chant repertoire of the Church of France in place of the Roman rite and Gregorian monophony. Neo-Gallican chant is characterized by part singing, three-to-four-part polyphony, and improvised ornamentation. The serpent would not only double the cantus and/or bass line but could also play a composed, continuo-like instrumental part. Our performance included sacred works written for choir and serpent by Abbé Nicolas Roze (1745-1819), serpentist, composer, and the first librarian of the Paris Conservatoire.

My comments thus far are merely leading up to describing the most important serpent event of 1990s—the appearance of the serpent in the Boston Symphony Orchestra. This occurred in the winter, 1994 performances of Hector Berlioz's *Messe solennelle*, a work discovered in 1991 and now receiving its first American performance. The original instrumentation includes voices, strings, woodwinds, serpent, ophicleide, and buccin. BSO bass trombonist Douglas Yeo saw the Berlioz performance as the perfect opportunity to make his serpent debut and thus auditioned for Maestro Seiji Ozawa. The alternating ophicleide and buccin parts were performed on baritone horn by the BSO's tuba player, Chester Schmitz. While the Boston Symphony Orchestra has yet to record this work, a lovely 1993 world-premiere performance/



Two new members of US (United Serpents): Seiji Ozawa and Douglas Yeo.

recording is available on original instruments by the Orchestre Revolutionnaire et Romantique (John Eliot Gardiner, conductor, Phillips 442 137-2). Historical brass performers on this recording include Stephen Saunders on serpent, Stephen Wick on buccin, and Marc Giradot on ophiclede.

excerpts from the "Historical Instrument Section: Serpent," Craig Kridel and Clifford Bevan, co-editors, TUBA Journal, Vol. 21, No.3, Spring 1995.

Bordeaux Horn Festival

The Bordeaux Horn Festival (July 6-13, 1995) will celebrate the bicentennial of the birth of Jacques-François Gallay. Gallay, the most famous student and successor of Louis-François Dauprat, was born in the same year as the founding of the Paris Conservatory Orchestra. Chamber and solo performances will be given by many outstanding natural horn virtuosos: Javier Bonet, Michel Garcin-Marrois, Lowell Greer, Claude Maury, Thomas Muller, Francis Orval and Michael Thompson. Since Bordeaux is the wine capital of the world, a tour of the famous vineyards will supplement the many musical activities. Contact: Joseph Hirshovitz, Route de Saint Hubert, 33750 Beychac et Cailleau, France. FAX 33-56729001.

The Hampshire Consort

The Hampshire Consort, resident early music ensemble of the University of New Hampshire, has been actively presenting concerts in the New England area. Robert Stibler, Nicholas Orovich, Paul Merrill, and John Rogers perform on a wide range of instruments, including cornetto, sackbut, recorder, shawm, pipe and tabor, and krummhorn. Two recent programs focused on 16th-century instrumental works of composers such as Morton, Martini and Ruffo. A recent Christmas program included 15th-century English carols, music from the court of Ferdinand

and Isabella, music by Praetorius, and canzonas by Cima.

Developments with the Serpent Forveille and the Frichot Basshorn

I wish to thank Stephen Wick for helping me obtain a serpent Forveille. This instrument, invented in 1823, had always been a curiosity to the late Christopher Monk and, in Christopher's view, may have advanced the fingering pattern of the serpent. I was able to locate such an instrument at a major London instrument dealer's shop, and Stephen gave the instrument a good going-over before I made the decision to purchase the horn, an 1835 instrument made by Darche of Paris. One runs risks when purchasing any antique instrument and, indeed, I am finding new fingering options and new cracks with each passing week. However, the possibilities and the sense of "advancement" of the serpent Forveille do seem somewhat encouraging. Also, I have commissioned American historical brass instrument maker, Robb Stewart, to copy a metal bass horn as invented by French ex-patriot Louis Alexandre Frichot in the 1790's. I am embarking on studies of these two bass instruments of the early 19th century and, as I continue to practice my 1827 Serpent Forveille treatise by Hermenge, I will keep the membership informed of any oddities and/or insights that emerge from my research. Of course, I would also be interested in talking to others who are actively involved with the Forveille and bass horn.

Craig Kridel

Philadelphia Renaissance Wind Band Gets A Name Change

New things are happening for the Philly Wind Band. Along with a new record contract with Deutsche Gramophone they have a new name, Piffaro. Piffaro's first recording under the new contract is due to come out in the Summer of 1995 in Europe and in the Fall of '95 in the

USA. It will focus on Italian music from the late 15th to 17th centuries. The second CD, which has already been recorded, will include French repertoire, and the third, to be recorded in June of 1996, will be of Spanish Renaissance music. Among upcoming concerts are a performance at the Chautauqua Festival in July and the Washington Christmas Revels in December.

Ex Umbris First CD

Ex Umbris has recently recorded their first CD, *O Triumphale Diamante*, which will contain music of Renaissance Ferrara. The recording is on the Discobi label and explores both the courtly French tradition as well improvisations of the native Italian tradition. Included will be cornett and sackbut performances from works in the Casanatense collection. Members of this versatile group are Tom Zajac, Karen Hansen, Grant Herreid, and Paul Shipper.

Steele-Perkins at Lyon Master-class

Jean-François Madeuf, natural trumpet teacher at the Conservatoire National Supérieur de Musique in Lyon, France organized a special master-class in which Crispian Steele-Perkins engaged in a special session concerning English music for Baroque trumpet and the development of the English slide and key systems at the end of the eighteenth century. He played an original instrument of the early 19th century (without holes!). The Master-class was held on February 10th-11th, 1995 and Madeuf's students and other musicians participated.

Call for Papers: Society for 17th Century Music Conference

The Society for 17th Century Music is soliciting papers for their Fourth Annual Conference (April 11-14, 1996) which will be held at Wellesley College. Of interest are submissions of papers on all aspects of 17th century music including the history of music, performance prac-

tice, dance, theater, visual arts and other topics related to the musical culture of the 17th century. Formats such as:

- 20-25 minute papers with recorded or live illustrations
- Sessions of 3-4 short (5-10 minute) statements on an issue
- Seminars on a specific work or topic
- workshops

Contact: Prof. Bruce Gustafson, SSCM Program Committee Chair, Dept. of Music, Franklin & Marshall College, Lancaster, PA 17604-3003.

Gil Cline

I teach trumpet at Humboldt State University, where I've had the good fortune to have been on sabbatical leave this Spring semester. Cornetto was a focus of study a few years back, but Baroque trumpet has been at the center of my musical activities the past several years. I've been playing the Magnificat Baroque Orchestra, based in San Francisco, since 1990. The other S.F. trumpet players are Adam Gordon and Joyce Johnson-Hamilton. Not all of the players are Californians. Visiting brass players have included Dennis Ferry and Niklas Eklund for Bach *Christmas Oratorio* and Handel *Dettingen Te Deum*, etc. More recently John Thiessen was here for Bach *B Minor Mass* (April '95), along with R.J. Kelley, horn. The S.F.-based Whole Noyse gets the calls for cornett and sackbut work. Locally, we have a good little Baroque orchestra, the North Bay Chamber Orchestra, led by Rob Diggins, a resident violinist who in the last few years has been involved with touring and recording with Herwig on the Harmonia Mundi label. In October I played the Torelli Concerto with this group. There's also a new Baroque orchestra based in Ashland, Oregon. In March we did Torelli again and also Charpentier *Te Deum*, Mouret *Symphonies de Fanfares*, and some Handel wind pieces. Also in March I

played recitals (Baroque trumpet and organ) in Oregon: Eugene, Portland, Salem, and Klamath Falls. The program included the concertos by Torelli and Telemann, Pezeli's *Sonata 75* and Purcell's *Indian Queen*.

Gil Cline

Tuba-Euphonium Conference

The 1995 International Tuba-Euphonium conference will be held June 20-25 at Northwestern University in Evanston, Illinois. Masterclasses, workshops, concerts, competitions, and panel discussions will be presented. Participants from 17 countries will participate and special guests will include; Sam Pilafian, Chicago Brass Quintet, Fritz Kaenzig, Roger Bobo and Michael Lind. Information: ITEC 1995, Northwestern University School of Music, 711 Elgin Road, Evanston, IL 60208-1200. Tel 708 491-7575 or fax 708 491-5260.

Modern Valve Horn Player's Guide to the Natural Horn

Hornist Paul Austin has published a method book for modern valve horn players who want an introduction to the natural horn. (see review in this issue). The eighty-seven-page book has an introduction by natural horn maker and performer Richard Seraphinoff and offers many helpful exercises, performance practice tips, advice about instruments, lists of makers, recommended readings, related organizations (including the HBS), and most everything a horn player needs to get started on natural horn. The book is \$25. Contact: Paul Austin, P.O. Box 51003, Kalamazoo, MI 49005-1003.

Bruce Dickey and Charles Toet to be at Amherst Early Music Festival

After the five-day Historic Brass Symposium there will be more early brass activity at the Amherst Early Music Festival. During the first of the two weeks of activity Bruce Dickey and Charles Toet will be teaching cornetto and sackbut as

well as ornamentation and 17th-century ensemble music. Other Amherst early-brass instructors Douglas Kirk and Stewart Carter will also be teaching a wide range of classes. Contact: Amherst Early Music, 65 West 95th Street #1A, New York, NY 10025 USA, (212) 222-3351 or email: horst@newschool.edu

Southeast Horn Workshop

The 18th Annual Southeast Horn Workshop will take place from April 21-23, 1995 at West Virginia University. Among the many special features of the workshop will be the participation of natural hornists Johnny Pherigo and Richard Seraphinoff. Barry Tuckwell and the American Horn Quartet will also be performing. Contact: Virginia Thompson, WVU College of Creative Arts, PO Box 6111, Morgantown, WV 26506-6111 USA tel (304) 293-4617 Ext. 165, FAX 304 293-7491 or email: 71563.1412@compuserve.com

27th International Horn Society Workshop in Japan

The 27th IHS Workshop will take place on July 23 -28, 1995 in Yamagata Prefecture, Japan. A wide range of activities including concerts and workshops will be available. Noted horn virtuoso Hermann Baumann will be a special guest.

World Association For Symphonic Bands and Ensembles

The 7th WASBE Conference will take place in Hamamatsu Japan on July 23-29, 1995. The Conference will include workshops and seminars for band directors and performers as well as performances by many leading wind bands from throughout the world. Contact: Secretariat of the Hamamatsu International Wind Band Activities c/o Cultural Promotion, Hamamatsu City, 103-2, Motohirocho, Hamamatsu-shi, Shizuoka-ken, 430 JapanTel 81-53-456-1510 FAX 81-53-457-2237.

Benslow Music Courses

The annual series of music courses in the beautiful English country side again has a number of interesting brass classes. John Edney and David Barnard will teach the Trombomania class on April 7-9, 1995. Special sessions on the alto trombone and sackbut will be offered. Peter Holman will be part of a team of musicians conducting the baroque Opera Project with the production of Purcell's King Arthur on April 17-23. The London Brass will conduct their special week long workshop from August 12-19. Contact: Benslow Music Trust, Little Benslow Hills, off Benslow Lane, Hitchin, Herts, SG4 9RB England Tel. (0)1462-459446.

Lacock Summer School and Serpent Weekend

A wide range of early music instruction will be offered during the two weeks of courses. Included in the faculty are serpentist and Director; Andrew van der Beek, cornetto and shawm player Ian Harrison and sackbutist and double reed player Keith McGowan. The first week (July 23-28, 1995) will center on the production of Purcell's King Arthur and the second week (July 30-August 4) will focus on Renaissance music and a special performance of Padilla's *Missa Ego flos campi*. All serpent players are invited to participate in a special Serpent Weekend at Lacock on May 19-21, 1995.

Members of the London Serpent Trio—Alan Lumsden, Cliff Bevan, and Phil Humphries—will be on hand for technical advice and to lead ensembles. According to Serpent Weekend organizer Andrew van der Beek, Lacock is a beautiful village near historic Bath and its current oversupply of pubs makes it an area very capable of catering to the particular needs of wind players. Contact: Andrew van der Beek, Cantax House, Lacock, Chippenham, Wiltshire SN15 2JZ, England. tel/fax (0)1249-730468.

Aston Magna Academy

This year's annual inter-disciplinary

program sponsored by the Aston Magna Academy will be "Cultural Cross-Currents: Spain and Latin America ca. 1550-1750 and will be held at the Mason Gross School of the Arts, Rutgers, The State University of New Jersey, New Brunswick, NJ. Contact: Joseph Darby, 120 West 44th Street #1001, New York, NY 10036-4020. tel (212) 819-9123 or email: jzd@cunyvm1.gc.cuny.edu

San Francisco Early Music Society Workshops

Since 1977, the SFEMS workshops have offered the most comprehensive summer early music program in the USA, led by a faculty of artists-in-residence. The summer program offers instrumental and vocal master classes, lectures, coached ensembles, and performances that provides opportunities for musicians at all levels. Robert Dawson and David Hogan Smith are part of the Medieval Workshop (July 9-15, 1995) and will offer instruction on shawms and slide trumpet as well as other winds. During the Renaissance Workshop (July 16-22) Herb Myers will give instruction on brass and reeds. A special workshop entitled Music Discovery Workshop (June 26-30) will teach Renaissance history through music, dance, and drama and is designed for children ages 7-12 with a parallel program for adults, as well as a special program for teachers. All workshops are held at Dominican College, San Rafael, CA. Contact: SFEMS: P.O. Box 10151, Berkeley, CA 94709 USA Tel. (510) 518-1725 or email: dcgrossman@aol.com

R.J. Kelley

This year has been an exciting one in the natural horn world! In September I became the proud owner of an original London Besson natural horn with crooks, case, and three-piston sautrelle, vintage 1875. The instrument is in top shape, and I played *Auf dem Strom* at the Smithsonian Institution's recent Schubert symposium. This perfor-

mance was given on the F# crook, and I utilized only two pistons for the low passages that seem to make a valveless horn an improper choice. Other happenings included lectures at Rutgers University, Montana State University, and Portland Baroque Orchestra school programs featuring works of Punto, Danzi, and Duvernoy. I am currently at the halfway point of performances and recordings of the complete concerti for horn by Mozart—to be released by MusicMasters—with the Orchestra of the Old Fairfield Academy. This follows the recent release of Beethoven's Sextet for two horns and strings (with Alexandra Cook, cor basse), and the well-known Septet, also with Fairfield and MusicMasters. Although performance opportunities are never easy to come by, this season has included: Mozart's Concerto #2, six performances of Brandenburg Concerto #2 (in three days, at Colonial Williamsburg), four B-minor Masses, the Mozart piano/wind Quintet, a concert of Reicha's Trios for two horns and bassoon (with Alexandra Cook and Tom Sefcovic), Beethoven's Ninth Symphony (fourth horn), and, in August, Brahms' *German Requiem*. As you can see, it appears that early brass enthusiasts everywhere—and particularly the HBS—have helped foster a demand for an expanding range of endeavor. This comes even as the arts struggle mightily for mere survival in the U.S. In closing, I with the HBS continued prosperity look forward to the upcoming Historic Brass Symposium where my ensemble, Zephyr's Choice, will perform.

R.J. Kelly

Very Early Jazz by The Manhattan Early Wind Ensemble

The Manhattan Early Wind Ensemble played this past winter in one of the more unusual performance spots for a cornett and sackbut group. The ensemble consisting of cornetto players Jeff Nussbaum,

Flora Herriman; sackbut players Martha Bixler, Bruce Eidem, Bob Suttman, George Hoyte; dulcian player Paula Rand; and harpsichordist Kathryn Cok; played a series of Sunday-evening concerts at the well-known New York City jazz club The Squire. Audience members, more accustomed to improvising saxophonists blowing over *Rhythm* changes than a Gabrieli canzona, or Susato dance, received the group enthusiastically.

Edinburgh Early Brass

Heavy brass of the historical kind is flourishing in Edinburgh. Within eight days in November 1994, Arnold Myers took the ophicleide part in the first performance in Scotland of Bizet's *Te Deum* given by the Orchestra of the Auld Alliance conducted by Alberto Massimo; Murray Campbell played the serpent part in a performance by the Edinburgh University Chamber Orchestra of Mendelssohn's *Calm Sea and Prosperous Voyage* conducted by Edward Harper; and both participated in Berlioz's overture *Judges of the Secret Court* given by the Edinburgh Symphony Orchestra, conducted by Alastair Mitchell, playing the ophicleide parts on C

and Bb ophicleides as originally scored.

Arnold Myers

Music From the Americas

The 3rd Festival de La Musica del Pasado de América was held on December 4-11, 1995 in Caracas, Venezuela. This large event included performances, papers, and presentations by musicians and scholars from most North, South and Central American countries. Included in the many festivities were cornetto player Sandro Zara and sackbutist Igor Kossenkov who performed with the Camerata Renacentista de Caracas under the direction of Isabel Palacios.

Finnish-American Brass Band CD and Book

A new CD of traditional Finnish music, originally scored for brass, *Finnish Brass in America*, has been released by Global Village Records (Michael Schlessinger, Global Village Records, 245 West 29th Street, New York, NY 10001). The performers are members of Ameriikan Poijat. A book on the subject, *The Finnish Brass Band*, by Kauko Karjalainen has also been

recently published by the University of Tampere Press. For more information contact: Paul Niemisto, Director, Ameriikan Poijat, 429 Lockwood Drive, Northfield, MN 55057. Tel. 507 645-7554 or E-Mail: niemisto@stolaf.edu.

AMIS Calls for Papers

The American Musical Instrument Society will hold its twenty-fifth annual meeting at The Shrine to Music Museum, the University of South Dakota, Vermillion, 16-19 May, 1996. The Program Committee is now accepting proposals for papers. Sessions will be held on the following themes: Instrument Design; Gender Issues; Attribution and Dating of Historical Instruments; Ritual, Religious, and Symbolic Use of Instruments; Cross-Cultural Diffusion and Adaptation of Instruments; and Musical Instruments and the Visual Arts. Send two copies of abstracts (250 words) and biography (100 words), by November 15, 1995 to: John Koster
The Shrine to Music Museum
414 East Clark Street
Vermillion, SD 57069



Back Issues Available

1989 Historic Brass Society Newsletter # 1

"A Survey of Modern Cornetto Makers and Their Work," by Douglas Kirk

"Contemporary Sackbut Makers: An Update," by Stewart Carter

"Historic Brass Symposium: A Synopsis," by Jeffrey Nussbaum

Report on the Early Brass Festival at Amherst
News of the Field, Editor's Message, President's Message,
Letters to the Editor, Reviews

1989 Historic Brass Society Journal vol.1 (128 pages)

"A New Look at the Evolution of Lip-Blown Instruments from Classical Antiquity Until the End of the Middle Ages," by Don Smithers

"The Tenor Sackbut of Anton Schnitzer the Elder at Nice," by Henry Fischer

"Ethics in the Conservation and Preservation of Brass Instruments," by Robert Barclay

"Augustein Schubinger and the Zinck: Innovation in

Performance Practice," by Keith Polk

"Early Horn Mouthpieces," by Richard Seraphinoff

"Snakes, Trees and Flames: A Discussion of Venetian Curved Cornett Decorations," by John McCann

"Il Vero Modo Di Diminuir - dalla Casa: A Translation," by Jesse Rosenberg

News of the Field, Reviews, President's Message, Editor's Message, Letters to the Editor

1990 Historic Brass Society Newsletter #2

"Stalking the Valveless Trumpet: A Report on Natural Trumpet Makers in the USA and Europe," by Fred Holmgren

"Basel Symposium on Natural Trumpet and Horn," by Edward Tarr

"Basel Symposium on Natural Trumpet and Horn," by Cripian Steele-Perkins

"Report on the Second Keyed Brass Conference," by Ralph Dudgeon

"Report on the Early Brass Festival at Amherst"

"First International Serpent Festival," by Craig Kridel

News of the Field, Editor's Message, President's Message, HBS Financial Report, Letters to the Editor, Recording

and Music Reviews

1990 Historic Brass Society Journal vol.2 (224 pages)

- "Bach, Reiche, and the Leipzig Collegia Musica," by Don Smithers
"Trombone Obbligatos in Viennese Oratorios of the Baroque," by Stewart Carter
"A Brief Overview of Musical Ensembles with Brass Instruments in European Festivals of State," by Edmund A. Bowles
"Antique Trumpet Mutes," by Jindrich Keller (translation)
"Antique Trumpet Mutes: A Retrospective Commentary," by Don Smithers
"Keyed Bugle Method Books: Documents of Transition in 19th Century Brass Instrument Performance Practice and Aesthetics in England," by Ralph Dudgeon
"The Mid-19th Century Brass Band - A Rebirth," by Jon Borowicz
"In Defense of the Serpent," by Philip Palmer
"New Symbols for Hand Positions in the Bell for Natural Horn," by Francis Orval
"A Bibliography of Writings About Historic Brass Instruments, 1988-89," by David Lasocki
News of the Field, Reviews, Editor's Message, President's Message, Letters to the Editor

1991 Historic Brass Society Newsletter #3

- "Serpent Celebration 1590-1990," by Christopher Monk
"Jean Rife: An Interview," by Jeffrey Nussbaum
"European and American Natural Horn Makers," by Richard Seraphinoff
"The London Cornett and Sackbut Symposium," by Douglas Kirk and Stephen Escher
"Report of Two Workshop Weeks with Bruce Dickey and Charles Toet," by Sebastian Krause
News of the Field, HBS Financial Report, Book, Music and Recording Reviews, Letters to the Editor, HBS Membership Directory

1991 Historic Brass Society Journal vol. 3 (300 pages)

- "Christopher Monk: 1921-1991 The Purest Serpentist," by Clifford Bevan
"The Trumpet and the Unitas Fratrum," by Ernest H. Gross III
"A Bibliography of Writings about Historic Brass Instruments, 1989-1990," by David Lasocki
"A Cornett Odyssey," by John McCann
"Brass Instrument Making in Berlin From The 17th to the 20th Century: A Survey," by Herbert Heyde
"Mozart's Very First Horn Concerto," by Herman Jeurissen
"Giovanni Martino Cesare and His Editors," by Howard Weiner
"The Lives of Hoftrumpeter and Stadtpeifer, as Portrayed in the Three Novels of Daniel Speer," by Henry Howey
"A Computational Model of the Baroque Trumpet and Mute," by Robert Pyle
"L'Accento: In Search of A Forgotten Ornament," by Bruce Dickey

"Brass Instrument Metal Working Techniques: The Bronze Age to the Industrial Revolution," by Geert Jan van der Heide

"Patronage and Innovation in Instrumental Music in the 15th Century," by Keith Polk

"Dauverné Trumpet Method 1857: A Complete Translation"

News of the Field, Correspondence

1992 Historic Brass Society Newsletter #4 (63 pages)

- "A Brief Note on Ghizzolo with Transcription of Two Canzonas," by Bruce Dickey
"The Cornett: A Maker's Perspective," by John R. McCann
"An Interview with Cornetto Virtuoso Bruce Dickey," by Jeffrey Nussbaum
"On the Construction of Alphorns: A Maker's Experiences," by Philip Drinker
"Brahms Horn Trio Op. 40: A Brief Account," by Vincente Zarzo
"Soli Deo Gloria: Sacred Music for Brass," by Mark J. Anderson
News of the Field, Classified Ads, Cartoons by John Webb, Book, Music, Recording Reviews, HBS Financial Report

1992 Historic Brass Society Journal vol. 4 (300 pages)

- "19th Century British Brass Bands," by Trevor Herbert
"V.F. Cervený: Inventor and Instrument Maker," by Gunther Joppig
"A Business Correspondence From Johann Wilhelm Haas in the Year 1719," by Herbert Heyde
"An Examination of the Meifred Horn Method," by Jeffrey Snedeker
"Virtuosity, Experimentation, and Innovation in Horn Writing from Early 18th Century Dresden," by Thomas Hiebert
"Analysis of Metals in 17th and 18th Century Brass Instruments," by Karl Hachenberg
"A Bibliography of Writings About Historic Brass Instrument, 1990-1991," by David Lasocki
"The Oldest French Tutor for Slide Trumpet," by Friedrich Anzenberger
"19th Century Keyed Bugle Players: A Check List," by Ralph Dudgeon
"Confederate Civil War Brass Band Instruments," by G.B. Lane
Translations: Bovicelli's Regole, Passaggi Di Musica (1594), Dauprat's Horn Method (1824), "Trumpet in the Talmud" (From Encyclopedia of the Talmud)
Book Reviews, News of the Field, Letters to the Editor

1993 Historic Brass Society Newsletter # 5 (66 pages)

- "Crotalis I: Serpens in Desertis," by John R. McCann
"Gottfried Reiche: 24 Quatricinia Rediscovered (with music transcriptions)," by Holger Eichorn
"A Brief Report on the State of Affairs at the Ch. Monk Workshops," by Jeremy West & Keith Rogers
"I'm Almost Shore It's Snow!" by David & Julie Edwards
"Constructive Research," by John Webb

"Meet Your Maker: A Round-Table Discussion/Interview"

"The Apparato musicale (1613) of Amante Franzoni,"

(transcriptions by Ch. Toet) by Bruce Dickey

"The Side Embouchure," by Yoshimichi Hamada

"Conference of Early Music Societies," by Stewart Carter

News of the Field, Recording, Book, and Music Reviews,
HBS Financial Report, Letters

1993 Historic Brass Society Journal vol. 5 (380 pages)

"Method Books for Natural Trumpet in the 19th Century,"
by Friedrich Anzenberger

"The Romantic Trumpet," part I, by Edward H. Tarr

"Georg Von Bertouch and his Sonatas with Trumpet," by
Anders Hemström

"Pitches of German, French, and English Trumpets in the
17th & 18th C.," by Reine Dahlqvist

"Method for High-Horn and Low-Horn" (translation by
Jeffrey Snedeker) by L.F. Dauprat

"Lip-Blown Instruments of Ireland Before the Norman
Invasion," by Peter Downey

"José de Juan Martínez's Método de Clarín (1830) Intro &
Translation," by B. Kenyon de Pascual

"The Application of Noninvasive Acoustic Measurements
to the Design, Manufacture and Reproduction of Brass
Wind Instruments," by Philip A. Drinker and John M.
Bowsher

"A Bibliography of Writings About Historic Brass
Instruments, 1991-93," by David Lasocki

"The Sackbut and Pre-Reformation English Church Music,"
by Trevor Herbert

"Girolamo Fantini: Recent Additions to His Biography," by
Igino Conforzi

"Gottfried Reiche's Instrument: A Problem of
Classification," by Reine Dahlqvist

"Félicien David's Nonetto En Ut Mneur: A New Discovery
and New Light on the Early Use of Valved Instruments in
France," by Chris Larkin

"The First Music For Brass Published in America," by
Clyde Shive, Jr.

"The English Slide Trumpet," by John Webb

"Small is Beautiful: The Trompe de Lorraine," by B.
Kenyon de Pascual

"André Braun's Gammet Et Méthode Pour Les
Trombones: The Earliest Modern Trombone Method
Rediscovered," (with complete translation) by Howard
Weiner

"Alto or Tenor Trombone: Open or Closed Case?" by
Benny Sluchin

News of the Field and Book and Music Reviews

1994 Historic Brass Society Newsletter # 6 (67 pages)

"A view of an Important Horn Collection," by Vicente
Zarzo

"An Interview with Natural Trumpeter Crispian Steele-
Perkins," by Jeffrey Nussbaum

"Survey of Modern Cornetto Makers: An Update," by
Jeffrey Nussbaum

"An Interview with Hermann Baumann," by Oliver

Kersken

"A Systematic Approach to Determining Instrument
Values," by Dan Woolpert

"Brass Instrument Dating by Serial Numbers," by Gordon
Cherry

News of the Field, Recording, Book and Music Reviews,
HBS Financial Report, Letters

* 1994 Historic Brass Society Newsletter #7 (92 pages)

"An Interview with Edward H. Tarr: A Pioneer in Early
Brass Music," by Jeffrey Nussbaum

"Cornet and Performance Practice: Learning from the
Golden-Age Masters," by Patricia Backhaus

"Dating Trumpets by Serial Numbers," compiled by Henry
Reiter

"How to Make a Shofar," by Michael Albuquerk

"The Peaceful Bazooka," by Jack Hotchkiss

HBS Membership Directory

News of the Field, Recording, Book and Music Reviews,
Letters, Classified Ads

1994 Historic Brass Society Journal vol. 6 (417 pages)

"The Romantic Trumpet," part II, by Edward H. Tarr

"Cornett Pitch," by Bruce Haynes

"Method Books for Keyed Trumpet in the 19th Century: An
Annotated Bibliography," by Friedrich Anzenberger

"Errata In Il Terzo Libro Delle Divino Lodi Musicali of
Giovanni B. Riccio," by Tim Urban

"Dart's Dated Drums Dropped," by Crispian Steele-Perkins

"Praetorius on Performance: Excerpts from Syntagma
Musicum III," translated by Hans Lampl, with commen-
tary by S.E. Plank

"The Pelitti Makers of Brass Instruments in Milan in the
19th Century," by Renato Meucci

"Early Examples of Mixed-Key Horns and Trumpets in
Works of C. Graupner," by Thomas Hiebert

"A Bibliography of Writings About Historic Brass
Instruments, 1992-94," by David Lasocki

"The Discoveries at Fassy House," by Anne-Sophie Leclerc

"The Trumpet Shall Sound: Some Reasons Which Suggest
Why Berlioz Altered the Part for Trompette à pistons in
his Overture Waverly," by Diana Bickley

"Girolamo Fantini, Monarch of the Trumpet: Recent
Additions in his Work," by Igino Conforzi

"A Second Miracle at Cana: Recent Musical Discoveries in
Veronese's Wedding Feast at Cana, by Peter Bassano
Brief Studies and Reports

"The Trompe De Lorraine" (Continued), by B. Kenyon de
Pascual

"Two Trumpet Mutes Recently Acquired by the
Germanisches Nationalmuseum Nürnberg," by Dieter
Krickeberg and Klaus Martius

"Concerning the Clarín and the Early Clarines," by Peter
Downey

"Fantini and Mersenne: Some Additions to Recent
Controversies," by Peter Downey

"Dauprat Horn Method" (1824), trans. by Jeffrey Snedeker
(part III)

Reviews, Letters to the Editor

