

HISTORIC BRASS SOCIETY NEWSLETTER

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

Issue Number 11

ISSN - 1045-4594

Summer, 1998

Executive Committee: Jeffrey Nussbaum, President; Jeffrey Snedeker, Treasurer; Karen Snowberg, Secretary; Thomas Huener, Membership Secretary; Tom Reicher, Counsel

Board of Directors: Stephen C. Anderson, Barry Baugess, Stewart Carter, Trevor Herbert, Thomas Huener, Jeffrey Nussbaum, Keith Polk, Tom Reicher, Jeffrey Snedeker, Karen Snowberg.

Board of Advisors: Michael Collver, Allan Dean, Bruce Dickey, Ralph T. Dudgeon, Stephen Escher, Douglas Hedwig, Fred Holmgren, Douglas Kirk, Craig Kridel, William G. Mathews, Jeremy Montagu, Viola Roth, Richard Seraphinoff, Crispian Steele-Perkins, Robert Sibler, Franz Streitwieser, Edward H. Tarr.

Editorial Board: Stewart Carter, Executive Editor; Margaret Downie Banks, Trevor Herbert, Arnold Myers, Steven Plank

Editorial Staff: Barry Baugess, Production Editor; Karen Snowberg, HBS Newsletter and Production Editor; Jeffrey Nussbaum, Managing Editor; Martha Bixler, Anne Bonn, Sandra Coffin, Peter Ecklund, Howard Weiner, and Chris Whitehead.

Membership Forms to: Thomas Huener, Membership Secretary,
2904 Hunter's Run, Greenville, NC 27858 USA email: muhuener@ccvum.cis.edu

© Copyright 1998. The Historic Brass Society Newsletter is published by The Historic Brass Society, Inc.

CONTENTS

	Page
HBS Financial Report, <i>by Jeffrey Snedeker</i>	2
A Look At the First Ten Years of the Historic Brass Society, <i>by Jeffrey Nussbaum</i>	3
A Conversation with Claude Maury and R.J. Kelley, <i>by Peter Ecklund and Jeffrey Nussbaum</i>	8
Cornetto Discography, Part 2, <i>Compiled by Jeffrey Nussbaum</i>	13
Sticks and Bones in Britain, <i>by Susan Smith</i>	23
Sackbut, Trombone Player ... Peter Bassano Talks to Richard Robinson	28
Checklist of Recent Early Brass Related Recordings, <i>by Dave Baum</i>	30
Giovanni Valentini: <i>Canzona A Doi Cornetto è Trombon</i> , transcription <i>by Roland Wilson</i>	31
Recording Reviews	35
Book Reviews	55
Music Edition Reviews	60
News of the Field	62
Letters to the Editor / Classified Ads	80

PRESIDENT'S MESSAGE

Maybe it's another sign of my age, but it seems that the past ten years have gone by rather quickly. An obvious cliché, but it really does seem like yesterday that Ben Peck posed the question to the small group of us at the 1988 Early Brass Festival whether it was time to formally organize. Evidently the time was right, because the Historic Brass Society quickly grew, we were able to tap the energy of many people, including some of the leading scholars in the field, as well as a group of enthusiastic supporters who have helped the HBS become the main source of serious information in the brass field. We have also done something much more difficult and that is to have actually created an early brass community and also created links from our community to other like-minded groups. The HBS has much to be proud of. The HBS Journal and Newsletter can clearly speak for themselves. The new book series, *Bucina: The Historic Brass Society Series* is doing well and the third title is soon to be published. A fine list of other publications are in the pipe-line. I like to remind the members of the HBS that all who work for it do so as a labor of love. No one gets paid. That can present obvious difficulties, as the delay in the 1997 HBS Journal shows. We all have regular jobs, and sometimes they are also time consuming so, HBS work gets side-tracked. However this non-paid operation is also a great asset. We are an "amateur" organization in the true meaning of that word. I think it has been that spirit that has helped create our early brass community and allowed for a camaraderie to develop that might not be possible in other walks of life. In any event, the HBS continues to flourish and hope you continue to be as supportive as you've been for the next ten years as you've been during the past ten. Thanks to all.

— Jeffrey Nussbaum, President, Historic Brass Society

FINANCIAL REPORT
HISTORIC BRASS SOCIETY, INC.

Fiscal Year, January 1 -December 31, 1997

Cash on-hand, January 1, 1997	\$-0-	
FINANCIAL TRANSACTIONS	Dime Checking Account (plus cash transactions)	Barclay's Account
OPENING BALANCES	\$1517.60	£ 1488.31
REVENUES (Earned)		
Membership Dues, Library Subscriptions	13,730.00	1210.41
Advertising income	870.00	
Sales of Back Issues	2084.00	
Rental of mailing list	-0-	
REVENUES (Unearned)		
Contributions	<u>1094.34</u>	
TOTAL REVENUES:	\$17,778.34	£ 1233.70
 OPERATING EXPENSES		
Journal and Newsletter costs	10,251.73	
Postage/ mailing	3557.18	
Office Supplies (including photocopying)	1661.43	
Misc. clerical, legal, advertising, bank	277.50	
Advertising	620.00	105.00
Expenses for Early Brass Festival	341.06	
Expenses for UK Colloquium		200.00
Donation to Anthony Baines Tribute		50.00
Telephone	<u>1251.31</u>	
TOTAL OPERATING EXPENSES:	\$ 17,960.21	£ 355.00
 NET FISCAL (LOSS)/GAIN	\$ (181.87)	£ 878.70
 CLOSING BALANCES, December 31, 1997	\$ 1215.73	£ 2367.01
 Cash on-hand, December 31, 1997	\$ 120.00	
 Cumulative Financial Status, December 31, 1995	\$ 1335.73	
	<u>3693.70</u>	(£2367.01 @ \$1.560494)
	\$ 5029.43	

Respectively submitted, Jeffrey L. Snedeker, Treasurer

Notice of Annual Meeting

The annual meeting of the Historic Brass Society, Inc. will be conducted at 1PM, Sunday August 2, 1998, at Amherst College, Amherst, MA. Plans for the direction of the HBS will be discussed. The 1998 Christopher Monk Award will also be presented.

A Look At the First Ten Years of the Historic Brass Society

by Jeffrey Nussbaum

It's an important and healthy process to look back and evaluate one's past activities and accomplishments. This is equally true for an organization and as this year marks the tenth anniversary of the founding of the Historic Brass Society, it seems a good time to chronicle some of our landmarks. Since the call to organize the HBS was made at the 1988 Fourth Annual *Early Brass Festival*, the activities of the first three Festivals will be included here for the sake of completeness. All events sponsored or co-sponsored by the HBS are listed along with information about papers, important concerts, workshops, and lecture/demonstrations. It's hoped that this listing will present a view of the state of the early brass field and show how and in what ways it has progressed. Many of the papers have seen their way to publication in the *HBS Journal*, *HBS Newsletter*, *BUCINA The Historic Brass Society Book Series*, *Galpin Society Journal*, *The Horn Call*, *Proceedings of the 1997 International Musicological Society*, and other forums.

One of the main goals of the HBS has been to serve as a forum for an exchange of ideas on a wide range of topics. It became apparent that it was not enough to simply share these ideas and playing activities with those of us in our small community who love brass music. Sharing the developments taking place in early brass scholarship as well as in performance with those in other camps of musical and intellectual interests is also of great importance. HBS collaborations with organizations such as the Galpin Society, AMS, EMA and the IMS bear out our efforts in that direction. Also planned are an HBS Study Session at the 1998 AMS Meeting in Boston this October and several HBS sessions at the large "Mega-Meeting" in Toronto, Nov. 1-5, 2000. That meeting will involve music organizations including AMS, AMIS, SSM and many more. It has been particularly important for the HBS to maintain an international presence and the HBS Board has resolved to present at least one European HBS event in addition to the annual Early Brass Festival in the US. The next large international HBS event is a Symposium tentatively planned to be held in Paris, March 10-13, 1999. In addition to those collaborative efforts recognition has been documented in several forums including recent articles on the HBS by Keith McGowan in *Early Music Today* and by Richard Robinson in *The British Bandsman*. Our contributions to the music community has also been recognized by the fact that the Historic Brass Society will have a separate entry in the forthcoming *New Grove Dictionary of Music and Musicians*, the most important music reference in the world. I look forward to another introspective look about our achievements in ten years hence

August 10-11, 1985 First Annual Early Brass Festival, Amherst College, Amherst, MA.

Festival Directors: Ben Peck, Eric Anderson

Michael Collver *The Cornett and Cornett Repertoire*
Douglas Kirk *Instruments and Performance Style*
Edmund Bowles *Iconography and Brass Instruments*
Curtis Coolidge *Training of Baroque Trumpeters*
Ross Duffin *Renaissance Repertoire: Wind Band with Shawms*
Henry Fischer *Questions about the Sackbut*
Stewart Carter *Beginnings of the Solo Literature for Trombone*
Jeffrey Quick *Pitch Standards*
Panel Discussion on 17th Century Repertoire
Performance: Affetti Musicali

August 9-10, 1986 Second Annual Early Brass Festival, Amherst College, Amherst, MA.

Festival Directors: Ben Peck, Eric Anderson
William Mathews *Computer Models in Cornett Design*
Instrument Making Panel Discussion with Christopher Monk, Rick Seraphinoff, Steve Silverstein, Bill Mathews
Discussion: Repertory of the Renaissance Band
Discussion: Switching Modern Players to Early Instruments
Viola Roth Lecture/Demonstration: *The Hunting Horn*
Tom Hiebert *Horn Playing in Dresden*
Ernie Hills *The Cornett & Sackbut: Sixteenth-Century Intermedii*
Demonstration of Literature and Performance Styles: Ron Borrer, Ben Peck, Douglas Kirk, Michael Collver
Ben Harms *Use of Percussion in Early Brass Music*
Performance: Boston Shawm and Sackbut Ensemble and the New York Cornet & Sackbut Ensemble

August 7-9, 1987 Third Annual Early Brass Festival, Amherst College, Amherst, MA.

Ben Peck and Eric Anderson: Directors
Douglas Kirk *The Bassano Family as Makers of Cornetti and Other Instruments*
William Faust *The Streitwieser Trumpet Museum*
Jean Rife *The Horn in Late Classical and Early Romantic Orchestral Music*
Chestnut Brass Company Performance/Discussion: *Renaissance and 19th-Century Brasses*
Ralph Dudgeon *The Keyed Bugle*
Dale Voelker *The Trombone Music of Daniel Speer*
Concert: British Brass Band

August 5-7, 1988 Fourth Annual Early Brass Festival, Amherst College, Amherst, MA.

Call to organized the Historic Brass Society. Jeffrey

Nussbaum elected President and a steering committee organized.

Ben Peck, Eric Anderson: Directors

Ralph Dudgeon Lecture/Demonstration *The Keyed Bugle*

Michael Collver *The Cornetto*

Keith Polk *The Renaissance Trombone*

Stewart Carter *The Sackbut and Voice*

Ben Harms Lecture/Demonstration *Percussion in Early Music*

August 4-6, 1989 Fifth Annual Early Brass Festival, Amherst College, Amherst, MA. (co-sponsored by the HBS and Amherst Early Music)

Rick Seraphinoff *A Maker's Perspective on Historical Horn Mouthpieces*

Douglas Kirk *Cornett Pitch in Italy: A Second Chapter*

Ben Peck *An Iconographic Survey of the Trombone in Renaissance Art*

Keith Polk *The Schubingers: A Renaissance Family of Brass Players*

Ron Borrer *A lecture/Demonstration of Italian Baroque Music for Trombone*

First Official Meeting of the Historic Brass Society, Jeffrey Nussbaum, President, presided.

August 3-5, 1990, Sixth Annual Early Brass Festival, Amherst College, Amherst, MA.

Keith Polk *Brass Improvisation in the Early Renaissance*

Martin Morell *Performance Practice at San Marco Toward 1600*

Gary Nagels *Keeping One's Chops Together in Today's Busy World*

Stewart Carter *Viennese Oratorios with Obligato Parts for Trombone*

August 2-4, 1991, Seventh Annual Early Brass Festival, Amherst College, Amherst, MA.

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

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

Trevor Herbert *The Origin and Development of Brass Bands in Victorian Britain*

Jeffrey Snedeker *Meifred's Méthode pour le cor chromatique ou à pistons (1840)*

Gary Nagels *Keeping Your Chops Together, Part II*

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

John McCann *The Cornett: A Maker's Perspective*

Viola Roth *Mozart's Horn Duos*

August 7-9, 1992, Eighth Annual Early Brass Festival,

Amherst College, Amherst, MA.

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

Robert Barclay *Authenticity vs Practicallity in Early Brass Instruments*

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

Trevor Herbert *The Trombone in Britain before the Restoration*

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

John Webb *The English Slide Trumpet*

Herbert Heyde *A Discussion of the State of Musicology in Eastern Europe Today*

Instrument Makers Round-Table Discussion (John Webb, Robert Barclay, Phil Drinker, John McCann, Rick Seraphinoff).

July 30-Aug.1, 1993, Ninth Annual Early Brass Festival, Amherst College, Amherst, MA.

James Wheat *Trompete in 15th-Century Polyphonic Pepertoire*

John Ericson *Kling, Franz and 19th-Century Horn Technique*

Margaret Downie Banks *Conn Company Engravers and Their Art*

Jay Krush *Francis Johnson and his Contemporaries*

Ralph Dudgeon *Simon Proctor's Concerto for Keyed Bugle*

Trevor Herbert *The Minter Collection*

Stewart Carter *Andreas Hammerschmidt and the Trombone*
Douglas Kirk *Earliest Wind Band Ms. from Renaissance Spain*

with Ensemble Les Sonneurs de Montreal

Robert Sheldon: Special Reading Session of *Ouverture für Trompeten a 14* by C.F. von Lossau (hand-stopped demilune trumpets).

June 10-13, 1994, Musical Instrument History Symposium, Edinburgh University, Edinburgh, Scotland, UK. The Galpin Society and The Historic Brass Society

Arnold Myers, Symposium Director

Session I

David Rycroft, Chair

Louise Bacon and Frances Palmer *Work in Progress on the Nondestructive Analysis of Brass Instruments in the Horniman Museum*

Murray Campbell and Jeremy West *Cornett Acoustics and Design Principles*

Patsy Campbell *Brass Musical Instruments in the Instrumentalisher Bettlemantel: A 17th-Century Musical Compendium*

Arnold Myers and Raymond Parks *How to Measure a Horn*

Dietrich Hackelberg *Recent Archaeological Finds of the Middle Ages and Early Modern Times: A Contribution to the History of the Aerophones?*

Raymond Parks *The Tuohitorvi: Cornett Survival or Re-creation?*

John Webb *Mahillon's Interpretation of the Wagner Tuba*

Felix Stricker *The Slide Trumpet in the Alta Capella*

Session II

Trevor Herbert, Chair

Robert Barclay *Towards the Revival of the Baroque Trumpet*

Peter Downey *Les Trompettes du Roy and French Baroque Trumpet Style*

Keith McGowan *The Relationship Between Slide Trumpet and Sackbut in the Renaissance*

Alexander McGrattan *The Trumpet in Funeral Ceremonies in Scotland during the 17th-Century*

Frank Tomes *British Designs for Conical-Bore Cornets*

Beryl Kenyon de Pascual *The Ophicleide in Spain*

Lee Longden *The Brass Band Movement of Central Manchester*

Peter Symon *Sighting the Sackbut in 16th-Century Scotland*

John Webb *The Un-natural Trumpet: Development of the English 4-hole System*

Concert to mark the anniversaries of three instruments in the University Collection: the sackbut by Anton Schnitzer (1594) and a trumpet and trombone by Joseph Huschauer (1794): Crispian Steele-Perkins; trumpet and Susan Addison; trombone.

Workshop on Performing Early Baroque Ensemble Music with Jeremy West and Susan Addison

Workshop on Alta Capella Music with Les Haulz et les Bas (Felix Stricker, Gesine Bänfer, and Ian Harrison).

July 29-30, 1994, Tenth Annual Early Brass Festival, Amherst College, Amherst, MA. (Dedicated to the memory of John Cook)

Don L. Smithers *Taxonomy and Classification of Brass Instruments, and Influence of Symbolism in Musical Composition*

Don L. Smithers and Mathew Cron *Use of Authentic Baroque Trumpet Playing Techniques, Mouthpieces and Instruments*

J. Richard Raum *The Life and Career of Thomas Geschlatt*

David Klausner *The Waits in Early 16th-Century England*

Douglas Kirk *Wind Players of the Palencia Cathedral in 16th- and 17th-Century Spain*

Keith Polk *Improvisation in 15th- and 16th-Century Wind Bands*

Jean Rife *A talk on the Early Days of the Early Music Movement*

Thomas Hiebert *The Horn Music of J.F. Fasch*

April 29, 1995, Greater New York Chapter, American Musicological Society Meeting, Barnard College, New

York City .

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*

Don L. Smithers *Smithers vs. McCracken: The Progress of a Controversy; or, Some More Noise on the tromba da tirarsi*

Manhattan Wind Ensemble (Jeff Nussbaum, Flora

Herriman, Martha Bixler, Bruce Eidem, George Hoyte,

Bob Suttman, Raula Rand, Kathryn Cok). Music of early 17th-Century Italian Music

May 13, 1995 NY Brass Conference for Scholarships New York City.

HBS Performance/Demonstrations with Manhattan Early Wind Ensemble, Fantini Natural Trumpet Ensemble, R.J. Kelley and Alexandra Cook; natural horns, Tom Freas and John Thomas; natural trumpets.

Thurs. Nov. 1, 1995, American Musicological Society 1995 Annual Meeting, New York City:

HBS Session, "Performance Practice in Early Brass Music: An Examination of New Directions in Organology, Repertoire, Pedagogy, and Performance Technique"

Jeffrey Nussbaum, Session Chair

Trevor Herbert (Open University) *The Impact on Victorian British Art Music of the Mass Manufacture and Dissemination of Brass Instruments*

Keith Polk (University of New Hampshire) *The Instrumental Bass in the Renaissance: Humble Birth to High Station*

Stewart Carter (Wake Forest University) *Trombones and Changing Pitch Standards in the 17th and 18th Centuries*

Don L. Smithers (West Nyack, NY) *Musicology and the Investigation of Early Brass Instruments: R.G.*

Collingwood's Theory of History as Re-Enactment and the Abiding Problem of Musical Science Versus Musical Practice.

Ensemble Les Sonneurs Douglas Kirk, Director. Noon-Time Concert. Music from the Lerma Ms.

July 26-30, 1995 International Historic Brass Symposium, Amherst College, Amherst, MA.

In Cooperation with Amherst Early Music and with special support from the International Trumpet Guild and The National Endowment for the Humanities. This event was the largest gathering of early brass scholars, performers, instrument makers and ensembles ever assembled. **Many of** lectures and a summary of all the NEH Interpretive Research panels are published in *Perspectives in Early Brass Scholarship: Proceedings of the 1995 International Historic Brass Symposium*, Stewart Carter, editor, BUCINA series, Pendragon Press, 1997.

Wed. July 26

Welcome and Susan Addison's Royal Academy of Music Sackbut Ensemble

Lectures Herbert Heyde *The Trumpet Maker Families of Schmied and Pfaffendorf and Their Instruments*

Michael Collver and Bruce Dickey *Printed and Manuscript Collections for Cornett*

Keith Polk *Instrumental Bass in the Renaissance: Humble Birth to High Station*

Alexander McGrattan *The Solo Trumpet in Scotland: 1695-1800*

NEH Interpretive Research- Overview of Research roundtable discussion and Trombone (Susan Addison, Stew Carter, Trevor Herbert)

Lecture/demonstration- Barry Bauguess *Historical Trumpet in the Orchestral Context* Robert Dawson *Wind Instruments and the Flowering of Polyphony in trecento Italy* Art Brownlow *Solo Literature for the English Slide Trumpet*

Concert Bernard Fournet, Stephen Legee, Thomas Muller, Chestnut, Immer Ensemble

Thurs

Lectures: Reine Dahlqvist *The trumpet corps and the change of the orchestration in the 18th century*

Ross Duffin. *Cornetts & Sagbutts: Some Thoughts on the Loud Band Repertoire in Early 17th c. England*

NEH Interpretive Research Trumpet (Don Smithers and Edward Tarr)

Concert: The Whole Note, Jeff Snedeker, Paul Plunkett

Concert: Die Deutsche Naturhornsolisten, Jeremy West, Sue Addison, La Fenice, Michel Godard, Paul Plunkett

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*

Vladimir Kochalev *The Brass Tradition in Russia: 18th to 20th Centuries*

Concert: Die Deutsche Naturhornsolisten, Jeremy West, La Fenice, Edward Tarr

Friday

Lectures:

Arnold Myers, Chair

Robert Barclay (Early Brass Mythology: Some Bubbles Prick'd). Lecture Hall

Jeffrey Snedeker *The Horn in Early America*

Herbert Myers *Praetorius's Pitch: Some Revelations of the Theatrum Instrumentorum*

NEH Modern Brass Workshop (Allan Dean and Robert Stibler)

NEH Interpretive Research Cornetto (Bruce Dickey and Jeremy West)

Concert: Ralph Dudgeon, Graham Nicholson and J.F. Madeuf, Tony George

Lectures: Peter Downey *Instrumental music at the German-speaking Courts during the 16th century: Players, Instruments and Music*

Trevor Herbert *The Cyfarthfa Sound: Reconstructing a Virtuoso Victorian Brass Repertory*

Arnold Myers *Horn Fanciers and Brass Instrument Character*

Concert - **Concerto Palatino, Intrada for Historical Brass Instruments (World Premiere)** by Edwin Avril, Zephyr's Choice, Gabriele Cassone

Sat.

Lectures: Keith Polk, Chair

Nola Knouse *The American Moravian Brass Players: But What Did They Play?*

Thomas Hiebert *Three Performance Practice Problems in 18th Century Horn Music*

NEH Masterclasses for Trumpet, Cornetto, Horn, Trombone, 19th-Century Brass (Dickey, Tarr, Wallace, Greer, Holmgren, Becu et. al.)

NEH- Instrument Makers/Curator/Organologist Round Table Session (Trevor Herbert, Chair with Laurence Libin, Robrt Barclay, Edward Tarr, Franz Streitwieser, Nola Knouse, Arnold Myers, Graham Nicholson, Henry Meredith, Robert Sheldon, Herbert Heyde, Vladimir Kochalev, Don Smithers

NEH- Interpretive Research Serpents and Keyed Brass. Trevor Herbert, Chair with Craig Kridel, Michel Godard, Bernard Fournet; Ralph Dudgeon and Clifford Bavan

NEH Interpretive Research Horn Jeffrey Snedeker, Chair with Tom Hiebert and Oliver Kersken

Concert: Richard Seraphinof, NY Cornet & Sacbut Ensemble

P.M. Concert: Lowell Greer, Michel Godard

Sunday

NEH Roundtable Discussion: Authentic Performance and Equipment. Trevor Herbert, Chair with Bruce Dickey, Edward Tarr, Don Smithers et. al.

NEH Summary Discussion: Stewart Carter, Chair with Ed Tarr, Bruce Dickey, Tom Hiebert, Oliver Kersken, Craig Kridel, Trevor Herbert, Bernard Fournet, et al.

HBS Meeting and Presentation of Christopher Monk Awards to Edward H. Tarr

Concert - Igiorno Conforzi, Les Sonneurs, Boston Shawm & Sackbut Ensemble, and The Symposium Natural Trumpet Ensemble directed by Edward Tarr.

January 4-7, 1996 **Altenburg Competition** for Baroque Trumpet sponsored by Euro-ITG and the Bad Säckingen Trumpet Museum.

The Historic Brass Society supported this event with funding for an accompanist during the second round of the Competition. The four finalists were Niklas Ecklund, 1st, Guy Ferber, 2nd, Stanley Curtis, 3rd, and Patrick Henrich, 4th.

June 3-7, 1996 **International Brass Fest #2**, Cal State University, Long Beach, CA. Sponsored by Summit Brass in cooperation with ITG and TUBA.

Pannel discussion with members of various brass organizations. Main topic: Virtues of presenting large joint confer-

ences and workshops as opposed to having each individual brass organize its own venture. HBS representative: Allan Dean.

August 2-4, 1996 12th Annual Early Brass Festival, Amherst College, Amherst, MA.

Jeffrey Snedeker *The Horn in Early America Revisited: Variations for Horn by Charles Zeuner*

Benny Sluchin *Trombone Pedagogy in France from the 18th through the 20th Centuries*

Matt Hafar *Trombones in Psalm Settings of Monteverdi*

Akira Ishii *Hand-Stopped Notes in Mozart's Orchestral Works*

Charlotte Leonard *The Role and Affect of the Trombone in the Music of Heinrich Schütz*

Trevor Herbert *Brass and Gender: Some Preliminary Thoughts*

Herbert Heyde *The Streitweiser Collection: An Organological Examination*

Wim Becu *Renaissance Flemish Wind Music* (lecture/demonstration)

Gary Towne *Tubatori and Piffari of Bergamo*

Special Reading Session: *Le Carouzel de Monseigneur L'an 1686 Les airs de trompettes, timbales et hautbois* by Lully from Philidor Ms.

Presentation of 1996 Christopher Monk Award to Dr. Herbert Heyde

June 12, 1997, Boston Early Music Festival, Early Music Society Forum. Sponsored by Early Music America. Jeffrey Nussbaum, representative for The Historic Brass Society.

July 11-13, 1997 13th Annual Early Brass Festival, Indiana University School of Music, Bloomington IN.

Richard Seraphinoff: Festival Coordinator

Jeff Snedeker: Festival Registrar & Co-Director

Stewart Carter & Jeff Nussbaum: Co-Directors

Special Filming by the BBC

Tony Coe, Producer

Trevor Herbert, Interviewer

Robert Barclay: *Running a Natural Trumpet Making Workshop*

Stew Carter: *The Early Trombones in the Shrine to Music Museum Collection*

Lisa Emrich: *Music For Horn by J.F. Galay, Lecture/Demonstration*

John Ericson: *Heinrich Stoelzel and Early Valved Horn Technique*

Thomas Huener: *Tromba Emblematica: The Rhetorical Role in the Works of J.S. Bach*

Peter Hoekje: *Dimensional Factors Affecting Cornetto Playing Response*

Charlotte Leonard: *Special Reading Session Trombones,*

Cornetts, and Voices in 17th Century German Music
Joe Utley: *First Valve Half-Tone Brass Instruments, An Early Phase of Development*

Cornetto Recital: Kiri Tolaksen, cornetto and Robert Utterback, harpsichord

Natural Horn Recital: Rick Seraphinoff, Jeff Snedeker, Kristian Thelander, Johnny Pherigo

August 13th, 1997, Historic Brass Colloquium: Brass Research and Performance, The Royal Academy of Music, London In Cooperation with The Royal Academy of Music and The Open University

9:45-10:00 **Opening Remarks.** Jeff Nussbaum (Historic Brass Society) and Curtis Price (The Royal Academy of Music)

I. Renaissance Session

Chair: Tess Kington (Early Music)

Keith Polk (University of New Hampshire) *Instrumentalists and Change in Musical Textures c. 1500*

Richard Cheetham (The Orchestra of the Renaissance) *The Instrumental Heresy: Performance Practice in Late Sixteenth-Century Spanish Cathedrals and its Translation to Disc.*

Respondent: Kenneth Kreitner: (Memphis State University)

II. 18th Century Session

Chair: Jeremy Montagu (Oxford)

Stewart Carter (Wake Forest University) *Something Old Something New: Trombone Pitch in the 18th Century*

John Ginger (Tewkesbury) *Handel's Trumpeter: The Diary of John Grano*

Crispian Steele-Perkins (London) *The Challenges of Being an 18th Century Trumpeter*

III. 19th Century Session

Chair: John Wallace (The Royal Academy of Music)

Simon Wills (The Chamber Orchestra of Europe) *Fuglemen and Other Ranks: or, The Odyssey of Messers. Smithies, Smithies and Smithies :Brass Playing in London Between Waterloo and the Birth of the Railways*

Hugh Macdonald (Washington University) *The Cornet in the Music of Berlioz*

Respondent: Clifford Bevan (London)

IV. Recent Directions and Misdirections in Scholarship and Performance

Chair: Trevor Herbert (The Open University)

Position statements and responses

Panel Statements:

Stewart Carter (Wake Forest University)

John Wallace (The Royal Academy of Music)

Herbert Heyde (The Metropolitan Museum of Art, NYC)

Respondents:

Crispian Steele-Perkins (London), Jeremy West (Christopher Monk Instruments), Arnold Myers (The University of Edinburgh)

V. Reception and Presentation of the Christopher Monk Award

Keith Polk 1997 Recipient

Ophicleide Performance - Cliff Bevan, Tom Winthroppe, John Elliott, Tony George

August 19, 1997 HBS Study Session *Contexts For Brass: History, Performance, Culture* 16th Annual Congress International Musicological Society, The Royal College of Music, London.

Jeffrey Nussbaum, Chair

Stewart Carter *Brass and Gold: The Economic and Social Position of Performers of Brass Instruments, 1600-1800*

Rob Wegman *Towards A Social History of Trumpeters in Fifteenth-Century Flanders: The Case of Roeland Ghijs*

Keith Polk - Respondent

Trevor Herbert *Brass Instruments and Social Trends in Victorian Britain*

July 31 - August 2, 1998 14th Annual Early Brass Festival, Amherst College, Amherst, MA.

Jeff Snedeker: Registrar, Co-Director

Jeff Nussbaum and Stew Carter: Co-Directors

Tentative Schedule

Thomas Hiebert *The Emergence of Cor Mixte Horn Playing Style at the Turn of the 18th Century*

Richard Raum *Schubertian Trombones*

William Rogan *Schumann's Horn Terminology: Implied or Specific?*

Andre Smith *Victor Ewald and the History of the Tuba in Russia*

Wim Becu *Workshop in Performance of Flemish Wind Band Music*

Niklas Eklund *Workshop in Pedagogical Aspects of Natural Trumpet*

Invited performers: Barry Bauguess, Michael Collver, Igino Conforzi, Allan Dean, Lowell Greer, Fred Helmgren, R.J. Kelley, Claude Maury, Rick Seraphinoff, Benny Sluchin

October 30 - November 1, 1998 HBS Study Session at the Annual Meeting of the American Musicological Society, Boston. **BRASS AT THE PERIPHERY: BRASS INSTRUMENTS ON THE BORDERS OF THE WESTERN ART MUSIC TRADITION**

Jeffrey Nussbaum, Session Chair

Session Rationale: The last decade has seen the development of several promising new paths for research in brass instruments and music. This study session illuminates one of these paths—brass instruments on the fringes, geographically and sociologically, of the Western art music tradition. Four scholars will offer brief summaries of their “work in progress” in an attempt to promote an exchange of ideas and stimulate discussion.

Keith Polk, University of New Hampshire

The traditions of heralds, trumpeters, and lyric poets intertwined in the early 15th century. Musical aspects are obscure, as performance was based on improvisation. Still, study of such figures as the Master Willem (city trumpeter of Deventer) and Hennequin Vanden Piet (trumpeter of the court of Burgundy) reveals a rich interaction between instrumental music and poetry in the late Middle Ages.

Kenneth Kreitner, University of Memphis

Many churches in 16th century Spain and its new-world dominions maintained loud bands, but it is not always clear what these instrumentalists did. Among the most promising resources for answering such questions are calendars in which cathedral chapters outline the duties of church musicians. This presentation, a pilot for a long-term project, examines several of these calendars in the hope of establishing some general trends and areas of variation from one church to another.

Stewart Carter, Wake Forest University

In the late eighteenth century the American Moravian Brethren acquired brass instruments from makers near their spiritual center in Herrnhut, but later, American makers and dealers entered the market. This presentation examines the commerce that originally brought these instruments to America and the subsequent establishment of brass-instrument commerce by Moravians in the United States.

Trevor Herbert, Open University, UK

At the end of the nineteenth century, Salvationism spread through the world. The Salvation Army became one of the world's largest producers of musical instruments and publishers of music. How did the brass players of the Army serve the spiritual aims of the movement and to what extent was it responsible for an equally potent secular influence?

A Conversation with Claude Maury and R.J. Kelley

with Peter Ecklund and Jeffrey Nussbaum

The following conversation with horn virtuosos Claude Maury and R.J. Kelley took place in New York City on December 29th, 1997. Maury is one of the most active natural horn virtuosos in Europe and R.J. Kelley is a leading player in America.

Jeffrey Nussbaum: Claude, I'm so glad that you emailed me from Japan of your plans to be in New York and that we were able to arrange this get-together. Academics have

been on the internet for quite some time but I've found that lately many more performers have email. It's a terrific way to communicate.

Peter Ecklund: It's brought us back to the 19th century when people actually wrote to each other.

Claude Maury: It's so easy. You can write a lot or just write a quick, “Hi, I'll be there!. Bye.”

JN: What were you doing in Japan?

CM: I was performing Bach's *Christmas Oratorio* with a group called Bach Collegium Japan. The conductor is named Maasaki Suzuki and his group is actually recording the complete Bach cantatas for the Swedish label BIS. All the performers are Japanese except me and a couple of the vocal soloists. I was amazed because the level of the brass players is very high. The natural trumpet playing in particular is very good. A few of the horn players are quite good too but there seem to be more trumpeters into natural trumpet. I'm not sure why that is because there are many fine modern hornists. The fellow playing second horn to me now is a former student and a very good player.

PE: I know there is an outstanding cornetto player in Tokyo, Yoshimichi Hamada.

CM: The first trumpeter, Toshio Shimada, in particular was just outstanding. He's rather young but extremely skilled and very musical and plays first trumpet in one of the modern orchestras. The second hornist is also terrific.

PE: There seems to be something in the Japanese culture that is very disciplined and I'm not surprised that a number of fine players have emerged. Playing natural trumpet requires the sort of intense focus and dedication that seems to be valued there. It's strange also because I don't hear this as much in my field which is jazz. I've heard much better jazz playing in some other Asian countries. The Philippines has some great jazz players.

JN: Claude, what are the main groups that you are playing with now?

CM: I'm mainly playing with three groups: The Orchestra Champs Elysees in Paris, La Petite Bande with Sigiswald Kuijken, and the Orchestra of the Eighteenth Century. I play with many other orchestras and chamber groups but those are my three main orchestras. I don't play modern horn any more at all. Actually, once a year, for my students, I play modern valve horn.

JN: Do you have opportunity to play solo repertoire and chamber music with the three main orchestras?

CM: Chamber music certainly. I've played the Schubert Octet, Beethoven Septet, Mozart Quintet and many other works. Solo playing is less frequent but it happens sometimes. Next year I'm going to play the 3rd Mozart Horn

Concerto, not with the Orchestra Champs Elysees but with a sort of training orchestra that they are associated with. It's a very high level group which is supposed to be composed of young players but this is not always the case. Of course, you know about the 2nd Brandenburg I recorded with La Petite Bande.

JN: Ah, yes. That generated quite a lot of controversy.

PE: I've always thought it unusual that Bach wrote an F trumpet part. There are few if any Baroque works in that key and why would someone write a piece knowing that a special trumpet would have to be constructed.

CM: There are a number of theories that concern pitch standards and nomenclature and other things as well. I don't particularly want to defend any of these ideas. I was just glad to have the opportunity to do it with Sigiswald and enjoyed doing it. I would defend my own playing but that's about all.

JN: Sometimes these issues are taken too seriously. After all, it was just one performance. There is plenty of room for discussion and other performances.

CM: Exactly. It was an experiment and I think it's nice that this document of it exists. Some people may not agree with Sigiswald's explanation that he presented in the notes to the recording. It might have come out a bit hard with the assertion that he didn't know of a trumpeter who could play the piece on a period instrument with authentic performance techniques. I think he was basically trying to push the trumpet players to do something, to react to think about not using the compromise approach. What upset some trumpeters was that he didn't say anything about the fact that I used hand-stopping which is also probably not authentic Baroque horn technique. His intent to promote some sort of reaction was good but his avoiding the hand-stopping issue might have weakened his argument.

You know, I mentioned that I don't play valve horn any more but actually I do play early valve horns for Schumann, Wagner and other 19th century repertoire.

JN: You know R.J. has been very active in that area.

CM: Yes I know. His activity is very well known.

R.J. Kelley: Lately I've been doing a great deal of modern playing because I landed a job playing in the Broadway hit



R.J. Kelley and Claude Maury

show, *Jekyll & Hyde*. It's a very legit style show book and is demanding because one horn and one trombone are the only brass. Luckily because of the leave policy, I can continue many early horn activities. Really the best of all worlds.

JN: It seems that the 19th century brass music has been experiencing an explosion of interest. People such as R.J., Rick Seraphinoff and Jeff Snedeker have been very interested in exploring the playing techniques of the early valve horns. In the *Proceedings* from our big HBS Symposium, which has just been published, a report on the NEH horn study session brought out the point that there is really no one doing the sort of series research for 19th century horn that people like Ed Tarr are doing for the 19th century trumpet. Do you agree and is much interest in that side of early horn in Europe?

CM: There are many people playing the music but there are not many people doing the research. Well, we do search for information and repertoire but not to the extent that Ed Tarr has been doing for trumpet.

JN: R.J. What led you to that repertoire?

RJK: I have an 1875 Besson early piston horn. It's a very beautiful instrument and quite "user friendly." Once valves were added so much changed so dramatically for horn repertoire. The demands changed as did the amount of color the horn could add to the orchestra. Now, it wasn't small before but it took on many other dimensions. To my mind the greatest aspect of horn literature is the 19th century orchestral repertoire. In this country it is very hard to explore that music in an authentic manner because there are few, if any, 19th century orchestral opportunities here. I've done the Brahms Requiem a few times with the group Magnificat. The Handel and Haydn Society did some Schumann where Lowell brought a bunch of horns in A. But generally late Romantic literature is very rare, occasionally a few works by Mendelsohn but that's about it. We don't get much past Beethoven in this country and Beethoven is about a once a year situation. There is certainly nothing constant.

CM: We are certainly lucky in Europe. The environment is very rich with period instrument orchestras.

JN: This seems to be a major difference. In America there seems to be much less support than in Europe. If one uses the early music festivals as a barometer, it seems to point to less interest. At the Boston Early Music Festival there seems to be fewer participants and fewer exhibitors each time. The big concert venues such as Lincoln Center here in New York have very few period instrument concerts and certainly few of the groups are American. For some reason it's not quite caught on.

RJK: New York is a particular case. The establishment has been so hostile, for so long, now that period instrument performance has risen to the same high level as any classical music performance, they have salted the environment and nothing can take hold. The demise of the Classical

Band has much to do with that. Only now, years later, are we seeing a few groups trying to organize. I was involved with the Classical Band from its inception, and I was not even living in New York then. There were some changes but when I came to New York I was back in and even got on the committee that was charged with trying to recover the money that was owed to us. Liviu Blumenthal the guy in charge has managed to get himself off the union defaulters list and also out of debt by claiming that it was not he as an individual who owed money but "the foundation". Now, that's legally true but, in fact, he was the foundation! All of that had a disastrous effect on investment in early music because here was the Classical Band, an organization with incredible pedigree, connections to Lincoln Center, famous conductors, and a record contract, and in people's eyes, it still fell to financial disaster.

JN: RJ, correct me if I'm wrong but I understand that the group had a very unfortunate beginning. Almost doomed to failure for lack of a sensible direction.

RJK: The majority of the orchestra were musicians with very significant reputations as modern players were willing to take another gig, but were novices on old instruments. Lowell Greer and I were the hornists and as experienced musicians we were in the minority. My understanding is that Liviu Blumenthal was Trevor Pinnock's personal manager, and the whole thing was conceived and brought into being to be Trevor Pinnock's entree into the American market as a maestro in a latter repertoire. He was primarily known as a conductor of Baroque and Classical music and wanted to expand. So, as you say, the group was doomed from the beginning. Many of the players were absolutely fabulous as modern musicians but really beginners on period instruments. And the hall in which we gave our debut was a disaster. The Miller Auditorium up at Columbia University is terrible. It's even bad as a rehearsal room. The best band in the world couldn't sound good there. Then someone in the organization leaked all this stuff, including information about recording contracts, to the press and it all appeared in print before the first concert. Expectations were over-blown. The cards were just stacked against us.

JN: I wonder how you will respond to this anecdote. When I played modern trumpet I was very involved in contemporary music. I played a great deal of it, my brass quintet commissioned some works and I participated in a number of premier performances of modern works. However, when I stopped playing modern trumpet I realized that I didn't miss that music at all. There were many things about trumpet that I did miss but the avant garde repertoire was not one of them and because of this, it dawned on me that I was not being very honest with myself about my previous "devotion" to modern music. Perhaps I was focusing on the ego aspect of playing difficult music and mastering some of the challenges that the music placed before me.

CM: That is a point that disturbs me in the early music field also. There are some horn players, and I'm not going

to give you any names, who seem to primarily focus on the difficult challenges the natural horn offers rather than the music itself. Of course, because the natural horn is so difficult and really dangerous it is easy for a player to focus on the technical challenges rather than the music. For some of them it seems obvious that they are not really interested in the music of the past and this bothers me a bit. I'm not even thinking about the historical and authentic aspects to early music, that's an other important issue, but I'm just talking about the essence of the music itself. On the other hand it is nice that they can do those difficult things and virtuosity for its own sake has its place, particularly when you are teaching or simply showing off the capabilities of the instrument but it is not ultimately serving good music.

R.J. K: I find that when I have removed something from my musical "diet", I do not truly "miss" that which has been removed until it has reintroduced or re-experienced. If "modern" is, in this context, modern classical repertoire, I enjoy it most often in the company of a specific types of musicians, rather than for the repertoire itself. The more personal the connection between player, composer, and audience, the more gratifying I find the experience.

JN: As an extension to this idea of pedagogy and virtuosity that Claude refereed to, last year at the Early Brass Festival in Bloomington, there was a lot of terrific horn activity and I had a chance to hear a good deal of interesting horn music. Many of these pieces had that quality that you described, showy and difficult and the performances were fabulous but for me, the music didn't really make it. I remember that I was sitting next to Trevor Herbert and he said, "I really wonder for whom was this music intended? Who would have listened to it back then?"

CM: Horn players! This is a good point and I agree. But as you say, the virtuosity of the pieces presents some interest and I think that is why those pieces were put on concert programs. This reminds me of situations when players arrange to play for me or want to take just one lesson for some tips. When I work with them many just seem to want some technical clues or tricks unlocked for them. I'm not a "real hornist" in this way. Of course, I'm interested in my instrument as all players are but I'm mainly interested in the music rather than the horn and I tend to concentrate of the musical phrases and construction of the music. If I don't talk about hand positions or embouchure, I think they feel disappointed because they didn't get what they expected. For many of those players it is obvious that they are interested in mastering some technical aspect of the natural horn rather than being primarily interested in the music.

JN: I've come in contact with many great modern orchestral brass players who seem to have absolutely no interest in any historical aspect to the music or their instruments. I am constantly amazed by this lack of curiosity or imagination. Not only does it seem to go against a basic intellectual and creative view but even from a practical point they are doing themselves and their students a disservice. Early music ideas are constantly entering into mainstream music

making. Would learning some things really prevent them from being great players??! Is there a similar situation in Europe.

RJK: Does listening to jazz detract from one's "legit" abilities. Of course not. Does it add anything? Probably. Thus slightly complicating one's musical self a bit more. More subtleties to communicate, more appetites to satisfy.... it's a big project.

CM: I really can't compare the two orchestral worlds because I just don't know enough about them. But I will say that in Europe many, many people are interested in the historical things that you are talking about. What really bothers me is not so much the modern player who is not interested in exploring the historical issues but the early brass player who is not interested in learning about those things. Reading and trying to understand the treatises is extremely important. Even non-brass writings such as Quantz or Leopold Mozart have much to offer us. I know there are some so-called natural horn experts who have never read any of those works. It's great that the Historic Brass Society has published many of those methods and treatises in English translation.

JN: I'm fascinated by the way people get to where they're going in life. The routes that both you and R.J. took were certainly unusual in that neither of you finished high school and started off to become musicians at an early age. R.J. had what seems to me to be a classical 18th century apprenticeship education. As a young man he entered into what was essentially a apprenticeship/master relationship with Lowell Greer and entered his professional musical life that way.

CM: My situation was similar but differed in some ways. I did not finish high school because of an illness but I really used that as an excuse not to finish. I too did not want to continue my formal academic studies. At that time I was a trumpet player had great dreams of being a professional trumpeter. It was the time of Maurice André and he had such a huge influence on me as well as an entire generation of trumpeters. It's interesting that now I have changed my whole approach but I'm still very moved by his playing. Well, not only did I not become Maurice Andre, but I didn't even become a real trumpeter. I studied at the Conservatory at Mons in Belgium and after a few years the trumpet teacher said, "Enough. You should study something else!" I was very disappointed. I went into the horn class and I was about 16 or 17 years old. It was in 1973. I decided that I must do something and began practicing all the time, hours and hours every day. It was amazing really because after one year and four months I finished, what is called in Belgium, my first prize at the conservatory. So in one and a half years, I went from being a terrible student to being hailed as a great example. The embouchure problems that I had on the trumpet did not prevent me from making great progress on the horn. My embouchure setting was very low on the top lip and off to the right side. I had no high range on the trumpet at all and because the horn is lower, I was able to practice and make progress.

My first professional job was in the opera orchestra in Liège and two years later I auditioned and got the job in the radio orchestra. I was about nineteen or twenty years old then and that position lasted more than eight years. Ultimately I did need to correct my embouchure problems and went through an embouchure change during the time I was in the radio orchestra. I went through that change with the help of the great Belgian horn teacher André Van Driessche. He was extremely helpful and the person really responsible for the establishment of an entire generation of Belgian horn players. He taught everyone.

JN: What led you to the natural horn?

RJK: I recall a tiny section of Philip Farkas' famous *Art of French Horn Playing*, in which he gave hand positions for a scale. I found this interesting enough, but did not pursue it at all. Then I met Lowell Greer. He was in the Detroit Symphony at the time, and had begun building valueless horns in his kitchen. What began as casual meetings of students and professionals with an interest in early horn, soon grew into the Detroit Waldhorn Society. This all occurred under the singular sponsorship of Lowell, who provided horns, music, a space, and more than a little Dr. Pepper! I have him to thank for so much more, but that is where it all began.

CM: I was always interested in the early history of the horn and I did some reading, went to look at instruments in museums, and was very curious about it although I didn't know I was going to play it. The first time I actually tried the natural horn was in 1931. I borrowed a horn from a colleague and it was an Alexander, really a modern horn with the valves taken out. I took that horn to the competition in Perpignan in France where I first met Lowell Greer. Lowell won first prize, I won the second prize and there was another fellow, Giles Rambach, who won fourth prize. He's still around today. The level of that competition was very low except for Lowell. It was very obvious that he was on a much higher level, the rest of us were not even in the same world! Even the jury members were well known great modern hornists but were not specialists in natural horn. After that everything went smoothly and I was very lucky in my career.

JN: Before we were talking about the differences between the American and European scenes, and it seems that although luck may have been on your side but it sounds that your career blossomed because there were so many opportunities. Of course, your talent spoke for itself. Who were some of your main influences in early music?

CM: At that point, all of them. I listened voraciously and still do. Harnoncourt, Leonhardt, Malgoire in France, Collegium Aureum in Germany, and La Petite Bande with Sigiswald Kuijken were some of the famous groups that I was listening to and dreaming of playing with, but really never believed that I actually would! What led me to doing more on natural horn was, again a luck situation. I began playing with a quartet of Baroque string players and we rehearsed for a year playing chamber music. After the first, few rehearsals one of the viola players, a woman named

Marleen, said, "I should introduce you to my husband." I had no idea who her husband was and then I found out it was Sigiswald Kuijken and that was the start of everything for me. I began playing with La Petite Bande and Petrus Dombrecht was my section partner and we are still playing a great deal together.

RJK: Aside from Lowell, almost all of my early contact with early music was through recordings of pioneering European groups and individuals. That is, until I joined Philharmonia Baroque Orchestra (pre-McGegan!) and was surrounded by live excellence!

JN: Getting back to this idea of life-paths, many musicians interested in early music become academics and get a Ph.D. or mix performance and some scholarship with a performance DMA (Doctorate of Musical Arts) degree. How is that viewed in Europe?

CM: Most musicians go to a conservatory, at least in Belgium, and there are a number of levels that one can go through in the conservatory training.

JN: How much flexibility is there in terms of studying different sorts of music such as jazz, orchestral music or early music?

CM: It's not clear at all. I would say it depends more upon the individual teacher rather than the school. There is talk of reform of the conservatory system and then things might change. During my time at the Conservatory I was studying with Francis Orval and he had an instrument on loan from a museum. He mainly used it for demonstrations and was not very involved with it then.

JN: You teach at the Conservatory in Mons now?

CM: Yes, but I teach chamber music but not horn. I teach all sorts of ensembles but not brass. Unfortunately where I am, in the French part of Belgium, a student can't officially study early music. There are other places in Europe where you can do that such as Paris, London, Lyon, Basel or The Hague. It seems that most musicians interested in early music go to study at one of those European schools including many Americans. Those foreigners tend to stay in Europe because of the performance possibilities. To study modern music, on the other hand, many European students still want to go to one of the many great schools in America.

JN: It's interesting discussing some of these national issues because many American musicians complain that there is a prejudice in Festivals, international workshops and other performance venues against American early musicians. The common "wisdom" in the public imagination is that the best players are not American.

CM: This is absolutely not true. Many of the great players are American. They may live in Europe but they are American. One of the very greatest natural horn players is American the same is true for cornetto and early clarinet and all the instruments have fantastic American musicians.

RJK: There are more large-scale obstacles on the American scene. There are far fewer original instruments, fewer concert halls of appropriate proportions, little in the way of

libraries with original manuscripts, and a much smaller percent base audience for classical music in general. Philharmonia, for example, has been around for nearly twenty years with about twenty recordings and has never set foot in Europe.

JN: On a technical point, what was the process that you went through in actually learning how to play the natural horn.

CM: I neglected to mention, but before that first competition in Perpignan, I realized that I needed more information than I could get from going to museums and reading so I tried to get some lessons with Michel Garcin-Marrou in Paris and I did get one fabulous lesson. I learned so much in that one lesson, but the rest of my knowledge was learned from the conductors that I worked with later such as Kuijken, Leonhard, Ton Koopman and other great musicians. The rest of the technical playing issues I figured out by myself with the help of reading treatises.

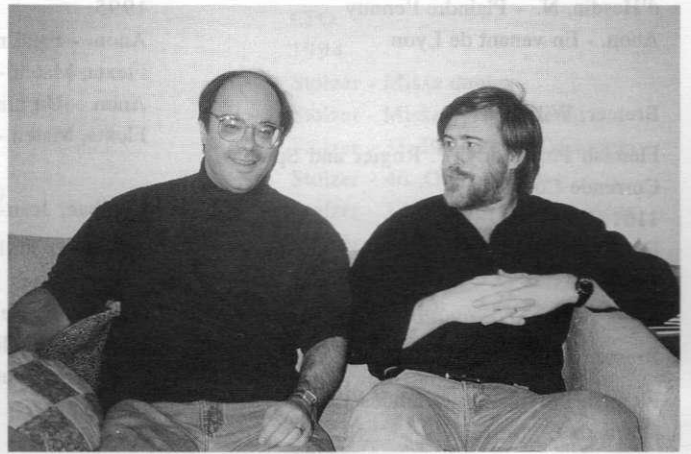
JN: Even though you cut short your formal academic education you both have kept your imagination and intellectual curiosity open. Your orientations seem to be the same as that of a scholar/performer. This mentality is impressive. What do you think accounts for it?

CM: Thank you for the compliment. I don't know the answer but I do know that I've been very lucky. Working with Sigiswald was key. The competition in 1984 in Bad Harzburg where I shared the second prize with Thomas Müller, was very important to me. Ab Koster was in the jury of that competition and right after it I was asked to play in the Orchestra of the Eighteenth Century. While my family is not professionally intellectual, there was much reading in my family and I've always loved reading and still read a lot. I'm reading a book about Shostakovich now because... well, because I love music. I guess that's the real

point. I just love music and all those things serve the music that I love. I know that there are many intellectuals and PhD's in early music and I regret a little bit that I didn't go further in my formal academic education but it is not a very big issue for me. If I could do it all over again I would learn musicology for example. I'm not sure that I would play horn. I think I would play a string instrument which would open me up to more repertoire. That's not an answer people might expect but I don't really feel as much like a horn player as I do a musician. Well, as I just said, I just love music, all kinds of music, jazz, early music, orchestra, everything.

RJK: My mother was a school teacher and she taught me to read around the age of three. Music is an almost familial tradition in and of itself, and there is a great legacy of those who have come before us. It's all about who we are.

JN: Claude and R.J., thanks for your thoughts.



Claude Maury and Jeff Nussbaum

Cornetto Discography, Part 2

by Jeffrey Nussbaum

The first part of this cornetto discography appeared in the 1995 *HBS Newsletter* #8 and this second installment allows for the inclusion of a number of early recordings I missed the first time round. Also, the large number of entries of recordings made during the past several years indicates that the interest in 16th and 17th century repertoire has continued to grow. Roland Wilson remarked to me in a recent correspondence that, in this day and age, making a cornetto discography would be about as difficult as making a discography of all orchestral recordings with Vincent Bach trumpets! Certainly the CD technology has made recordings much cheaper and easier. However, as I mentioned in the first installment of this discography in the *HBSNL* #8 (1995), in addition to the obvious practical value of finding recordings, discographies of this sort will provide important information for future scholars studying a wide range of performance practice and historical topics. Many people have continued to provide information and I

thank them for their generous help. They include; Dave Baum, Peter Berg, Bruno Cornec, Bruce Dickey, William Dongois, Martin Lubenow, Bill Page, Richard Thomas, Jeremy West, Carl Willetts, Roland Wilson, and Sandro Zara.

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

- ?
- Dufay Motten
HB 20349 (LP)
Harmonia Mundi
1972
Dufay, G. - Nuper rosarum flores
Dunstable - Alma Redemptores
Dufay - Vergine bella
- Boury, Jean-Paul
J. Moderne Fricassees Lyonnaises
Douce Memoire
E 8567 (CD)
Astree
1995
Anon. - Pavane
Anon. - Basse dance Ta bonne grace
Anon. - Pavane 11 La Bataille
Anon. Pavane 12
d'Hesdin, N. - Plaindre l'ennuy
Anon. - En venant de Lyon
- Bremer, Willem
Flemish Polyphony: P. Rogier and Spain
Currende Consort
1161 (CD)
Eufoda
1003
- Bremer, Willem
Flemish Polyphony: Orlandus Lassus
Currende Consort
1162 (CD)
Eufoda
1993
- Canihac, Jean-Pierre
Rossi, Alberto
Viadana: Vespri di San Luca
vox Hesperia
94F09 (CD)
Fone
1993
Viadana, L. - Domine ad adjuvandum 1588
Viadana, L. - Dixit Dominus 1602
Viadana, L. - Frates ego enim 1602
Viadana, L. - Confitebor 1612
Viadana, L. - La Montovana 1610
Viadana, L. - Beatus vir 1612
Viadana, L. - La Piacentina 1610
Viadana, L. - Laudate Dominum 1612
Viadana, L. - Canzon francese in risposta 1602
Viadana, L. - Magnificat sexti toni 1612
Viadana, L. - La Romana 1610
Viadana, L. - Salve Regina 1610
- Canihac, Jean-Pierre
Ave Maris Stella
Orchestra Renaissance
DS0115 (CD)
Almaviva
1995
Escobar - Ave Maris Stella
Ceballos - Virgo Dei Genitrix
Morales - Gloria
Medina - Salve Regina
Morales - Credo (Misa de Beata Virgine)
Anon. - Ay, Santa Maria
Morales - Agnus Dei (Misa de Beata Virgine)
- Canihac, Jean-Pierre
El Canconer del duc de Calabria
La Capella Reial
E 8582 (CD)
Astree
1995
Anon. - Falai meus olhos
Flexta, Mateu - Que farem del pobre Joan
Anon. - Un nino nos es nacido
Flexta, Mateu - Teresica hennana
- Canihac, Jean-Pierre
Matharel, Philippe
Tubery, Jean
Garnier, Marie
Cesare: Melodie per voci et inst. 1621
Les Sacqueboutiers de Toulouse
205 532 (CD)
Accord
1996
Cesare, G. - Musicali Melodie 1621 complete
- Canihac, Jean-Pierre
Imbert, Jean
Schutz: David Psalms
Les Sacqueboutiers de Toulouse
205582 (CD)
Accord
1996
Schutz, H. David Psalms
- Canihac, Jean-Pierre
Desprez: Missa Hercules Dux Ferrariae
Les Saqueboutiers de Toulouse
E 8601 (CD)
Astree
1996
Josquin - Deus, In Nomine tuo Salvum Me Fac
Martini, Johannes - Perfunde Coeli Rore
Josquin - Missa Hercules Dux Ferrariae
- Capra, Silvia
Givonetti, Massimo (mute)
Musica Sacra
Strumentale di Progeretto Musica
TC 520001 (CD)
Tactus
1995
Neri, S.F. - Sacred Music
Palestrina - Missa in Minoribus Duplicibus
Ancina, Don G. - L'Amoresa ero fatta apiriti
Arascione, Don G. - Nuove Laudi Ariosa (16
- Caudel, Teresa
Christmas Music by Praetorius
Parley of Instruments
CDA 66200 (CD)
Hyperion
1986
Praetorius, M. - Nun komm der Heiden Heila
Paetorius, M. - Puer natus in Bethlehem
- Cline, Gil
Gems of Brass
Union Brass Company
785735
Humbolt State U.
1996
Speer, D. - Sonata (1687)
- Collver, Michael
Secular Music of Chantilly Codex
PAN
NA 021 (CD)
New Albion
1989
Symon, Johannes - Puisque je suis fumer
Molins, Pierre des - De ce que foul pense
- Collver, Michael
Kirk, Douglas
Orfeo
Artek
LEMS 9002 (CD)
Lyrichord
1993
Monteverdi, C. - Orfeo
- Collver, Michael
Sherwin, Doron
Perfetti, Paul
Monteverdi Vespers
80453 2CD
Telarc
1997
Monteverdi, C. - Vespers 1610

Dean, Allan
 Mase, Raymond
 When Heaven Came to Earth
 NY Cornet & Sacbut Ensemble
 NPD 85562 (CD)
 Newport Classic
 1992
 Pezel, J.C. - Suite
 Reiche, G. - Fug, Sonatina
 Storl, J. - Two Sonatas
 Scheidt, S. - Conzona
 Praetorius, M. - Dances
 Scheidt, S. - Dances
 Speer, D. - Sonata
 Brade, W. - Canzon
 Franck, M. - Intrada

Dean, Allan
 Calliope Swings
 Calliope A Renaissance Band
 EQ8 (CD)
 Equilibrium
 1995
 Green, George - Jovial Jasper
 Anon. - Ich far dohin
 Anon. - L'homme arme (1979)
 Dean, Kevin - Forsooth Blues
 Phalèse, Pierre - Passomezo d'italye
 Phalèse, Pierre - La rocque Gaillarde
 Green, George - Rainbow Ripples
 Anon. - L'homme arme (1989)
 Green, George - Log Cabin Blues

Dickey, Bruce
 Sherwin, Doron
 Cavalli Vespro della beata Vergine
 Concerto Palatino
 HNC 905219-20 (CD)
 Harmonia Mundi France
 1994
 Cavalli, F. - Vespro della deata Vergine 1656

Dickey, Bruce
 Sherwin, Doron
 Dongois, William
 Monteverdi: Vespro della Beat Vergine
 Concerto Palatino
 05472 77332 2(CD)
 Deutsche Harmonia Mundi
 1994
 Monteverdi, C. - Verspers

Dickey, Bruce
 Sherwin, Doron
 Sonate Concertante in Stil Moderno
 Concerto Palatino
 ACC 9058 (CD)
 Accent

Dickey, Bruce
 Sherwin, Doron
 Fontana, Cima, Turini: Sonatas
 Ensemble Sonnerie
 7243 5 45199 25 (CD)
 Virgin Veritas
 1995
 Fontana, G. - Sonata nos.1,4,14,9,11,16,15, 18
 Cima, A. - Capriccio a 2
 Cima, G. - Sonata a 3
 Cima, G. - Sonata a 2
 Cima, A. - Capriccio a 4

Dickey, Bruce
 Sherwin, Doron
 Rosenbuller Vespro
 Concerto Palatino
 HMC 901611.12 (CD)
 Harmonia Mundi
 1996
 Rosenmuller, Johann - Vespro della deata

Dickey, Bruce
 Flemish Polyphony: G. Dufay and Burgundy
 Currende Consort
 1169
 Eufoda
 1995

Dickey, Bruce
 Sherwin, Doron
 Ahle: Neu-gepflanzte Thuringische Lustgarten
 Concerto Palatino
 821 (CD)
 BIS
 Ahle, J.R. - Missa a 10
 Ahle, J.R. - Magnificat a 8
 Ahle, J.R. - Magnificat a 7

Dongois, William
 L. Lechner: New Teutsche Lieder
 Weser-Renaissance
 CDO 999370 (CD)
 CPO
 1995
 Lechner, Leonhard - German Songs (1577)

Dongois, William
 Pierre Attaignant: Imprimeur du Roy
 Ensemble Doucle Memoire
 E 8545 (CD)
 Astree
 1994
 Anon. - Pavane 1547
 Anon. - Gaillarde 1530
 Sandrin, P. - Puis que vivre en servitude 155
 Gervaise, C. - Allemande 1557
 Jacotin - Mary, je songay 1532
 Anon. - Pavane et Gaillarde 1530
 Mornable, A. - Vous qui voulez 1550
 Anon. - C'est grand plaisir 1529

Dongois, William
 Thomas Stoltzer: Works
 Weser-Renaissance
 999 295-2 (CD)
 CPO
 1994
 Stolzer - Missa duplex
 Stolzer - Missa kyri summum
 Stolzer - 33: Benedicam Dominum
 Stolzer - 46: Omnes gentes
 Stolzer - 120: Levavi oculos meos
 Stolzer - Octo tonorum melodiae

Dongois, William
 Music in Flemish Cities
 Capilla Flamenca
 1266 (CD)
 Eufoda
 1995
 Rondelli, Johannes - Verbum Tuum in Cruce
 Lantins, Arnoldus de - In Tua Memoria
 Ruttis, Arnoldus de - Prevalet Simplicitas

Dongois, William
 De Rore: Sacred and Secular Motets
 Weser-Renaissance
 epo 999506-2 (CD)
 CPO
 1996
 de Rore - Laudem dicita
 de Rore - Ave Regina
 De Rore - Misere nostri
 de Rore - Mirabar solito
 de Rore - Descendi in hortum meuma
 de Rore - Hodie Christus natus
 de Rore - Quem vidistis
 de Rore - Agimus tibi gratias

- Dongois, William
Gebhard David
Francois Petit-Laurent
Schutz Secular Works
Weser-Renaissance
999-518
CPO
1997
Schutz, H.- Freue dich des Weibes deiner Jugend
Schutz, H. - Haus und gutter erbet man von Eltern
Schutz, H. - Siehe, wie fein und lieblich ist
Schutz - Wohl dem, der en tugendsam Weib hat
Schutz, H. - Pyncharna musicum
- Dongois, William
Dulcis Memoria Von Schutz Bis Rosenmuller
16251 (CD)
Carpe Diem
1995
Rosenmuller, J. - Sonata Prima a 2
Kindermann, J. - Camzon Quinta
Kindermann, J. - Ach Herr straf mich nicht
Buchner, Philipp - Sonata III
Buchner, Philipp - Jesu, Dulcis Memoria
Buchner, Philipp - Sonata IV
Capricornus, Samuel F. - Surrexit Pastor Bonus
Bertali, A. - Sonata a 2 Violin
Schutz, H. - Herzlich lieb hab ich dich
Rosenmuller, Johann - Sonata Seconda a 2
- Dongois, William
La barca d'amore
Carpe Diem
1997
- Dongois, William
Jacob Praetorius Motets
Weser-Renaissance
999 215-2 (CD)
CPO
1996
- Dongois, William
Chapel of the Dukes of Lorraine
La TRaditora
7056 (CD)
K617
1997
- Dongois, William
Petit-Laurent, Francois
Buxtehude: Gesistliche Kantaten
Cantus Koln
901629 (CD)
Harmonia Mundi France
1997
Buxtehue - Cantatas
- Dongois, William
Wedding Motets
Weser-Renaissance
999-396 (CD)
CPO
1997
Vierdank, Johann - Motets
- Dongois, William
Schutz: Cantinones Sacrae
Weser- Renaissance
999-405 (CD)
CPO
1997
- Dongois, William
Jacob Praetorius: Motets
Weser-Renaissance
999-215 (CD)
CPO
1995
Prasetorius, Jacob - Veni in hortum meum
Praetorius, J - Sponse musarum a 6
Praetorius, J. - Sailliard a 5
Praetorius, J. - Indica mihi a 6
Praetorius, J. - Quis novus hic oritur
Praetorius, J. - Gaudete omnes a 6
Praetorius, J. - Galliard a 5
Praetorius, J. - Forti animo esto a 8
- Dongois, William
Smith, Frithjof
Die Herrlichkeit der Erden
Musica Fiorita
1216.2 (CD)
Ars Mlusici
1997
- Eichorn, Holger
H. Scheidemann: O. di Lasso
Musicalische Compagney
amb 97946 (CD)
ambitus
1995
Lassus - Surrexit pastor bonus (1562)
Hassler - Verbum caro factum est (1591)
Hassler - Alleluia laudem dicite (1601)
Lassus - Tibi laus, tibi gloria (1568)
Bassano - Dic nobis Maria (1598)
Lassus - Omnia quae fecisti (1562)
- Eichorn, Holger
Schutz - Gabrieli: Psalmen, Concerti, Motet
Musicalische Compagney
97 843 (CD)
Ambitus
- Eichorn, Holger
Westermann, Peter
Heller, Fritz
Schutz: Lamenti & Concerti
Musicalische Compagney
MDG 310 0230-2 (CD)
MDG
1986
Schutz, H. - Freue dich des Weibes
Schutz, H. - Anima mea liquefacta est
Schutz, H. - Wohl dem, der ein tugendsam
Schutz, H. - Ic beschwore euch
Schutz, H. - Haus und Guter erbet
- Eichorn, Holger
Schleier, Bernd
Gabrieli Tedesco
Musicalische Compagney
999 454-2 (CD)
CPO
1996
Gabrieli, G. - Audite principes
Gabrieli, G. - Canzon II & III a 6
Gabrieli, G. - Exultet iam angelica turba a 14
Gabrieli, G. - Canzon I a 5
Gabrieli, G. - Canzon V a 7
Gabrieli, G. - Ascendit Christus a 12
Gabrieli, G. - Canzon IV a 6
Gabrieli, G. - Hodie Christus a mortuis
Gabrieli, G. - His est Filius Dei a 18

- Fanciullacci, Paolo
 Stradella: Il Barcheggio
 Camerata Ligure
 BGV 2102/3 (CD)
 Bongiovanni
 1990
 Stradella, A. - Il Barcheggio 1681
- Fanciullacci, Paolo
 Cesare Negri: Lo Gratie d' amore
 La Follia
 S2001 (CD)
 Dynamic
 1995
- Fanciullacci, Paolo
 Dances from Renaissance Italy
 fmd 071 (CD)
 Fonti Musicali
 1987
- Fanciullacci, Paolo
 Musica a Firenze, The Time of Lorenzo
 Strumentale L'Homme Arme
 CHR 77132 (CD)
 Christophorus
 1993
 Anon. - Canto de Profumieri
 Anon. Quant e grande la bellezza
 Isaac, H. - Prophetarum maxime
 Isaac, H. - Un di lieto giammai
 Isaac, H. - Canto delle Dee
- Garrett, Gregory
 Page, William
 Garrett, Heidi
 Music of the Bavarian Court 1600
 Ron Freeman Chorale
 CD
 Sterling Productions (independent production)
 1997
 Lasso, O. - Bicinia: Fecit Potentiam
 Lasso, O. - Mussa Bella Amfitrit
 Lasso, O. - Psalmus Poenitentialis
 Hassler, Hans Leo - Canzon II
- Hamada, Yoshimichi
 Il Chiostro Manieristico
 Anthonello
 C&B 00001 (CD)
 Cookie & Bear
 1996
 Cabezon, A. - Au joly bois
 Cima, G. Sonata per il Violino (1610)
 Frescobaldi, G. - Canzon detta la Bernadina
 Bovicelli, G. - Io son ferito ahi lasso
 Cima, G. Sonata per il Cornetto
 Bassano, G. - Oncques amour
- Harrison, Ian
 Renaissance Music at the Heidelberg Court
 I Ciarlantani
 RUS 77184 (CD)
 Christophorus
 1993
 Othmayr, C. - Ein gutes nerrisch tentzlein
 Forster, G. - Der hylig herr sant Matheis
 Zirler, S. - Wem wol wir disen rebner bringen
 Anon. - La gambetta
 Amenreich, B. Herr Gott du lieber Vatter mein
 Mortiz von Hessen, L. - Pavana
 Engelman, C. Courant
 Anon. - The Maypole (Gray's Inn Masque)
- Immer, Friedemann
 Petit-Laurent, Francois
 400 Jahre Naturtrompete
 Trompeten Consort Friedemann Immer
 BAL 9461-1 (CD)
 Balance
 1996
 Osterloh, Klaus - Choral und Blooze
- Ischer, Robrt
 Pour L'Orgue
 RC 9502 (CD)
 Radio Chablais
 1995
 Bassano, G. - frais et gaillard
 Cima, G. - Capriccio d' Andrea Cina
 de Selma, B. - Canzon Terza
 Cesare, G. - Canzon La Foccarina
- Kirk, Douglas
 Isaac Vocal and Intrumental Music
 Amherst Early Music Festival
 101 AR (CD)
 AEM Festival Recordings
 1994
 Isaac, H. -
- Kirk, Douglas
 Angels Voices From Eternity
 Boston Shawm and Sackbut Ensemble
 14773-2 (CD)
 Erato
 1996
 Machaut, G. - Sanctus
 Anon. - High on a hill of dazzling light
 Anon. - Let mortal tongues attempt to sing
- Leguy, Jacques
 Music of the Time of the Crusades
 Florilegium Musicum of Paris
 SRV 31-7SD (LP)
 Vanguard
 1970
 Anon. - Lamento di Tristano
 Bornelh, Giraut de - Reis Glorios & Trotto
- Lubenow, Martin
 Schleyer, Bernd
 Canzoni alla Francese
 Cornettinuo
 30-1-0003 (CD)
 Cornetto Verlag
 1995
 Banchieri, A. - La Feliciano
 Macque, G. - Canzoni 1-4
 Lupi, J. - Quam Pulchra es
 Isaac, H. - Conclusit
 Forster, G. - Parce Domine
 Antegnati, C. - La Longena
 Guami, G. - La Guamina
 Brumel, A. - Sicut illium
 Franck, M. - Wirff dein anligen
 Maschera, F. La Duranda
 Dala Casa, G. - Vestiva i colli (divisions)
 Tresti, F. - La Bignamila
 de Monte, P. - Canzon
 Merulo, C. - Petit Jaquet
- Lubenow, Martin
 Il Kapsberger della Musica Vol 1
 Musiche Varie
 CDHK 01 (CD)
 Musiche Varie
 1996
 Kapsberger, H. - Gia risi
 Kapsberger, H. - Sinfonia 10
 Kapsberger, H. - Sinfonia 13

- Lubenow, Martin
 Il Kapsberger della Musica vol. 2
 Musiche Varie
 CD HK 02 (CD)
 Musiche Varie
 1997
- Monk, Christopher
 Baker, Brian
 Thomas, Bernard
 Monteverdi Vespers
 Exeter Univ. Players
 EAS14 (LP)
 Exon Audio
 1973
 Monteverdi, C. - Vespers 1610
- Paduch, Arno
 Musik für Orgel, Zink und Posaune
 Borger, Paduch, Krause
 EK 13872 (CD)
 City of Bad Lausick
 1996
 Jelich, Vincent - Ricercare 1 cornetto e trombone
 Jelich, V. - Ricercare terzo cornetto e trombone
 Bach, J.S. - Verse II BWV 4
 Homilius, Gottfried - Ach Herr, mich amen
 Krebs, Johann - Fantasia
 Tag, Christian - Nun danket alle Gott
- Paduch, Arno
 Reese, Rebecca
 Peters, Andreas
 Vespro della Beata Vergine
 Blaser Collegium Leipzig
 RK 9605 (CD)
 Raum Klang
 1996
 Monteverdi, C. - Vespro della Beata Vergine
- Paduch, Arno
 Reese, Rebecca
 Lusatia Superior: Music in the Six Towns
 Blaser Collegium Leipzig
 RK 9602 (CD)
 Raum Klang
 1996
 Boxberg, C. - Ich bin die Tür zu den Schafen
 Pezelius, Johann - Intrade
 Pistorius, Conrad - Veni sancte spiritus
 Pezelius, J. - Sarabande
 Pezelius, J. - Intrade
 Krieger, J. - Das ist ein seltsam Jahr
 Hammerschmidt, A. - Siehe, wie fein und lieblich
- Paduch, Arno
 Muhlhauser Staats-, Fest- und Ratsmusiken
 Blaser Collegium Leipzig
 CTH 2295 (CD)
 Thorofon
 1995
 Schutz, H. - Da pacem, Domine
 Ahle, Johann - Magnificat
- Paduch, Arno
 Reese, Rebecca
 Weihnachtliche Barockmusik
 Blaser Collegium Leipzig
 CTH 2275 (CD)
 Thorofon
 1995
 Schein, J. - Vom Himmel hoch da komm ich her
 Schelle, J. - Actus-musicus auf Wey-Nachten
 Schein, J. - Gelobet seist du, Jesus Christ
 Pezel, J. - Sonata No. 13
 Schelle, J. - Vom Himmel kam der Engel Schar
- Paduch, Arno
 Reese, Rebecca
 Salve festa dies
 Blaser Collegium Leipzig
 RK 9501 (CD)
 Raum Klang
 1995
 Stolzer, T. - Septimi Toni
 Anon. - Salve festa dies
 Anon. - Nigra sum sed formosa
 Josquin - Ecce Maria genuit
 Luther, Martin - Non moriar sed vivam
 Walther, J. - Nun bitten wir den heiligen Geist
 Walther, J. - Christ lag in Todensbanden
- Paduch, Arno
 Westermann, Hans-Peter
 Petit-Laurent, Francois
 Praetorius Polyhymnia Caduceatrix
 Musica Fiata - R. Wilson Director
 S2K 62929 (CD)
 Sony Vivarte
 1996
 Praetorius, M. - Wachtet Auf
 Praetorius, M. - Nun Komm der Heiden Heila
 Praetorius, M. - Puer Natus in Bethlehem
 Praetorius, M. - Magnificat
 Praetorius, M. - Monis Mundus Jocundetur
 Praetorius, M. - Wie Schon Leuchtet Morge
 Praetorius, M. - Sidhe, Wie Fein und Lieblich
 Praetorius, M. - Ach Mein Herre
 Praetorius, M. - Gelobet und Gepreiset
 Praetorius, M. - Jubiliret Frohlich
 Praetorius, M. - Christ unser Herr sum Jorda
 Praetorius, M. - In Dich Hab Ich Gehoffet
 Praetorius, M. - Verlein uns Frieden Gnadig
- Pok, Frantisek
 Missa Caput
 Clemencic Consort
 HNH 4009 (LP)
 HNH
 1977
 Dafay, G. - Missa Caput
- Sherwin, Doron
 Suso in Italia Bella
 La Reverdie
 ACA CD 38 (CD)
 Arcana
 1995
 Anon. - O in Italia felice Liguria
 Anon. - Nel bel giardino che l'Adige
- Sherwin, Doron
 The Italian Cornetto
 RST 47348 (CD)
 Arts (reissue of Musica Antiqua GS201010)
 1991
 Guami, G. - L'Accorta
 Palestrina - Fuit homo missus a Deo
 Bassano - Dissions on Intoduxit me rex
 Anon. - Pavana El Bisson
 De Gorzanis, G. - La barca d'amour
 Rore - None 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
Flemish Polyphony: Issac, Obrecht, La Rue
1166 (CD)
Eufoda
1994
- Sherwin, Doron
Flemish Polyphony: Josquin Des Prez
1167 (CD)
Eufoda
1995
- Sherwin, Doron
Flemish Polyphony: J. Ockegem and France
Currende Consort
1168 (CD)
Eufoda
1995
- Stradner, Gerhard
Trebuch, Bernard
Posaunen zwo und auch zwen Zinken
Musica Antiqua Wien
CD 74526 (CD)
Christophorus
1987
Patavus, A. - Nui siamo Segatori
Isaac, H. - La, la, ho, ho
Anon. - Canto delle Palle
Anon. - Canto per Scriptores
Del Giovane, Joan Domenico - Nola O belle fusa
Anon. - Ha Lucia
Arcadelt, Jacob - Corona aurea
Lasso, Orlando di - Da pacem
Gallus, Jakobus - Haec est dies
- Tarr, Edwward
Se la face ay pale
HM 30683 (LP)
1964
- Thomas, Richard
Brown, Rachel
Leggett, Tony (tenor)
In Venetia
QuintEssential
CDE 84367 (CD)
Meridian
1997
Picchi - Canzon Decima, Quarta, Quinta, Ottava
Gabrieli, G. - Canzon Prima
Gabrieli, G. - Sonata Tredecima
Priuli. - Canzon Prima, Seconda, Quarta, Quinta
Priuli, G. - Sonata Prima, Seconda
Priuli, G. - Adoramus te Christe
Merulo, C. - Canzon Decima Ottava
- Tubery, Jean
Lassus - Palestrina
La Fenice
RIC 152137 (CD)
Ricercar
1994
Bovicelli, G. - Io son ferito (1593)
Rognoni, F. Io son ferito (1620)
Lassus - Haec quae ter triplici (1577)
Lassus - Susana un jour (1576)
Rognoni, F. - Susana un jour (1620)
Bassano, G. - Susana un jour (1591)
Adriaenssen, E. Et d'ou venez vous (1584)
Rognoni, G. - Pulchra es amica mea (1620)
- Tubery, Jean
Dialoghi Venetiani
La Fenice
RIC 157142 (CD)
Ricercare
1995
Scarrani, G. - sonata sesta per due canti
Marini, B. - Sonata terza (1626)
Cavalli, F. - sonata a 3 (1656)
Castello, D. - Sonata prima per cunto solo
Uccellini, M. - Aria sopra la Bergamesca
Monteverdi, C. - Venite siscientes
Rossi, S. - Sonata in dialogo (1613)
Castello, D. - Sonata terza per due soprani
Merula, T. - Chiaccona a 3 (1637)
- Tubery, Jean
Sonate que ne veutx-tu?
La Fenice
RIC 94002 (CD)
Ricercar
- Tubery, Jean
Dongois, William
Les Chemins du Baroque vol. 3
La Fenice
K 617 7024 (CD)
K 617
1993
Aguilera de Heredia, S. - Tiento
- Tubery, Jean
Boury, Jean-Paul
Lassus: Missa ad imitationen
La Fenice
RIC 155141 (CD)
Ricercar
1994
Lassus, R. - Missa ad imitationem moduli I.
Lassus, R. - Da pacem Domine 1588
Lassus, R. - Tui sunt coeli 1604
Lassus, R. - Magnificat super Aurora 1619
- Tubery, Jean
Heritage of Monteverdi II
La Fenice
RIC 166148 (CD)
Ricercar
1995
Grandi, A. - O vos omnes
Turini, F. - Sonata seconda 1621
Cima, G. - O sacrum convivium 1610
Cima, G. - Sonata per cornetto e trombone
Cazzati, M. - Capriccio sopra 7 note 1658
Grancini, M. - Exultate Christo adiutori nos
- Tubery, Jean
David, Gebhard
Cavalli: Vespro della Beata Vergine
La Fenice
PVY 796042 (2S) (CD)
Pierre Verany
1996
Cavalli, P.F. - Vespro della Beata Vergine 1
- Tubery, Jean
Andrea Falconieri: Fantaisies
Ensemble Fitzwilliam
E8551 (CD)
Astree
1994
Falconieri, A. - Battaglia
Falconieri, A. - Passacalle
Falconieri, A. - Corriente dicha la cuella
Falconieri, A. - Gioiosa fantasia
Falconieri, A. - L'eroica

Tubery, Jean
Boury, Paul
Guide des Instruments de la Renaissance
La Fenice
RIC 95001A,B,C (3 CDs)
Ricercar
1995
Walter - Fuga quinti toni
Praetorius - Passemeze pour les cornets
Praetorius - Courante
von Hessen - Ad te levavi
Rogoni - Pulchra es

Tubery, Jean
Palestrina: Mlusiques Pour Saint Michel
La Fenice
ACD 202 162 (CD)
Accord
Palestrina - Missa Secunda (1582)
Palestrina - Deuxiemes Vepres

Tubery, Jean
Deutsche Barock (VI) M. Weckman
La Fenice
RIC 140152 (CD)
Ricercar
1995
Weckman, M. - Sonatas # 1,2,3,4,5,6,7,9 a4
Weckman, M. - Sonatas #8, 10 a3

Tubery, Jean
J. Schein: Israels Brunnlein; Opella nova II
La Fenice
05472 77359 2 (CD)
Deutsche Harmonia Mundi
1996
Schein, J. - Opella nova II
Schein, J. - Israels Brunnlein

Tubery, Jean
Monteverdi: Vespro per la Salute 1650
La Fenice
PVY 797031 (CD)
Pierre Verany
1996
Monteverdi, C. - Vespro per la Salute 1650

Tubery, Jean
Sherwin, Doron
Monteverdi Vespro Della Beata Vergine
Concerto Vocale - Rene Jacobs
901566.67 (CD)
Harmonia Mundi France
Monteverdi, C. - Vespers 1610

Tubery, Jean
Flemish Polyphony: A. Willaert and Italy
Currende Consort
1160 (CD)
Eufoda
1993

Tubery, Jean
Flemish Polyphony: Songs and Dances -
Currende Consort
1163 (CD)
Eufoda
1993

Tubery, Jean
Flemish Polyphony: N. Gombert Court of
Currende Consort
1165 (CD)
Eufoda
1994

Tubery, Jean
Motets by Bach and Ancestors
La Fenice
PVY 797111 (CD)
Pierre Verany

Tubery, Jean
Dongois, William
Ange - Vocal Music 12-17th c.
La Fenice
ED 13050 (CD) reprint of ED 13021 (CD)
L'Empreminte
1990

Voigt, Andreas
Ullmann, Heiner
Katschner, Helmut
Musik der Reformation
Capella Fidicinia
0091192BC (CD)
Berlin Classics
1981/1982
Walter, Johann - Nu bitten wir den heiligen Geist
Walter, Johann - Da pacem Domine
Walter, Johann - Beati immaculati
Walter, Johann - Das Patrem duetsch
Walter, Johann - Fuga primi toni
Walter, Johann - Allein auf Gottes Wort
Walter, Johann - Nu komn der Heiden Heiland
Othmayr, Caspar - Vom Himmel hoch da komm
Walter, Johann - Gelobet seist du, Jesu Christ
Walter, Johann - Christ ist erstanden
Walter, Johann - Komm, gott Schopfer

Voigt, Andreas
Ullmann, Heiner
Katschner, Helmut
Vespro della Beata Vergine
Capella Fidicinia
0092042BC (CD)
Berlin Classics
1981 & 1982
Monteverdi, C. - Vespro della Beata Vergine

West, Jeremy
Impett, Jonathan
Lassus: Sacred Choral Music
His Majesty's Sagbutts and Cornetts
ASV 150 (CD)
ASV
1995
Lassus - Missa Ad Imitationem Vinum Bonu
Lassus - Bicinium III
Lassus - Bicinium XIV
Lassus - Tui Sunt Coeli

West, Jeremy
Staff, David
Grand Tour
His Majesty's Sagbutts and Cornetts
CDA 66847 (CD)
Hyperion
1993 & 1995
Buonamente, G. - Sonata a 6
Marini, B. - Sinfonia grave: La Zorzi
Marini, B. - Sonata a 6
Bassano, G. - Vestiva i colli
Castello, D. - Sonata duodecima
Buonamente, G. - Canzona a 6
Anon.- Canciones de clarines
de Arauxo, F. C. - Tiento de segundo tono
Ximenez, J. - Tiento de octavo tono
Schein, J. - Paduana
Vierdanck, J. - Sonata
Scheidt, J. - Canzona
Scheidt, S. - Galliarada La Battaglia

West, Jeremy

Errebo-Nielsen, Bente
Johnson, Gertie
Tjalve, Hans (tenor)
Winds and Voices
Copenhagen Cornetts & Sackbutts
8.224029 (CD)
Dacapo
1995
Anon. - Laetabundus exultet fidelis
Anon. - Sustinuit anima mea
Anon. - Beatam me dicent
Anon. - Glorificamus
Presten, Jorgen - Ach, Herre
Kugelmann, Paul - Benedicamus
Finck, H. - Jesus Christus nostra salus
Kugelmann, P. - Ich klag mein Not
Kugelmann, M. - Hilf mit, mein lieber Herre
Anon. - Laudate
Abell, D. - In dulci jubilo
Anon. - Resonet in laudibus
Anon. - Virgo verbo concepit
Anon. - Inviolata
Anon. - Passamezzo and Sprung
Anon. - Inviolata
Anon. - Lamentanza and Sprung
Anon. - Hoc largiere
Senfl, L. - Alma redemptoris Mater

West, Jeremy

Riesthuis, Arnold
Katschner, Helmut
Schutz und Venedig
Schutz Akademie
CD 10-409 (CD)
Capriccio
1991
Gabrieli, G. - Magnificat
Gabrieli, G. - Lieto godea
Schutz, H. - Ich danke dem Herrn von ganzem

West, Jeremy

Dufay Missa Se La Face Ay Pale
His Majesties Sagbutts & Cornetts
6741 (CD)
Nuova Era
1988
Dugay, G. - Missa Se la face ay pale
Dufay, G. - Resvelons nous
Dufay, G. - Bon jour, bon mois
Senfl, L. - Ich stund en einem Morgen I & II
Lasso, O. - Salmo penitenziale No. 1 & 6
Isaac, LH. - Ich stund en einem Morgen III

West, Jeremy

Kirk, Douglas
Cristobal de Morales, Missa Mille Regretz
Gabrieli Consort & Players
449 143-2 (CD)
Archiv
1995
Guerrero, F. - Cancion
Rogier, P. - Cancion
Guerrero, F. - O Doctor optime
Gombert, N. - Mille Regretz
Morales, C. - Missa Mille Regretz

West, Jeremy
Kirk, Douglas
Perry, Nicolas
Praetorius: Mass for Christmas Morning
Gabrieli Consort & Players
43925-02 (CD)
Deutsche Grammophon Archiv
1994
Praetorius, M. - Puer natus in Bethlehem
Praetorius, M. - Christmas Mass (Gloria)
Praetorius, M. - Von Himmel hoch
Schein, J. - Padouana a 5
Praetorius, M. - Jesaja dem Propheten
Praetorius, M. - Wie schoen leuchtet der Morgen.
Praetorius, M. - In dulci jubilo

West, Jeremy

Staff, David
For His Majestys Sagbutts and Cornetts
His Majestys Sagbutts and Cornetts
CDA 66894 (CD)
Hyperion
1996
Henry VIII - Bassedance En vray amoure
Alamiere, Pierre - T' Andernacken
Anon. - Hugh Ashton's Maske
Tye, Christopher - In nomine XI
Tye, C. In nomine XIX Crye
Byrd, W. In nomine V
Anon. - The Queen's Masque
Bull, John - The Bull Masque
Coprario, J. Gray's Inn the 1st
Brade, W. Cornish Dance
Brade, W. - Scottish Dance
Bassano, Augustine - Pavan and Galliard
Bassano, Jerome - Fantasia a 5 No. 3
East, Michael - When David Heard
Locke, M. - For His Majestys Sagbutts Suite I
Locke, M. - For His Majestys Sagbutts Suite II
Locke, M. - For His Majestrys Sagbutts Pavan

West, Jeremy

Staff, David
Gabrieli: Sacrae Symphoniae 1597
His Majestys Sagbutts and Cornetts
CDA 66908 (CD)
Hyperion
Gabrieli, G. - 16 canzonas and sonatas

West, Jeremy (ct & alto)

Staff, David
Thomas, Richard, Brough, Neil
Woodward, Adrian, Tribe, Adrian (ct & alto)
Leggett, Anthony, Bevan, Paul (tenor)
Gabrieli: Sacrae Symphoniae 1597
His Majestys Sagbutts and cornetts
CDA 66908 (CD)
Hyperion
1997
Gabrieli, G. - Canzon duodecimi a10 no. 8-1
Gabrieli, G. - Canzon primi toni a 8 no. 1
Gabrieli, G. - Canzon primi toni a 10 no. 7
Gabrieli, G. - Canzon quarti toni a 15 no. 16
Gabrieli, G. - Sonata pian e forte a 8
Gabrieli, G. - Conzon septimi toni a 8 no. 2
Gabrieli, G. - Canzon duodecimi toni a 8 no.
Gabrieli, G. - Canzon septimi et octavi a 12
Gabrieli, G. - Sonata octavi toni a 12 no. 15
Gabrieli, G. - Canzon noni toni a 8 no. 4
Gabrieli, G. - Canzon noni toni a 12 no. 14

Wilson, Roland

Westermann, Hans-Peter
West, Jeremy
Monteverdi Vespro della Beata Vergine
Camerata Accademica - J. Jurgens
amb 383 826 (CD)
Ambitus
Monterverdi - Vespers (1610)

Wilson, Roland
Dongois, William
Fanciullacci, Paolo
Nicholson, G & Paduch, A.
Westerman, Petit-Laurent
Feast of San Rocco
Musica Fiata
S2K 66254 (CD)
Sony
1994
Gabrieli, G. - Buccinate in neomenia tuba
Gabrieli, G. - Canzon XVII a 12
Cima, G. - Sonat il violino, cornetto
Gabrieli, G. - Dulcis Jesu patris imago
Gabrieli, G. - Canzon in echo a 12
Cima, G. - Sonata per il cornetto e trombone
Gabrieli, G. In ecclesiis a 14
Gabrieli, G. - Canzon V a 7
Grandi, A. - Salvum me fac, Deus
Gabrieli, G. - Jebilate Deo a 10
Gabrieli, G. - Sonata XVIII a 14
Gabrieli, G. - Conzon primi toni a 10
Gabrieli, G. - Canzon X a 8
Gabrieli, G. - Magnificat a 33

Wilson, Roland
Petit-Laurent, Francois
Angst der Hellen
Musica Fiata
CPO 999288
CPO
Grossmann, B. - Motets (1623)

Wilson, Roland
West, Jeremy
Andersson, Kjell-Ake
Monteverdi Vespers
Copenhagen Cornetts & Sackbutts
LC NV 01 (CD)
private label
1992
Monteverdi, C. - Vespers (1610)

Wilson, Roland
Dongois, William
Schutz: Symphoniae Sacrae II
Musica Fiata
S2K 68261 (CD)
Sony Vivate
1995
Schutz, H. - Symphoniae Sacrae II

Wilson, Roland
Paduch, Arno
Petit-Laurent, Francois
Sonate Festive: Antonio Bertali
Musica Fiata
CPO
1997

Zara, Alessando
Collins, Timothy
Del Cielo y de la Tierra
Canto & Gregor - E. Bermudez
MA HCOL001 (CD)
Musica Americana
1996
Hidalgo, Gutierre F. - De torrente
Hidalgo, Gutierre F. - Lauda Jerusalem
Hidalgo, G. F. - Magnificat
Hidalgo, G. F. - Tertius Tonus
Garcon de Tahuste, A. - Qui Habitat in adjutorio
Rogier, Philip - Salva nos
Ceballos, Rodrigo - Benedicamus Domino

Zara, Alessandro
Les Ensaladas de Mateo Flecha
Camerata Renacentista
CC1 103 03 (CD)
1994
Anon. - La Guerra
Anon. - La Justa

Sticks and Bones in Britain

by Susan Smith

The cornett and sackbut scene in Britain is changing. From the early 1980s, professional playing was dominated by the formidable skills of His Majesty's Sagbutts and Cornetts (whose members also lead the instrumental line-up in the bigger UK-based ensembles such as the Gabrieli Consort and Players, the King's Consort and Harry Christopher's Sixteen). But in London, in 1991, the Royal College of Music and the Royal Academy of Music made cornetts and sackbuts into specialist studies. The effect has been dazzling, producing a new line up of top class payers and some exciting new groups.

Susan Smith talked to Tom Lees and Adrian Woodward of *The English Cornett and Sackbut Ensemble* (ECSE), and Richard Thomas, of the *QuintEssential Sackbut and Cornett Ensemble* (QESCE), to see what opportunities exist for this new generation. She also spoke to Jeremy West of *His Majesty's Sagbutts and Cornetts* (HMSC) to see what the Old Guard thinks about this sudden surge of activity...

The groups were interviewed separately. and I used considerable editorial license when cutting and pasting three full and lively replies into a single article....

I began by asking the obvious question: where did the idea, motivation and impetus for the new groups come from?

RT: (*Richard is founder and director of QESCE*) In 1992, my first year of postgraduate study at University of Wales, Bangor (where I was doing a Masters degree on the State trumpets in the Tower of London), I started studying modern trumpet with John Wallace, who invited me to be an affiliated student at the Royal Academy of Music. I had been to Venice twice with The National Youth Brass Ensemble of Great Britain where we played Gabrieli in St Mark's. We were told that it would originally have been done on instruments called cornetts and early trombones, but we couldn't really imagine that because we had trumpets, horns, tubas and so on. However, when I got to the Academy, they had four new sackbuts and some resin cornetts. We were told to learn them ready for a concert. So, I didn't go to the academy thinking I would take up the cornett - it was just thrust upon me!

The five of us that were to become QuintEssential went through our classes in a daze: with our hands hurting, because we couldn't get our fingers round the cornetts; and with sackbuts being played like laser beams, which didn't sound very nice. This was about the time that the Venetian Coronation became popular (*The Gabrieli Consort and Players under Paul McCreesh, on Virgin Classics, 1990*). It seemed strange that the music on the disc could be played by the same instruments that were making my arm hurt so much! At first, we just plodded along...But after a while the technical difficulties faded into the background, and one day it just seemed to click. Instead of doing it because we

had to do it, we realized that here was something we could be passionate about. So the QuintEssential Sackbut and Cornett Ensemble was formed and our first concert took place in 1993 just south of the river Thames in London, in Southwark Cathedral.

TL: (*TL is the original founder member of the ECSE*) After a period of studying in Manchester and having lessons with Sue Addison in London, I went to the Royal College of Music in 1992. There wasn't an awful lot going on there at the time. In fact, when I arrived with my sackbut, the course couldn't really accommodate me. There were about six recorders and we played some Castello. But mainly there were the singers and pluckers, and they all wanted to go off together. The Baroque orchestra were doing Handel, Purcell, and nothing much for trombones. There weren't even people around of our generation using sawed off shotguns' (cut down trombones that work a bit like sackbuts). So I had to do something about it!

AW: Tom saw the potential for a new group. He was the first to take sackbut as a first study at the Royal College and the first (of the 'new generation') to work professionally in the field. Although his postgraduate year was rather quiet, Jeremy West was appointed in 1993 to form a cornett and sackbut ensemble, and in the same year Adrian Tribe took cornett as a first study. The group effectively grew out of the first full consort of cornetts and sackbuts to take the postgraduate early music course at the Royal College of Music.

TL: There was a lot of encouragement from Jeremy West and Sue Addison to get a new group going. They coached us, helped us to get instruments and repertoire. And although there was a lot of scrabbling about for a long while - dates in Hyde Park for fifty quid and so on, and some changes in personnel - we have never looked back



The English Cornett and Sackbut Ensemble

I asked whether it was difficult to get these new groups off the ground, whether they ever felt daunted, whether they were ever in danger of giving up?

RT: It was hard getting everyone together for rehearsals, and making sure they turned up on time. Because we were still students, we were getting up at 11 for a rehearsal at 10, for example! On the other hand, there was no problem about space for rehearsals because we were all at the Academy - all there all the time. There was no financial outlay at all, we didn't have to buy the instruments, didn't have to pay for space.

TL: It wasn't that difficult for us either. No-one was exceptionally busy. Obviously we had to fit in round College schedules, but you could book a room at the College, which has the advantage of being in central London, and rehearse in the evening. It was an opportunity to play together, and it was also a social event.

AW: We were all enthusiastic, we never despaired and we used to rehearse like crazy. The group improved really quickly as a consequence. We all put pressure on each other, so we had to practice, and prioritize.

TL: We were so keen. Every date we did would have about 20 hours rehearsal (though it's changed a bit since!). We never thought of giving up, even though we were down to one cornett at one point. Having said that, I don't know what would have happened if 'Woody' (AW) hadn't come along. But as it happened, we ended up with a star!

AW: I was being taught by Jeremy West, at the Royal College, so it was lucky timing.

It was clear from our conversations that without the institutional support of the Royal Academy and the Royal College of Music, neither of these groups would have got off the ground....or at least it would have taken a great deal longer. HMSC, for example, got off to a much slower start:

JW: All the members of our group had been playing cornetts and sackbuts for some years before we got together. The major problem for us was the lack of opportunities for people to make careers as specialists. None of the conservatories offered specialist training for our instruments, and only the Guildhall had a postgraduate year that was even vaguely relevant to what we wanted to do. Apart from me, everyone in our group continued to play a modern instrument, and so we always had a problem of availability. We could be wanting to develop the early repertoire and we would find someone away with a symphony orchestra, someone doing a jazz tour, and so on. It was easier to get work in these other fields, so early music tended to lose out.

In the light of HMSC's success, JW is obviously frustrated that it has taken so long for other groups to be in a position to follow.

JW: When we started, Britain was the leader of the field in Early Music. There was real pioneering work here, attaining the highest standards for the time. But there wasn't the institutional support. All of us in HMSC did a bit of

teaching in the conservatoires, but until recently it was very sporadic. I used to go regularly to the Royal Northern College of Music in Manchester, but regularly meant once every three or four weeks! If that's the amount of priority our work gets on the curriculum, how can you expect students to respond to it? It is only in the last five years that any kind of consistency has been introduced. Even now there is a long way to go, but you can already see some of the results in the energy and success of the younger groups.

JW is obviously delighted that every member of all the new professional groups was taught by at least one, and sometimes more than one, member of HMSC. But the lid is off Pandora's box ...

Now that the new groups are as firmly established, as their predecessors, I wanted to know what opportunities they were exploring.

TL: We're called the *English Cornett and Sackbut Ensemble*, but the name of our group is basically about where we come from, not about the repertoire that we play. It's true to say that English music is the core of our work at the moment: we've built new programs in this area. But we are actively exploring other themes too, even though it is increasingly difficult to find enough time.

AW: We are working with vocal groups now, such as I Fagionlini and Trinity Baroque, and even though we are basically a small ensemble we can expand the group when necessary, usually up to eight.

RT: We began as a five part instrumental group, but we try not to get too hung up on the 'Quint' part of our name. If there are more than five in the line-up on the night, we hope people won't be too surprised. We want above all to play music that we think is good to listen to, and our feeling is that early wind music is definitely not just about brass quintets. So we're planning programs for up to 22 parts, including singers and strings, and we take our repertoire from all over Europe. Currently we're working on a program based on the Hans Berghmeir woodcuts of the *Triumphs of Maximilian* which is supposed to depict Senfl and Hoffmeyer at the turn of the 16th century. That's the earliest of our repertoire, and the latest is Bach - so we have quite a wide range on offer!

At the moment we are very busy with repertoire research. It's important to find a new angle on programming and performance. There's no point in trying to copy existing groups (not least because if anyone is paying for it, they'll go for the more established names!).

The established names themselves had less to agonize about!

JW: We really just wanted to get playing. Not very much repertoire for cornetts and sackbuts was being played on original instruments at the time, so the scope seemed enormous. One of our early high points was our first recording for Meridian (on black vinyl!) featuring Locke's music for His Majestys Sagbutts and Cornetts, which is the piece our name is taken from. But we were in the lucky position that

whatever we did was likely to be groundbreaking in some way or another.

Then there is the question of who these sparkling programs are aimed at...

RT: Full audiences who pay...!

AW: Anyone who will listen! We want to play to early music enthusiasts, but we also want to get to people who don't yet know how fantastic this music is.

TL: We try to provide varied programs played to the highest standards, and hope that people are interested. We are gambling that our audiences will like what we like. We know that if we are enthusiastic about a piece it will come across in the music. And so far, our approach has worked. For example, when we did a slot on 'Kaleidoscope' (a BBC radio arts program) lots of people rang up to find out about our concerts and mailing lists.

RT: Programs for children and young people figure very heavily in what our group does, primarily through sponsorship organized by the charity Live Music Now. This is a scheme which aims to reach those people who would not normally have access to live music. For example people with learning difficulties, young offenders and people from communities who can't easily get to big concert venues.

I asked RT more about the Live Music Now performances

RT: They usually last for about an hour, during which five usually staid and cultured musicians go berserk. A lot of the kids that we see are severely handicapped. For example at one concert there was a boy in a wheelchair who couldn't move a great deal, and we played a slow pavanne. All the other kids started swaying and making sea shapes, and in the end, so did he - which the teachers told us was an incredible achievement for him. And just that little thing makes the whole trip worthwhile.

As well as work for Live Music Now (and probably because of our contacts there) we have done quite a few festivals this year - Beverly, Warwick, York, Norwich - for more conventional festival audiences. But because we are a sackbut and cornett ensemble we have to offer something special. People have taken a gamble coming to something they don't know that much about. So we ring the changes - we can give them a five part trumpet ensemble, for example, to start things off with a bang. We also try to add a bit of drama, and a little bit of singing (which we learned for Live Music Now, because so many of the kids do the Tudors as part of the national curriculum).

This sounds like a good strategy, if past experience is anything to go by.

JW: It's always been a bit idiosyncratic to offer a cornett and sackbut ensemble and that's not really changed in the last 15 years. If you're trying to get into an early music festival, you're up against every other early music group. If you were only up against cornett and sackbut ensembles it would be easy because there aren't very many of us - even now! In fact, you're competing against every other choir,

string ensemble, and baroque orchestra in the area. And if it's a major general festival, like the Edinburgh festival, then you're up against a whole lot more. You just have to hope that what you've got to offer strikes a chord or fits in with a theme. You might hope that after 15 years of HMSC, more promoters and organizers (and audiences) would know what a cornett and sackbut ensemble is, but it's by no means the majority.



QuintEssential Sackbut & Cornett Ensemble

I asked about work overseas.

TL: We have mainly performed at English festivals. We played once in the South of France, and there was the Israel tour...

AW: When I joined the ECSE they were building towards the York Early Music Network competition, which is probably the biggest competition you can do in this country. We were finalists and we got a tour of Israel sponsored by the British Council as a consequence.

TL: Apart from that, we haven't really pushed ourselves abroad. It probably isn't a good time to try to break into an overseas market at the moment, what with the strong pound and a general retreat from arts funding. Most British groups are finding it hard to get sponsorship on the continent.

RT: The year seems to be punctuated by high points and then dead areas - weeks without anything. We haven't yet been invited to go abroad by people we don't know, although we did a Live Music Now event in Ireland, and a concert in Trinity College Dublin last year; and this March we played in the English Church in Geneva through contacts established by our organist, Colm, who studied there. Overseas work has not yet become our priority. It seems more worthwhile, while the group is so young, to work on our track record here until we have an attractive - no spectacular! - package to offer overseas promoters. So we're

just biding our time, although if a good opportunity comes along, we will certainly snap it up!

What, I wondered, might these groups regard as their most memorable date, or as a high point in their development?

RT: We did a Live Music Now concert in a hospice in Nuneaton for elderly people. We played outside, in a courtyard underneath a pagoda for about an hour. It had been a hellish journey because we couldn't find the place... But we got there and played, and we stayed and chatted. It sticks in my mind because the audience were delighted - they really enjoyed us - and I suppose that's what it's all about.

The most memorable mainstream concert is a short opening concert in the Beverly festival. We had an expanded version of the group, with strings and a professional chamber choir as well as three local choirs. We did In Ecclesiis and Dixit Dominus and then we played some of our new polychoral stuff by Priuli, and it was a good feeling in a wonderful building (Beverly Minster) with a big audience.

AW: My most memorable date is the York competition. It was my first date with the group. The standards were very high. There was a tremendous build up, lots of preparation and the audience thought we were great. And everybody was playing well. We made such a great sound!

TL: I would pick out a time in the South of France where we played for vocal course. The date was a late concert for a packed audience and it took place outside in a sort of chalk pit with an incredible acoustic. It was 'only' a Monteverdi Vespers, but it was just stunning and the audience seemed bewitched. At the end they all went bananas: it was the best response to a concert I've known.

Concerts with the group generally are memorable because there is something special about playing *as* a group. It may be the fact that we all came through college together. Whatever the reason, an ECSE date is not the same as playing for other organizations, even the well-established groups. With other groups we're still the youngest on the date (often by 15 years or so!); with our group everyone feels more relaxed, we're all pulling in the same direction, and the chemistry feels just right.

AW: We feel as if we grew up together and we've seen our playing grow too. We've had a really good training. HMSC helped us and gave us dates; and as individuals, we work professionally with all the big baroque groups in the country. Now we feel as if we are up there with HMSC and the continental groups, and the reason is that we have good fun together, and there's a strong social bond. We all know what the others are doing and thinking, and even if something wild and unusual happens on a date we can rise to it.

This may be a key ingredient for longevity. The same feeling has been there from the start in HMSC

JW: The individual members of the group had been playing in other groups for several years, but we all enjoyed playing together more than we enjoyed playing with or for any-

body else. So we simply had to form our own group!

Breaking into the recording industry is a major challenge for any group... what are the prospects for groups who are trying to break into this medium?

RT: We can't go much further without a commercial CD, and the recognition that goes with it. It has been hard to get people interested but Jeremy West suggested contacting the people who made HMSC's first disc - Meridian - so we invited them to a concert in North London. And just as with HMSC, they approached us in the interval and offered us a recording.

(Interestingly, JW still cites HMSC's first concert at St Martin's in the Fields and the approach by Meridian as one of the most memorable of the group's experiences 'We'd only done half a concert and we were already talking about our first recording!' It must have been exciting for Meridian too, because now...).

RT: Meridian have a track record of taking people on who are not established and they let us do everything we wanted to. In the end we used 13 players and there is only one five part piece by the core members of QuintEssential on the disc.

Hopefully people listening to the CD will remember it's our first, and recognize that we feel a bit like pioneers, moving into what, for us, was uncharted territory. It's not perfect! But there's good music being played with a lot of spirit. For example, Canzon Prima by Giovanni Priuli is worth a mention. We've scored one choir for 2 cornetts and 2 violas; and the other for 4 sackbuts. It has an eerie introduction by the high instruments then the sackbuts come steaming in... people who want to hear our sound should listen to that track. There are also some 8 part pieces by Picchi...and the original five play a piece by Merulo...and on one track we use a tenor cornett (Tony Leggett), very exposed, in the alto register which really opens up the sound of the group (*and so he continues, documenting experiments with repertoire, instrumentation, tempi and affect, with enough passion and enthusiasm to sell fridges to Eskimos - buy this disc! CDE 84367 Meridian*)

ECSE also have recording plans

AW: I think the way to get the name of the group known - and the way to get more concerts and travel further afield - is to make recordings. So that's our priority.

TL: The English program will be our first CD, to get the name of the group more widely recognized. But we've got a lot of programs underway and the vocal groups we work with are particularly keen to promote them with recording companies. It is hard to break into the recording market, though, because people don't want to take a risk and they don't want to pay you to do it. The very best deal is that you can get some studio time. So you're all trying to make a living, but you're having to lose work and miss out on tours just to find the time to record the group at a loss! But it is so important for us to get a recording out that this is the path we'll go down.

I was surprised how calm they all were about the problem of income. Isn't it frustrating, even depressing, to be so good, yet still have to struggle?

RT: It's become a real headache keeping the group on target. Finding somewhere to rehearse that has a chamber organ, finding time to rehearse, finding that nobody's available to rehearse... Since the group started getting better we've had less and less time to rehearse! We don't pay ourselves to rehearse, so there are always competing demands on people's time. But having said that, the essence of the group is that we do something because we think it's a good idea. There's no sense of 'I'm not turning up unless I'm being paid'. We'll do it, rehearse it and wait until a booking comes along. There's no mercenary ethic in the group, but obviously if paid work comes in we have to give that priority unless there's a pressing argument to the contrary.

He went on, reflecting the spirit of both the groups.

From time to time you get a clash between a paid date and an unpaid rehearsal, and the one rehearsal we managed to fix in so many weeks is off, and it's back to the drawing board. But that can't be helped. I think it's probably endemic in this country. The freelance situation here is such that if something comes in, you take it. But we don't let this kind of thing weigh us down too much. If there's no money in it and it's a good idea, we'll do it; if there's money in it, good, and hopefully that will become the norm. Until then, we're bidding our time, and that's fine.

But it is true to say that it could be easier!

JW: It was difficult to sell HMSC at the outset and it still is today. I don't think a lot has changed in that regard. In fact the advice I give my students when they leave college is that if they are going to stick in this field, they can't sit at home and wait for the telephone to ring. They have got to be prepared to make their own space. The market still has to be created and developed.

And it's clear that some opportunities have slipped off the agenda over the years.

JW: Our 1985 Early Music Network tour stands out in the memory. Even at the time it was unusual, but today it would be unthinkable. We did 15 concerts in 16 days; the biggest early music network tour for years. It was even more extraordinary because we were slotting in recording sessions for John Eliot Gardiner's L'Orfeo in Abbey Road at the same time. The opportunity to have such an intense amount of work in such a short period of time was fantastic for the group, but I think it's much more difficult for small groups to set these kinds of blocks up in today's financial climate.

So, what's next?

RT: The next step for us is more experimentation. For example, Adam (Woolf) and I have been playing a lot of Castello and taking on board some of the comments that Dave Staff and Sue Addison have made about freeing the whole thing up - to not make it too English, to play it like Italian people speak and so on. The whole group is experi-

menting all the time - there's no point standing still.

I've also got lots of ideas for new programs which I think are brilliant. They are all there: it's just a question of selling them... And they include much more work with singers. Overall, though, my hope is that in ten years time we will be essentially the same, but busier. The same people, the same work ethic, the same high standards, and an extended pool of like-minded colleagues.

TL: Our group is also keen to work more with singers. For example, we've got a project on the boil with Julian Podger's group, Trinity Baroque, and we're taking a Tudor program to Norway with I Fagiolini...

AW: ...And we would like to link up with other instrumental groups. We'd like to put on joint projects with some of the continental cornett and sackbut ensembles, for example. Although we are firmly of the Sue Addison/Jeremy West school of sackbuts and cornetts, we want to develop other approaches too.

TL: We've also been thinking about modern composition for cornetts and sackbuts. In fact we performed (together with I Fagiolini and the viol group Concordia) a new piece written by Roddy Williams in Robert Hollingworth's Islington festival last year. It's a kind of Christmas Oratorio called 'To Mary a Son'. It involves school children and a congregation, and it has a narrative. The cornetts and sackbuts represent the Kings, which is why Roddy wrote a Canzona for us. He did his research well, which meant that he could really exploit the character of the instruments, and the result is terrific.

AW also confessed to having performed some minimalist music on original instruments, which involved experiments with sound and rhythm which worked surprisingly well.

TL: The long term goal then is more and better! To be established in British musical life, make lots of recordings, get into Europe...

AW: .. and show people who have never even heard of cornetts and sackbuts just how brilliant the instruments are, and what magnificent music has been composed for them!

All this sounds fantastic! But...

JW: Standards are going up and competition is greater than ever. The onus is on individuals in any group to be playing as well as anyone and better than most. You can't afford to lose sight of your ambition to improve. I never have, and I don't think I would still be in the business if I did. But that's only the start. The group has to be greater than the sum of the parts, and the publicity machine has to work effectively. There is still an early music jackpot to win, but it's not a matter of chance; it's a function of how many hours you rehearse, how much effort you put into programming, how organized your administration is, and at the end of the day, how well the chemistry works.

And at the end of the day....

JW: I feel absolutely delighted that the new groups are doing so well. Some people worry that with so many new

players the market will get saturated, but they forget how much scope there is to create more space for this genre. I think the general awareness of what we do is increasing, and that we can all benefit from this. If some seats are, if you like, taken by players of my generation, it doesn't matter, because all the time there are new conductors and new initiatives. There could be enormous scope for the future. In March 1997, HMSC recorded (for Hyperion) the complete instrumental works of Giovanni Gabrieli's 1597 collection. This is the first time in the history of the group that we have had enough locally-based high quality players to attempt such a vast program. Modesty aside, the results are stunning!

The QuintEssential Sackbut and Cornett Ensemble's line-up includes Rachel Brown and Richard Thomas (Director) on cornetts, Adrian France, Philip Dale and Adam Woolf on sackbuts, and Colm Carey on organ/continuo. Contact them direct at 10 King's Highway, Plumstead Common, London SE18 2NL, tel. and fax (+44) (0)181 855 8584.

They are also on the internet at <http://www.landini.org.quint>

The English Cornett and Sackbut Ensemble consists of Adrian Tribe and Adrian Woodward on cornetts, with Tom Lees, Abigail Newman and Adrian France on sackbuts, and James Johnstone at the keyboard. For information contact B+B Concert Services on (+44) (0)181 606 0030 (fax 0181 606 0037).

His Majestys Sagbutts and Cornetts now includes Jeremy West and David Staff on cornetts, with sackbuts Susan Addison, Abigail Newman, Adam Woolf, and Stephen Saunders. Timothy Roberts looks after keyboards and is the group's artistic director. HMSC's management, under Jeremy West, is based at 80 Vancouver Road, London SE23 2AJ. Tel. (+44) (0)181 473 0444; fax (+44) (0)181 699 6926. On the internet look for <http://www.pavilion.co.uk/paulnieman/HMSC.html>

Susan Smith works at the University of Edinburgh

Sackbut, Trombone Player, Conductor, Teacher and Polymath, Peter Bassano Talks to Richard Robinson

Peter Bassano is descended from a family of Venetian musicians brought to England by King Henry VIII, in order to augment and improve the King's Musick, the Tudor Court's wind and string consort. Head of the Brass Faculty at the Royal College of Music, London, and a member of the Philharmonia Orchestra since 1973, Bassano combines a commitment to contemporary music, alongside that with a passionate commitment to the performance of early music, inspired by his time as a sackbut player with His Majesty's Sagbutts and Cornetts.

The interview was carried out in the Artists Bar of the Royal Festival Hall, London, on Sunday December 14, 1997, prior to a rehearsal with the Philharmonia for Verdi's Requiem.

When did your interest in early music begin?

My passion for the performance of early music started when I first entered the music profession in 1968, when I was living in London. But at that time, there were few serious opportunities for sackbut players. There was, of course, David Munrow's early music group, the Early Music Consort, and they expanded to include sackbuts, and so it was through my involvement with him that I got involved. Then John Elliot Gardiner was moving toward using historic brass in the early 1970s, and I was his first trombone. Nowadays they do very little Monteverdi. Instead, they do more Berlioz, Schumann and Beethoven. A little later on, I joined His Majesty's Sagbutts and Cornetts. And then I worked with a number of other early music groups such as the Gabrieli Consort and Players.

Are you still as involved as a player in early music?

In terms of playing the sackbut, that has taken a rear seat. In fact, particularly since I left HMSC, my main source of

work has now turned towards directing, playing in the orchestra and my work at the Royal College of Music. I've not even played the sackbut for some six months. But HMSC was a major part of my life for a long period time. Artistically I gained a great deal of expertise and many benefits from working with Jeremy West and Susan Addison. They made me more aware of a stylistic approach to early music. In fact, as head of brass at the Royal College of Music, HMSC are also artists in residence there. I think it is important to promote early brass amongst my students. Although students still learn the traditional orchestral repertoire, they also get many opportunities to perform early music on period instruments; an opportunity not available when I was a student.

Purely from a practical point of view, it makes total sense to gain experience on early instruments. If I was to leave my job with the Philharmonia, there would be about 160 trombonists auditioning for the post. The contemporary music world is just so competitive. And so being able to play early brass, is one way of ensuring there is work for you once graduating from music college. But we don't push them into doing it. If they don't want to, we don't force them. But it certainly makes sense, especially when even London Brass are having a go. Looking back at my time with HMSC, they got a Hyperion recording contract, which was really important. The first disc had music from the time of Henry VIII to Charles II. This year they have just issued a CD of music of Gabrieli's 1597 publication.

Why did you leave the group?

I decided to leave HMSC because it became clear that I needed more time to develop my conducting ambitions.

Have you ever played early brass instruments with the

Philharmonia?

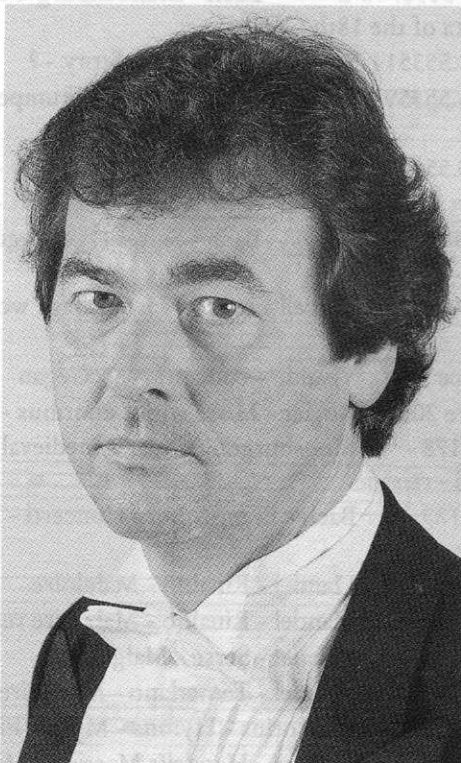
When Harnoncourt conducted a Beethoven symphony cycle in 1993 he asked the trombone section if we would play on smaller instruments but that is the only time in 25 years that a conductor has made such a request.

Why and when did you take up the trombone?

When I was about 10 there was a film, *John and Julie*, about the coronation, and it featured some music and had Eddie Calvert on it. I found it a beautiful soaring and inspiring sound. So when I was ten I wanted to play the trumpet. So like a lot of brass players in this country, I joined the local Salvation Army Band and took up the cornet. But after about six months, I moved onto the trombone. Actually, because I came from a working class family, I didn't go into music first of all. I went instead to work at Hackney Town Hall. However, I used to go and watch the Philharmonia. I remember listening to Ray Premru and Dennis Wick, and as a result of that I auditioned for the Royal College of Music. When I first left college, I got some work through Maurice Smith and Arthur Wilson. Smith was, in fact, also orchestral manager of Covent Garden, who gave me work in the company's stage bands. Arthur was responsible for putting a lot of work my way.

Do you have any connections with the brass band?

Yes, I've conducted Besses O'th Barn Band and in 1998, will be conducting Grimethore. They're the band that appeared in the film *Brassed Off*, at the *Cite de la musique*, a new concert hall in Paris. That connection actually came about through a performance I did there in 1995 with the Gabrieli Consort and Players.



Peter Bassano

Bassano is a rather useful name for someone performing early music. Is it true that you actually changed your name?

Well yes. I was originally called Goodwin, but changed it by de-pole. But about 10 years ago, I was conducting a concert of Gabrieli at the college and had to research some program notes on Giovanni Bassano. This research led me to contemplate the name "Bassano". Giovanni Bassano had worked as *Maestro di Concerto* with both Gabrieli and Monteverdi in St Marks, Venice. Alongside Giovanni in Groves Dictionary were a number of other earlier Tudor Bassanos imported to England by Henry VIII in 1540. Bassano was my grandmother's maiden name, although I thought it unlikely that there could be any connection with me and them, I felt I should investigate the possibility. Since Bassano was an unusual name, I found it very easy to trace back to my great great great grandfather, Philip who I was surprised and delighted to find at the bottom of a 17th century family tree lodged at the College of Arms. At the same time as I was researching the English branch of the family, Giulio Ongaro discovered that Giovanni was in fact the grandson of one of the original Tudor Bassano brothers who had returned to Venice where he set up an instrument making business. I was astonished to learn that the instrumental pieces I was conducting had very likely been directed four centuries earlier by my own distant kinsman. *Tell me about your time with Equale Brass - a quintet in which you and John Wallace played.*

We all played together in the Philharmonia and thought it was a chance to try out new things and ideas. We worked together for about 10 years, making seven records (including the first brass CD) and even made one with Peter Skellern, as well as several television appearances. We gave over thirty first performances by composers as diverse as John Taverner, Tim Souster, Alan Hoddinott and David Bedford.

In your work as a conductor, you incorporated historical awareness. Looking at your publicity brochure, for example, you carried out a standing permanence of Berlioz with the RCM Symphony Orchestra.

It is true that I try to get the RCM Symphony Orchestra to play 19th century repertoire with an historical awareness. This doesn't mean using period instruments - although I do get the brass to play on smaller bore equipment - I get the strings to use less vibrato, to get the whole orchestra to be less inhibited about phrasing and the hierarchy of the barline and I seat the orchestra in the way I believe that it was seated at the time. In May for instance, I shall be conducting Berlioz's *Fantastic Symphony* when I will get the string players to stand to play. We know that the Leipzig Gewandhaus Orchestra stood to play and I have some evidence to show that the Paris Conservatoire Orchestra did too. The positioning of Berlioz' orchestra is shown in the Museo de la musique in Paris and it is wildly different from any modern orchestra seating plan. Adopting this, and the freedom of movement for the string players (soloists always stand to play) transforms the basic symphonic sound.

Checklist of Recent Early Brass Related Recordings

by Dave Baum

Some listings are incomplete (indicated by ?). The checklist is available quarterly through e-mail by contacting dbaum@goucher.edu.

Accord 202162 Music for St. Michael - La Fenice
 Accord 205532 Cesare - Sonatas - Saqueboutiers de Toulouse
 Accord 20579-2 Caldara - La Conversio de Clodeveo - Gester
 Amiata 1396 - Ancient roman wind instruments -
 Archiv 453427-2 Venetian Easter - Gabrieli Consort
 Archiv 453451-2 Handel Fireworks Music, wind version, Concerti a 2 chori, et c - Pinnock
 Archiv 453479-2 Charpentier - Te Deum - Minkowski
 Archiv 457348-2 Bach - Canatas incl 201, 206, 207 - Musica Antiqua Koeln
 Archiv 459172-2 Schuetz - Psalmen Davids - rerelease of Schneidt recording
 Archiv 447719-2 Monteverdi - Vespers - Schneidt - reissue
 Arion 60353 Hunting Horn calls - Debu Che de Paris
 Ars Musici 1000-2: Monteverdi - Vespers - Musica Fiata - reissue
 Arte nova 27777 Fux - Requiem - Clemencic Consort
 Arts ? The true manner of Diminution - Sherwin - reissue
 Arts Music 47320 Telemann - Concerti - Cassone - reissue
 Astree 8627 Mozart - serenades 11 & 12 - Ensemble Zefiro
 Auvidis 8559 Scheidt - Ludi musici - Savall
 BBC Mozart - Gran partita - Orch Age Enlightenment
 BIS 841 Bach - Cantatas V5 incl 143 - Suzuki
 BIS 891/2 Handel - Messiah - Bach Coll Japan
 Collins 7038 Handel - Samson - The 16
 CPO 999454 Gabrieli - Musicalische Compagny
 CPO 999458-2 Zelenka - orchestral works first volume
 CPO 999528 Fux - Missa corpus christe - Haselbock
 Crystal CD450 Herbert L Clarke cornet recordings
 DHM ? Bach - B Minor Mass - Hengelbrock
 DHM 77449 Biber - Missa St Henrici - Collegium aureum - reissue
 Dorian 90197 Music of the Civil War - ? - reissue
 Erato 14635 Bach - Christmas Oratorio - Koopman
 Erato 14773-4 Angels - Boston Shawm & Sackbut ens - very new age
 Erato 17578 Bach - Cantatas vol 5 incl. 205, 206, 207a - Koopman
 Erato 21629-2 Bach - Cantatas V 6 - ? - Koopman
 Erato 17883 Bach - Cantatas 140, 147 - Harnoncourt - reissue
 FHM 901629 Buxtehude - Cantatas - Cantus Koeln
 FHM 901630/1 Bach - Christmas Oratorio - Jacobs
 FHM 907202 Gabrieli & Schuetz - Academy of Ancient Music

FHM? Mozart - Gran partita - Herreweghe
 FHM? Rosenmueller - Vespers - Concerto Palatino
 Fonit Cetra Falconieri - Pieces for trumpet and organ - Cassone
 Glossa 920601 Mozart - Serenade 11 Early version + Harmoniemusik from MF - Hoepflich
 Guild ? Xmas music for brass - Plunkett - several on Nat trumpet
 Hungaroton 31597 Telemann - Cantatas - Malina
 Hyperion 66935 Boyce - Peleus and Thetis - Holman
 Hyperion ? Handel - Heroic Arias - ?
 Hyperion 66894 For his Majesty's Cornetts and Sagbuts - HMC&S
 Hyperion 66908 - Gabrieli - Sacred Symphonies 1597 - HMC&Ss
 Hyperion 66967 Handel & Telemann - Watermusics - King Consort
 Hyperion 66970 Cavalli - Mass, canzons, & motets - Holman
 Hyperion 66977 Age of Extravagance - West
 Hyperion 67201/2 Bach - B Minor Mass - King
 K167 066 Monteverdi - L' Orfeo - Ensemble Elyma (no trumpets)
 L'Oiseau L 452920 Bach - Magnificat, Sanctus + Cantata 63 - Pickett
 L'Oiseau L ? Bach - Orchestral Suites + Sinfonias 249, 207, 152, 31, 18 - Pickett
 MD&G 3110746-2 Bach - Brandenburg Conc. - Camerata of the 18th Century
 Naxos 8.553514 Schuetz - Christmas Story - ?
 Naxos 8.553593 The Art of the Baroque Trumpet Vol 2 - Eklund
 Naxos 8.554094-5 Monteverdi - L' Orfeo - Vartolo
 Newport 85617 Vivaldi - Gloria and Magnificat - Radu
 Philips 442151 -2 Bach - Suites - Brueggen, special price
 Philips 446218-2 Purcell - excerpts from stage works - Pickett
 Reference ? Vivaldi - concerti - McGegan
 Ricerca 206152 Rogier - Missa tribus choribus - La Fenice
 Seon 63178 - Moosburger gradual - medieval Xmas - Ruhland - reissue
 Seon 63189 Bach - Brandenburg Concerti - Leonhardt - reissue
 Sony 34592 Handel - Rinaldo - Malgloire
 Sony 34592 Handel - Rinaldo - Malgloire reissue
 Sony 36941 Handel - Serse - Malgloire
 Sony 37893 Handel - Tamerlano - Malgloire
 Sony 62929 Praetorius - Hymns - Musica Fiata
 Sony 63001 Mozart - Handel's Messiah - Malgloire
 Sony 63073 Handel - Fireworks music & Concerti a 2 cori - Tafelmusik

Sony 68261 Schuetz - Sym sacre II - Musica Fiata
 Sony 68264 Cantatas for bass - Buxtehude et al. - van der Kamp
 Stradivarius 33430 Viadana - Mass - ?
 Studio Matous 31 Biber - Musica Florea
 Studio Matous 33 Schmelzer - Musica Florea
 Studio Matous 28 Vejvanovsky - Musica Florea
 Symphonia 96151 Vejvanovsky - Trumpet music - Kreck
 Telarc 80453 Monveverdi - Vespers 1610 - Perlman

Teldec 98442 Bach - Brandenburg Concerti - Giardino Armonico
 Vanguard 809314 Instruments of the middle ages and renaissance. NOT the Munrow recording
 Virgin 45203 'All souls' Vespers' - Orchestra of the Renaissance
 Virgin 45265 Handel - Water and Firework musics - Norrington
 Virgin 61399 Schein - Banchetto Musicale - Savall - reissue of EMI rec.

Giovanni Valentini (1582-1649): Canzon A Doi Cornetto è Trombon

Transcription by Roland Wilson

Giovanni Valentini (1582-1649) was most probably Venetian, and is thought to have studied with Giovanni Gabrieli. He spent most of his working life at the Habsburg court in Vienna, first as Hoforganist and then as Capellmeister, succeeding Giovanni Priulli in 1626. He was particularly noted as a performer on the "Clavicembalum universale", which had 19 keys to the octave, and his music is often harmonically and rhythmically experimental. He must have had exceptional cornetto players in Vienna as in his Benedicam Dominum he writes up to high e" for the first cornetto and the few bars for cornetti in his Magnificat a 14 (A-Kr Ms L 13) are full of

demisemiquavers. (Incidentally, niether of these pieces are listed in the Dickey/Colver Catalog of Cornett music.) The canzon for cornett and trombone contained in the same manuscript as the above mentioned Magnificat is unfortunately not so adventurous as Valentini's vocal music, but it makes an effective interlude between vocal pieces. Played in a free "capriccio" style, it can also be fun for the players, and I thought it mightbe nice to include a bit of music in the HBS Newsletter. Perhaps other members would also like to send in such small contributions, e.g. a solo part from an unknown concerto or useful exercises from unpublished 19th century tutors.

Giovanni Valentini

Canzon A Doi Cornetto è Trombon

12

Musical notation for measures 12-16. The system consists of three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). Measure 12 starts with a treble clef and a key signature of one flat. The music features eighth and sixteenth notes in the treble and bass clefs.

17

Musical notation for measures 17-22. The system consists of three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). Measure 17 starts with a treble clef and a key signature of one flat. The music features eighth and sixteenth notes in the treble and bass clefs.

23

Musical notation for measures 23-27. The system consists of three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). Measure 23 starts with a treble clef and a key signature of one flat. The music features eighth and sixteenth notes in the treble and bass clefs.

28

Musical notation for measures 28-33. The system consists of three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). Measure 28 starts with a treble clef and a key signature of one flat. The music features eighth and sixteenth notes in the treble and bass clefs.

34

Musical notation for measures 34-38. The system consists of three staves: Treble clef (top), Bass clef (middle), and Bass clef (bottom). Measure 34 starts with a treble clef and a key signature of one flat. The music features eighth and sixteenth notes in the treble and bass clefs.

39

Musical notation for measures 39-44. The system consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music is in 3/4 time. Measure 39 starts with a treble clef staff containing a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef staff below contains a quarter note G3, an eighth note A3, and a quarter note B3. The system concludes with a double bar line.

45

Musical notation for measures 45-50. The system consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music is in 3/4 time. Measure 45 starts with a treble clef staff containing a quarter note C5, an eighth note D5, and a quarter note E5. The bass clef staff below contains a quarter note C4, an eighth note D4, and a quarter note E4. The system concludes with a double bar line.

51

Musical notation for measures 51-56. The system consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music is in 3/4 time. Measure 51 starts with a treble clef staff containing a quarter note F5, an eighth note G5, and a quarter note A5. The bass clef staff below contains a quarter note F4, an eighth note G4, and a quarter note A4. The system concludes with a double bar line.

57

Musical notation for measures 57-61. The system consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music is in 3/4 time. Measure 57 starts with a treble clef staff containing a quarter note B4, an eighth note C5, and a quarter note D5. The bass clef staff below contains a quarter note B3, an eighth note C4, and a quarter note D4. The system concludes with a double bar line.

62

Musical notation for measures 62-67. The system consists of three staves: a treble clef staff, a bass clef staff, and a bass clef staff. The music is in 3/4 time. Measure 62 starts with a treble clef staff containing a quarter note E5, an eighth note F5, and a quarter note G5. The bass clef staff below contains a quarter note E4, an eighth note F4, and a quarter note G4. The system concludes with a double bar line.

68

Musical notation for measures 68-73. The system consists of three staves: Treble, Alto, and Bass. Measure 68 starts with a treble clef and a key signature of one flat. The music features a mix of quarter and eighth notes, with some rests. A double bar line with repeat dots appears at the end of measure 73.

74

Musical notation for measures 74-79. The system consists of three staves: Treble, Alto, and Bass. Measure 74 starts with a treble clef and a key signature of one flat. The music continues with quarter and eighth notes. A double bar line with repeat dots appears at the end of measure 79.

80

Musical notation for measures 80-84. The system consists of three staves: Treble, Alto, and Bass. Measure 80 starts with a treble clef and a key signature of one flat. The music features quarter and eighth notes. A double bar line with repeat dots appears at the end of measure 84.

85

Musical notation for measures 85-89. The system consists of three staves: Treble, Alto, and Bass. Measure 85 starts with a treble clef and a key signature of one flat. The music features quarter and eighth notes. A double bar line with repeat dots appears at the end of measure 89.

90

Musical notation for measures 90-94. The system consists of three staves: Treble, Alto, and Bass. Measure 90 starts with a treble clef and a key signature of one sharp. The music features quarter and eighth notes. A double bar line with repeat dots appears at the end of measure 94.

RECORDING REVIEWS

* *Musik für Orgel, Zink und Posaune*. Roland Börger; organ, Arno Paduch; cornetto, Sebastian Krause; trombone. ek 13872. Produced by the City of Bad Lausick. Recorded 1996. Ordering information: Arno Pauch, Holbeinstr. 41, Leipzig 04229 Germany Tel. 49-341-4801329.

* *Lusatia Superior: Music in the "Six Towns" of Upper Lusatia*. Ensemble Alte Musik Dresden; Ludger Rémy Director, with Bläser Collegium Leipzig, Arno Paduch and Rebecca Reese, cornetti; Fernando Günther, Sebastian Krause, Felix Schöpe, sackbuts. Raum Klang RK 9602. Rochlitzstrasse 3, Leipzig 04229 Germany. FAX 49-341-4792356. Recorded 1996.

* *Weihnachtliche Barockmusik*. Leipziger Universitätchor, Trompeten-Consort Friedemann Immer; Friedemann Immer, François Petit-Laurent, Ute Hartwich; natural trumpets, Bläser Collegium Leipzig; Arno Paduch and Rebecca Reese; cornetti, Sebastian Krause, Robert Clemen, Fernando Günther, sackbuts. Thorofon CTH 2275. Recorded 1995.

* *Mühlhäuser Staats- Fest- und Ratsmusiken*: Pauliner Barockensemble: with François Petit-Laurent, Ute Hartwich, Almut Rux;

natural trumpets, Werner Legutke, timpani. Bläser-Collegium Leipzig: Arno Paduch, cornetto; Sebastian Krause, Robert Clemen, Fernando Günther, sackbuts. Wolfgang Unger, Director. Thorofon (Thuringia Cantat Vol. 2) CTH2295. Recorded 1995.

* *Salve festa dies: Musik of the Reformation*. Bläser-Collegium Leipzig: Arno Paduch and Rebecca Reese, cornetti; Sebastian Krause, Fernando Günther, Robert Clemen, sackbuts; Heidrun Clemen, organ. Guest artists: Michael Schaffrath; tenor, Ian Harrison; schalmey, shawm, Michael Metzler; percussion. Raum Klang RK 9501. Recorded 1995.

* *Claudio Monteverdi Vespro della Beata Vergine*. Dresdner Kammerchor, Ensemble Alte Musik Dresden, Bläser-Collegium Leipzig: Arno Paduch, Rebecca Reese, Andreas Peters, cornetti; Sebastian Krause, Robert Clemen, Claudia Schäfer, sackbuts. Raum Klang RK 9605. Recorded 1996.

The collapse of communism in Eastern Europe and the reunification of Germany brought about numerous changes of international importance. One particular consequence of those changes that did not make the headlines but none the less is of importance to readers of this publication, is the flourishing of the Leipzig-based early brass ensemble Bläser-Collegium Leipzig. These six recent recordings by this fine ensemble are results of their on-going interest in documenting little known or recorded German music. Of course, the Monteverdi Vespers is an

obvious except but all the others focus on German repertoire, sometimes presenting a musical and cultural view of a particular city or region. The performances are uniformly of a high technical and interpretive level.

Salve festa dies is a spectacular recording of glorious wind playing on a wide range of Renaissance repertoire. Focusing on German repertoire from the time of the Reformation most of the works are contained in the *Mensural Codex of the Magister Leopold Apel*, a manuscript dating to 1494. The recording contains twenty two cuts and the cornetts and sackbuts are on most with the guest instrumentalists ably assisting. In addition to several anonymous works representative composers are Thomas Stölzer, Johann Buchner, Johann Walther, Caspar Othmeyer, Hans Gerle, Henrich Finck, Paul Hofhaymer, Adam von Fulda, as well as Martn Luther himself and his favorite composer, Josquin De Prez. The ensemble picked outstanding works that are representative of this genre. Of special interest to brass players are the two part fuga pieces played here by two cornetts or two trombones. The pieces are miniatures but each is a sparkling gem. As might be expected the most outstanding works, *Ecce Maria genuit* and *Cent mille regretz*, are from the pen of the towering genius Josquin. The intonation and ensemble sense is terrific. Members of the group use cornetts by Fanciullacci and Delmas and trombones by Egger and Voight. This recording is pitched at A = 440 as are all the others with the exception of the organ, zink and trombone CD. *Musik für Orgel, Zink und Posaune* is a deceptive title in that the CD does not offer as much brass as one would hope (one of us anyway). The majority of the recording features the fine organ playing in works by Bach and Krebs. Even Samuel Scheidt's *Courante a 4 voc.* is done as an organ piece instead of cornetts. The cornett plays some lovely choral melodies on three pieces by Gottfried Homilus (1714-1785),



The Trio: Paduch, Krause, Börger

Johan Krebs (1713-1780), and Christian Tag (1735-1811). These works were not originally scored for cornett but Paduch's smooth tone did offer an attractive touch. The works that did truly feature cornetts and trombone were two ricercares by Vincent Jelic (1596-1636) and an anonymous sonata for trombone and Bc. (1670). These pieces are not of the ultra-virtuoso variety but focus on the creation of beautiful melodic lines. Sebastian Krause and Arno Paduch really shine on them. The recording is played at A=466 and Paduch uses a high pitch instrument made by Fanciullacci and the trombone is by Egger.

The two CDs that contain natural trumpets, *Weihnachtliche Barockmusik* and *Mühlhäuser Staats-, Fest- und Ratsmusiken*, feature larger scale works. The trumpets match the other instrumentalists in their virtuosity and musicianship in some demanding pieces. The Mühlhausen CD features music by composers from or employed in that Thuringian city. That town has a great source of musical riches and this recording features works by Schütz, Johann Rudolf Ahle (1625-1673), Philipp Heinrich Erlebach (1657-1714), and, of course, Johann Sebastian Bach. His *Missa brevis*, *Magnificat*, and *Ich hab's gewagt* were a pleasant reminder of the splendor of Ahle's music. Schütz's *Da pacem, Domine, in debus nostris* is glorius. *Weihnachtliche Barockmusik* features composers associated with Leipzig and, in particular, collegium musicum tradition from the University of Leipzig. Not only is Leipzig a common theme to this recording but so is the name "John" because works by Johann Fasch, Johann Schein, Johann Schelle, and Johann Pezel are represented. These are wonderful performances and the *Sonata No. 13* by Pezel is an added treat.

The Monteverdi Vespers CD is a live recording which means that there are the occasional blips and bleeps but there is also the added bit of tension and excitement that can

be generated from a live performance. This is also an A=440 "high" version and the brass do a spectacular job. The cornetts fare quite well on the difficult *Deposuit* and *Sonata sopra Sancta Maria ora pro nobis*. Articulations are clear and well placed and phrasing and musical gestures are beautifully performed by both instrumentalists and singers. The Six Towns of Upper Lusatia comprised a region that, during the 16th and 17th centuries, commanded a good deal of power and boasts a rich cultural tradition. The date of this recording marks the 650th anniversary of the once powerful League of Six Towns: Kamenz, Bautzen, Löbau, Zittau, Görlitz and Lauban. The *Lusatia Superior* CD is a recorded document of that past wealth. As with the past glory of the League, the names and music of many of the composers associated with that region has also faded from modern awareness. While there is little chance that this music will make us forget Johann Sebastian Bach, Mozart or Josquin, this recording does make a good case that the likes of Christian Boxberg (1670-1729), Adam Puschmann (1532-1600), Conrad Pistorius (1605-1634), Erhard Titius (1653-1681), Andreas Kaner (1647-?), Johan Knöffel, and Johann Krieger (1652-1735), did create attractive music that contributed to the cultural spirit of the time. Andreas Hammerschmidt is also represented on the program and his place in music history fared better than those of his other colleagues. Johann Pezel is the other composer on the CD and, of course, his music is well known to brass players. The members of Bläser Collegium Leipzig give an exciting reading to several pieces in his famous *Fünfstimmige blasende Music* (1685).

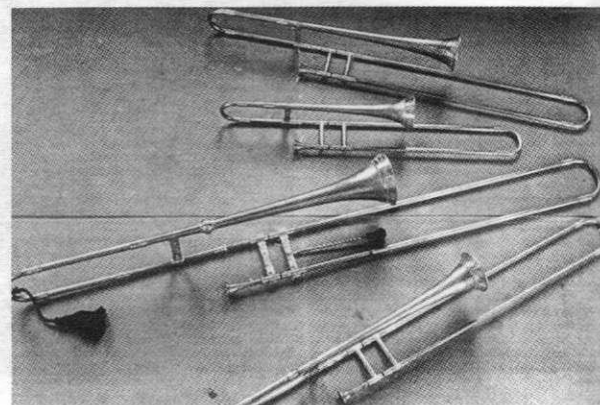
The CDs are attractively packaged and contain detailed and informative historical essays, often in

several languages. The Raum Klang label has had distribution difficulties in the USA and American listeners may have to contact the company directly. We owe a debt to the Bläser Collegium Leipzig, the other artists and producers of these recordings for helping to revive the cultural legacy of many German speaking regions by making the music speak so well once again.

— Jeffrey Nussbaum

* *Musica Venetia*. In Stil Moderno: Mimi Mitchell, violin; Heide Erbrich, violin; Timothy Dowling, alto and tenor trombones, Cas Gevers, tenor trombone; Vincent Rombouts, bass trombone; Stephen Taylor, organ. Contents: Canzonas by Giovanni Gabrieli, Biagio Marini, Dario Castello, Giovanni Picchi, Giovanni Battista Riccio, Bastian Chilese, Girolamo Frescobaldi, and a *Capriccio sopra la basso fiamenga* for keyboard by Frescobaldi. De Haske Records, (DHR 197038) P.O. Box 744, NL-8440 AS Heerenven, Holland. In Stil Moderno: Jekerstraat 20, NL 3521 EG Utrecht, Holland. Tel 31-302930784. Fax 31-302948390. Recorded October 20-22, 1997.

The music on this compact disk is a far cry from that of *In Stil Moderno's* first recording, which featured largely unknown Eastern European music. While this disk of instrumental music of that most glorious time and place, 17th century Venice, impeccably performed by virtuoso players, would be a winner



Trombones by Geert Jan van der Heide

even if the music were performed on "ordinary" modern instruments, or even "ordinary" copies of Renaissance and early Baroque instruments, its driving interest, for a modern "early musician," is in the instruments (all historical copies of 17th century instruments) used. The matched pair of violins made by Martin Bowers are copies of a 1581 instrument by Ventura Linarolo. The writers (listed only as *In Stil Moderno*) of the program notes for this CD refer to the "delightful quirkiness" of these instruments. Smallish, with a short string length and pure gut strings, their sound is quite different from that of the "usual" Baroque violin.

All of the trombones were made by Geert Jan van der Heide, using 17th-century techniques. The alto is after Hanns Hainlein (Nuremberg, 1652), one tenor after Antoni Drewelvecz (Nuremberg, 1595), the other after Sebastian Hainlein (Nuremberg, 1630), and the bass after Wolf Birckholz (Nuremberg, 1650). The program notes mention the "recalcitrance" of the Baroque trombone to speak, particularly in comparison with the modern trombone, but its wider variety of tone colors. As a modern sackbut player I will confess I was very eager to listen to this disk, and particularly to hear once again Geert Jan van der Heide's marvelous instruments. The "box organ" was made by Gerrit and Henk Klop.

In listening to this record, I began to play games with myself, to see if I could truly hear the differences between these instruments and those of other makers, and, perhaps, the similarities between two instruments by the same maker. Was the "Drewelvecz" trombone, perhaps, a bit more mellow than the "Hainlein?" Was the Hainlein a bit more nasal, perhaps louder? But I soon discovered that both the performers and the instruments were so fine that the variety of sounds and the degree of expressiveness simply could not be described in a few words, and most certainly could not

be compared. In addition, the two tenor trombones could be made to sound like two peas in a pod when they were supposed to, as in Castello's *Sonata Duodecima Quarta à 4*. The violins, too, though copies of the same instrument, sometimes sounded very much alike and then were sometimes very different.

Most of this music is not designated for specific instruments, so that the performers were free to pick and choose. It was a delight to hear the familiar 5-part canzona by Gabrieli played on a combination of violins and trombones, for instance. This piece, the first on the disk, was performed slowly and with great seriousness, yet tenderness. None of your brash trombone-playing here. What was also striking was the clarity of the entrances and the surprising dynamic range within each part, as the parts blended and at the same time each voice would recede and advance. If I hadn't already been expecting some wonderful music I would have been sold by the performance of this piece alone. The following Castello sonata for two high instruments (violins here) and two trombones demanded, and received, virtuosic playing from all the performers. And so it went, each performance a delight. It is always an amazement for someone like me, who has been around since the "early days" of the "early music revival," to observe the tremendous differences among both instruments and players between now and thirty years ago. Although these instruments are all very difficult to play, the performers make them sound easy. And making the music expressive, which used to be out of the question a while back, is now expected from both players and instruments.

Another pleasure: the photos of the instruments and the performers taken by Vincent Rombouts. I very much enjoyed listening to this CD and can recommend it highly.

— Martha Bixler

* *Complete Mozart Wind Concerti, volume III—Horn*. R.J. Kelley, natural horn; Orchestra of the Old Fairfield Academy, Thomas Crawford, conductor. Music Masters Classics 01612-67169-2; Recorded 1994-1996. Produced 1998.

There are now a number of fine recordings of Mozart's horn concertos on natural horn. R.J. Kelley's recently released CD with the Orchestra of the Old Fairfield Academy under the direction of Thomas Crawford, adds to these, providing some convincing readings with some new twists. The disk includes the four standard concertos, K. 417, K. 447, K. 495, and K. 412 (386b), as well as the *Concert Rondo* K. 371 that is paired with K. 370b to make a fifth concerto. Kelley and the Old Fairfield Academy use Robert Levin's highly effective completion of the fragments of K. 370b and 371 and his revised instrumentation for K. 412, all completed in 1993; Levin's versions of K. 317 and K. 412 were used for Ab Koster's Sony Classical recording from 1993 (SK 53369). The Rondo of K. 412 (known as Concerto No. 1) is given a second rendition on Kelley's disc that is a recording "first" to my knowledge and warrants a sticker on the CD cover reading: "WARNING: Contains Mozart's original scatological text!" Here the notorious jocular and insulting text written above the horn part in Mozart's manuscript is heard aloud during a performance of the movement. The abuse is aimed at Mozart's lifelong friend, the hornist Joseph Leutgeb, for whom Mozart clearly had affection and for whom he wrote many other solo works. On Kelley's disc Eric Dillner plays the part of Mozart, reading the insults and suggestions, largely in Italian, while Kelley, playing the part of Leutgeb, performs the horn part, slowing down and speeding up, based on the text. The Italian text and an English translation are included in the CD notes, and the effect is entertaining.

The main notes, written in 1993 by Robert Levin, are taken from Ab Koster's recording mentioned above. They are quite informative and have the advantage of coming from a scholar of stature intimately involved with Mozart's works as a musicologist and composer/arranger. (See Jeff Snedeker's review of Koster's and Levins' work in *HBS Newsletter* 7, pp. 34-5).

The music is performed admirably, both by the soloist and the orchestra. Added ornamentation is tasteful, not overbearing. Horn cadenzas are wide-ranging and interesting. The middle movements of K. 447 and K. 495 are quite slow, but Kelley is able to pull it off. His technical command and facility is impressive. His double tongue is dazzling at spots, and trills are performed with ease (even a half step trill at the end of the development in the first movement of K. 417!). Differences between open and stopped notes are minimal, the stopped tones never brassy. Kelley's legato is very smooth and there are no audible articulations between adjacent notes that are open and stopped, which, in passages that move between notes on harmonics and notes one half step lower, produces a mini-glissando. (Some players prefer to use a legato tongue technique between such notes, not unlike that used by trombonists.)

R.J. Kelley's tone is extremely round and resonant, and the contrast between this and the orchestra's brightness is striking. This brings one to the question of the instruments used. Though all of the orchestral instruments are identified in the liner notes, including the orchestral horns, I searched in vain to locate information about the instrument employed by the soloist himself. The anonymous opening remarks in the liner notes are rather cryptic in this regard. They read, "Research into various sources has produced some unique material and instruments for use in these recordings." One is left wondering what

specifically has been uncovered in the areas of instruments and material that influenced the performance. The above remarks notwithstanding, R.J. Kelley and the Orchestra of the Old Fairfield Academy have given us a very musical and interesting recording of the Mozart horn concertos.

— Thomas Hiebert, California State University, Fresno

* *Music in Flemish Cities and Beguinages: 1400-1500*. Capilla Flamenca, alta capella: William Dongeois, Michèle Vandembroucq, Franck Poitrineau. Eufoda 1266. Recorded 1995.

This fine recording captures a wide range of 15th century Flemish music. The mix of chant, polyphony, and "simple polyphony" was, according to the essay by Eugen Schreurs, quite characteristic of the Flemish music tradition of the time. In fact, the simple polyphony was an important intermediary musical step between chant and the more complex contrapuntal polyphony that the Northern region so characterized. Of the eighteen works on the CD most are rather obscure but a few such as Alfonso de la Torre's *La Spanga*, Agricola's *D'ung Aultre Amer*, and *In Tu Memoria* by Arnoldus de Lantins might be more familiar. In addition to several anonymous works, Johannes Rondelli, Adam, Hugo de Lantins, Johannes Brassart, Nicolus Grenon, Johannes de Sarto, Arnoldus de Ruttis, and Johannes Franchois are the other composers represented. The singing is quite lovely in both the chant and polyphonic works. The gamba ensemble consisting of Eugene Schreurs, Sophie Watillon, and Liam Fenelly is featured on a number of compositions and plays with great sensitivity. Their rendition of *La Spagna* is exquisite. The alta capella of cornett, trombone and shawms are featured on four of the pieces and play with the precision and musicality we have come to

expect of these musicians. Particularly pleasing is the brass playing on Rondelli's *Verbum Tuum/In Cruce* and *Prevalet Simplicatas* by Arnoldus de Ruttis. The instrumental blend and intonation are excellent. The recording, while a bit slim on the brass representation, is a fine example of beautifully performed early Flemish repertoire.

— Jeffrey Nussbaum

* *The Art of the Baroque Trumpet, vol. 2: Virtuoso Music for Trumpet and Organ*; Niklas Eklund, Baroque Trumpet, Knut Johannessen, organ, with Marc Ulrich, Baroque Trumpet, Mats Klingfors, Baroque Basson, Tormod Dalen, Baroque Cello. Naxos 8.553593. MVD Music and Video Distribution GmbH, Oberweg 21C, Halle V, D82008 Unterhaching, Munich, Germany. Recorded July, 1995.

* *The Art of the Baroque Trumpet, Vol. 3: Barockduette*; Susan Rydén, soprano, Niklas Eklund, Baroque Trumpet, London Baroque, Charles Medlam/Edward H. Tarr. Naxos 8.5537358. Kryptogatan 6, 70374 Orebro. Tel. 019-257660. Recorded July, 1996.

Niklas Eklund continues his series of excellent Baroque trumpet recordings with these two albums.



Nicklas Eklund and Susan Rydén

Volume 2 focuses on works for trumpet and organ, and features works for both one and two trumpets. It includes the Viviani *Sonata No. 1* and *Sonata No. 2*, Fantini *Sonata No. 3* and *Sonata No. 8*, Pezel *Sonata Nos. 69* and *71* and an anonymous *Sinfonia for 2 trumpets*, as well as several works not previously recorded on authentic instruments, including *No. 2* of Löwe Von Eisenach, Pezel's *Sonata No. 75*, and a *Sonata* by Prentzl for trumpet, bassoon and basso continuo. The well written liner notes are in English, French and German.

Volume 3 focuses on works for trumpet and soprano. It begins with Handel's *Eternal Source of Light Divine*, *Let the Bright Seraphim*, and *Lascia ch'io pianga*. It includes works of Caldara, Fux and Predieri, a *Sradella Sinfonia*, four arias from the Scarlatti *Seven Arias*, and concludes with Scarlatti's *Su le sponde del Tebro*, offering the first recording of the complete version on original instruments. The liner notes are in Swedish.

Both albums are truly wonderful. These are highly polished recordings; the style, ensemble, balance, intonation and sound quality are all superlative. All the performers are clearly in complete control of their instruments, and make it all sound easy and relaxed. I was particularly impressed with the intonation and fluidity of the trumpet and soprano duets. The ornamentation is always tasteful and cleanly performed. I only wish the notes for Vol. 3 were also in languages other than Swedish.

I highly recommend both of these recordings to anyone interested in either Baroque music or trumpet music - they represent some of the best recordings I have heard of these pieces on either original or modern instruments.

— Sandy Coffin

* *Music of the Angels*. LES HAULZ ET LES BAS. Gesine Bänfer and Ian

Harrison, shawms, bombards and bagpipes; Felix Stricker, slide trumpet. Christophorus CHR 77194. Recorded 1997.

Les Haultz et Les Bas, founded in 1993, has quickly established itself as one of the most vigorous ensem-



Les Haultz et Les Bas

bles now working with Medieval and Renaissance instrumental music. It is a bit of a stretch to refer to the repertory offered in the CD as "music of the angels", as earthy love songs, dance tunes, and complaints about Fortune's wheel are among the prominent tunes - but as the fascinating liner notes (by Reinhard Strohm) point out, the division between sacred and secular was not always clearly drawn in the late middle ages. The majority of the pieces are Italian, or at least intended for Italian audiences, and were written between c. 1300 and 1420.

The strongest performances in this set comes from the core ensemble of Ian Harrison, Gesine Bänfer, an Felix Stricker. In Landini's *Nessun punga speranza*, Harrison provides an intense discant on the shawm, Bänfer supports very ably on the tenor, and Stricker is splendid on the slide trumpet. Here the ensemble is tight; secure rhythmically, with solid intonation. As I stated in my review for this journal of this group's first CD (*Gothic Winds*, Christophorus Digital 77193, recorded in 1996), HBS members will be particularly interested to

hear how very well Stricker meets the demands of this music - this accuracy and intonation in the upper register are very impressive.

The group has achieved added variety with the addition of guest artists - and in terms of the ensemble

effect the additions are quite effective. Two percussionists (Anja Hermann and Michael Metzler) are incorporated from time to time (as in Ciconia's *Per quelle strada lactea*, and Antonio Zachara da Teramo's

Ciaramella). The latter piece is one which also incorporates an additional double read performer, Dani Pelagatti. Both kinds of additions are well documented, at least from the iconographical side. Certainly a third shawm was frequently added to the wind ensemble c. 1400 (and later, often in place of a slide instrument). The addition of percussion is more problematic only in that we have no hint from musical sources how the rhythmic support might have actually sounded. What Hermann and Metzler have invented here seems quite good, and certainly adds a further dimension to the group (the occasional shouts may be a bit over the top for some, but probably reflect the spirited atmosphere that would have been part of much secular music of the time).

One feature of this CD that should be noted is that the repertory selected yields a somewhat restricted overall effect. Several of the initial Italian polyphonic pieces feature shawm and bombard only; and much of the second half is devoted to the monophonic Italian dances in the British Library Additional Manuscript 29987, mostly featuring solo shawm. There is some compen-

sation in that Harrison's performances of the dances are particularly dramatic (though the pitch is a bit too flexible for my taste). The harmonic shadings, too, in *Ciconia* (especially in *Una panthera in compagnia di Marte*) are fascinating - and certainly the melodic character of da Teramo's *Ciaramella* is strikingly evocative. There is a good deal of variety and color here to be sure, but I would have preferred to hear more of the very strong core ensemble of LES HAULZ ET BAS.

The recording offers a fine ensemble performing music that is rarely heard. I would recommend its purchase to anyone who is interested in Medieval instrumental music, both for the repertory that it contains and for the variety of excellent individual instrumental performances.

— Keith Polk, University of New Hampshire

* *Hunt Plays Arban*. Clyde E. Hunt: cornet & trumpet. Grifton School Audio Teacher Trumpet Pedagogy Series, Bb Music Production BMP# 10017 and 10017A. 21014 Zion Road, Laytonville, MD 20882. Recorded 1996

* *Hunt Plays Max Schlossberg: Daily Drills and Technical Studies*. BMP# 10025. Recorded 1996.

Documenting the main aspects of *Arban's Method for Trumpet* (Léon Escudier, Paris: 1864) would be an ideal pedagogical tool for trumpet teachers and students and Clyde Hunt does an fine job with his two CD set of that work. Hunt has an admirable technique and demonstrates many important sections of a method that I have always heard reverently referred to as, "the Bible of trumpet studies." Hunt gives brief comments throughout the recording and plays exercises from the various sections of the Method such as syncopation, dotted Eight and Sixteenth Notes, Scales, Chords, Double and Triple Tonguing, and Ornaments. The advantages of being able to listen to

expert renditions of this music, for a student who is working on these exercises, is obvious.

However, it must be emphasized that this recording is very much a teaching tool. As Hunt points out, the Method by J. B. Arban (1825-1889) can lead to a full and masterful trumpet technique for today's musician, even in spite of its limitations. Listening to it in large amounts is like doing the 15 minute Louvre. It is possible but not advisable. Listening to too much in one dose is very tiring even for a former trumpet student who remembers hours and hours working on Arban's with relative pleasure. Hunt does address the range issue and includes a section where he alters some exercises sometimes taking them up or down an octave.

The second CD in the set contains the Fourteen Characteristic Studies, Twenty Duets (Hunt counts off the first bar and a half and plays the second part), and the Tonguing section. A few minor quibbles could be made. It is a shame that there were no liner notes in the CD set. A brief historical essay would have been helpful as would have been information on the instruments played and on Hunt himself. The track indication in vol. 1 did not match what was indicated on my CD player. However, the positive aspects of this project far out weigh these small points. The Characteristic Studies are admirably performed and more than once the thought ran across my mind, "oh, that's how that sounds!" It's an interesting phenomenon that if most trumpeters (and players who used revised editions for other brass instruments) were to add up the total amount of time spend on Arbans, it would tally up to a large chunk or his or her musical life and we've never heard most of it played except for the sounds coming from our own bells! Luckily, Clyde Hunt has changed that.

Max Schlossberg (1873-1936) was a spectacular orchestral trumpeter and

an even more legendary trumpet teacher whose students became the basis of trumpet sections throughout the country. Some of his most illustrious students were William Vacchiano, Harry Glantz, Louis Davidson, Harry Freistadt, and Mannie Klein. His *Daily Drills and Technical Studies* (published 1937, J.F. Hill & Co, copyright assigned to M. Baron, Inc in 1938) is certainly one of the most popular pedagogical trumpet books in use even today and Clyde Hunt has included it in his series of recorded etudes and methods. Some of the others in the series include works by Bandt, Clarke, Concone, Getchell, Hering, Sabarich and Smith. Hunt ably records selections from all eight sections of the book over the course of 77 cuts. There is an additional "extended" selection on the CD, similar to the one on the Arbans recording where some exercises are extended in range from the way they are written. As with the Arbans recording this CD is strictly a pedagogical tool and not at all a very pleasurable as a listening experience (even for die-hard trumpet jocks!). Since Schlossberg dates from the last half of the last century his views on trumpet playing and types of exercises and etudes are an important historical link. He was born in Liban Russia and like many other Russian Jewish musicians of that period he went on to make an important impact on the classical world in his adopted home of America. In 1910 he joined the New York Philharmonic Symphony and also joined the faculty of the Institute of Musical Arts and later the Juilliard Graduate School. Fortunately information about musicians linking us with the recent past has been the subject of a number of oral history studies. A fine biographical essay about Schlossberg has been written by André Smith (*ITG Journal* Vol 21, No. 4, May 1997). The recordings of works of important brass pedagogues is an important addition to those efforts. Because of this connection it is striking that the two

recordings examined in this review have so little biographical or historical information in the CD notes. The Schlossberg CD has virtually no information at all. Even as a teaching tool, the music is more than just notes. Because the works recorded are so important to the brass tradition, putting the music into some historical context is vital. Perhaps Clyde Hunt and Bb Music would consider including even brief essays for the current as well as future recordings in the series. That aside, these recordings are a valuable tool for trumpet teachers and students.

— Jeffrey Nussbaum

[Editor's Note: It is a well known fact that the editors of this publication rarely make errors!! Well, in what must have been a "cornucopia" of communications and contact, the assignment to review was sent out to two. So, with the view that two views are better than one we've enclosed both.]

Cornucopia: French Chamber Music for Horn and Strings. Richard Seraphinoff, natural horn, Judson Griffin, Cynthia Roberts, violins, Andrea Andros, viola, Allen Whear, 'cello, with Jesse Watras, bass. Focus 942, 1996. Early Music Institute, School of Music of Indiana University, Bloomington, IN 47405. Recorded May 24-26, 1995 in the chapel of the Colgate-Rochester Divinity School, Rochester, NY, in collaboration with the Genesee Early Music Society.

This eagerly-awaited recording features an interesting program of chamber music that demonstrates a range of styles from early 19th-century Paris. Seraphinoff and his colleagues give a fine, sensitive performance of three pieces that show off the horn in a very attractive and historically-accurate context. The three pieces are Frédéric Duvernoy's *Quartet No. 2 in D minor* (horn, violin, viola, 'cello), Louis François Dauprat's *Quintet Op. 6, No. 1, in F major*, and Antonin Reicha's *Grand*

Quintet in E major, op. 106 (with added bass ad lib.). For this recording Seraphinoff uses his own copy of a French Classical orchestral horn after an early 19th-century instrument by Antoine Halari, while the string players use 18th-century Italian instruments (original and copies), which is a likely combination of instruments for this music at the time. The result is a live, balanced sound, with a clear separation of timbres such that the horn is heard clearly throughout the range and in all hand positions, even in the most intricate stopped passages.

The Duvernoy piece is an interesting one, particularly in view of what the composer represents in the evolution of the natural horn. As a *cor mixte* proponent and advocate of the F crook for "everything," Duvernoy's work exploits a full range of colors on that crook. This is especially true (as Viola Roth's informative program notes tell us) in the second movement, where, in the key of D major, the hornist is faced with all manner of stopped notes in smooth, lyrical passages. The piece is really a "horn feature," using the strings as accompaniment or as timbral foils. Seraphinoff does a terrific job, handling the trickiest of passages with obvious ease and grace.

The Dauprat work is a bit more substantive as a composition, in breadth and depth. One of Dauprat's stated life-goals was to improve the substance of music involving the horn, and this work is better constructed and is more interesting. For the horn, Dauprat emphasizes a great deal of chromatic motion, which again Seraphinoff handles smoothly. The strings are also notably sensitive to the ebb and flow of the music, sliding in and out of accompanimental and soloistic figures with ease. The composition still emphasizes the horn (with variety supplied primarily by the first violin), but there is clearly more balance in the musical roles of the horn and strings.

The Reicha *Grand Quintet*, dedicat-

ed to Dauprat, offers a very different musical heritage that was present in Paris at the time. Clearly Austro-Bohemian rather than French (as Reicha himself was) in style, this piece has a more balanced, "symphonic" approach that gives more weight to the strings, bringing the horn and first violin to more equal footing. Though still a "horn feature," priority is often given to the first violin, with the response provided by the horn, quite opposite from what was heard in the previous pieces written by horn players. The addition of the bass in this recording fills out the "symphonic" sound very nicely. The horn part has different challenges—balance and blend are more difficult with a more integrated role, and the technical demands of hand-stopping a bit more awkward in the more harmonically-complex context. The performance is excellent and the piece a refreshing change and a welcome part of this recording.

This recording has a wonderful, elegant feel, that is presented without pretense or overstatement. The performers clearly have a strong affinity for this type of music, and Seraphinoff in particular is smooth and musical over deceptively difficult passages. He is one of the most elegant, polished performers on the natural horn today. On the whole, this is one of the most tasteful, sensitive, and thoughtful recordings I have ever heard. I think the ease and elegance with which the music is presented belies its significance—with instruments likely to have been used at the time, this really is an historically-accurate performance.

—Jeffrey Snedeker
Ellensburg, Washington

Cornucopia: French Chamber Music for Horn and Strings. Richard Seraphinoff, natural horn; Judson Griffin, violin; Cynthia Roberts, violin; Andrea Andros, viola; Allen Whear, cello; with Jesse Watras, bass. Focus 942. Total time: 58:49. Recorded May 24-26, 1995, at the

Colgate-Rochester Divinity School, Rochester, New York.

Cornucopia presents an original program of early 19th-century French chamber music featuring natural horn artist, Richard Seraphinoff. The repertoire comes directly from Conservatoire de Musique de Paris professors, Frédéric Duvernoy, Louis-François Dauprat and Antonin Reicha. This is the first recording on natural horn of each piece included, and the first recording ever of the Duvernoy and the Dauprat works.

Richard Seraphinoff is well known to members of the Historic Brass Society and the International Horn Society as an often-featured guest artist at symposiums and festivals in the United States and Europe. Seraphinoff is on the faculty of the Early Music Institute at Indiana University where he teaches natural horn and modern horn, as well as courses in the history and literature of the horn. In addition, Seraphinoff is a prominent maker of historical reproductions of Baroque and Classical natural horns. For this recording, Seraphinoff performs on a French Classical orchestra horn of his own production, built in 1994, and designed after the early 19th-century horn builder Antoine Halari, Paris.

Frédéric Duvernoy (1765-1838), among the original professors at the Conservatoire, was a self-taught horn virtuoso who performed with several opera orchestras in Paris (1788-1817). In his teaching and performing, he advocated the *cor mixte* genre of playing which utilizes only the middle two octaves of the horn range. He also preferred to use only the F crook and transpose the music in order to exploit the variety of stopped and open notes created. In Quartet No. 2 in D Minor, written specifically for horn crooked in F, the resulting tonalities require that the hand position in the bell be more closed than usual. The French style of natural horn playing places emphasis on minimizing the difference in tone quality between

the open and closed notes, which Seraphinoff does with great presence and balance of sound.

Among the earliest horn students at the Conservatoire and later appointed professor of horn is Louis-François Dauprat (1781-1868), who composed three quintets for horn and strings. "Dauprat stressed the chromatic possibilities of the hand horn more than previous teachers... [and] his playing certainly represented the pinnacle of the highly developed chromatic French school of hand horn." In Quintet No.1 in F Major, Op.6, the clarity of the horn shines through and there are moments during which the listener may forget that this performance is presented on authentic instruments. The ensemble is solid and well balanced, allowing the individual lines to sing and blend.

Nowhere does Seraphinoff sparkle more than in Quintet in E Major, Op.106, composed by Antonin Reicha (1770-1836), who was professor of counterpoint at the Conservatoire. The Quintet is dedicated to Dauprat who had studied composition with Reicha at the Conservatoire, and the difficulty of the horn technique required reveals the high respect in which Reicha must have held Dauprat. The apparent ease with which Seraphinoff is able to execute the trills, turns, and scalar patterns is impressive; but not nearly so as his ability to sustain the wider ranging melodic lines.

In lessons, Seraphinoff once suggested to me that learning to play the natural horn well involves perfecting the art of "faking." However, the playing here is absolutely genuine. The excellent program notes provided by musicologist Viola Roth nicely complement the playing found on this disc, which is highly recommended to hornists as well as others who are interested in soloistic horn music and chamber music of early 19th-century France. The recording was produced by the Indiana University Early Music Institute in collaboration with the Genesee Early Music

Society (GEMS) which was formed in 1985 to foster interest and support for early music using authentic instruments and performing practices, and to provide performing opportunities for aspiring early music professionals. The recording is available on compact disc for \$14.95 and can be ordered from Birdalone Music, 9245 East Woodview Drive, Bloomington, IN 47401-9101 USA.

— Lisa Emrich

Shared Reflections: The Legacy of Philip Farkas. Summit Records DCD

176, 1995. Summit Records, Box 26850, Tempe, AZ 85285.

Recorded September 8-10, 1994, Madison, Wisconsin. Royalty profits will be donated to the Farkas Performance Awards of the International Horn Society.

This recording is a loving tribute to one of the more indelible and influential performers and teachers of the horn, Philip Farkas, best known as former Principal Horn of the Chicago Symphony and teacher at Northwestern and Indiana Universities (among many other positions). Originally conceived by a former student Randy Gardner, Second Horn of the Philadelphia Orchestra, the program combines music and spoken word very effectively, providing unique insight into the wonderful personality and presence of Mr. Farkas. Included on this recording are excerpts from an interview with another former student Joe Neisler, revealing Farkas' thoughts on his love for the horn, how he came to play the instrument and his proudest legacy— his students. Those who never met or heard Farkas will benefit, as his spoken words make the legend a human being, and those who did know him will enjoy hearing his voice again. Also included are several pieces and orchestral excerpts performed by Farkas himself. To put it simply: he could "talk the talk" AND "walk the walk." The pieces include four

unmeasured preludes by Gallay (from Op. 27), and Jean Francaix's *Canon en Octave*, taken from his Coronet solo recording (Coronet 1293). The orchestral excerpts are from RCA/Chicago Symphony recordings of Brahms *Symphony No. 3*, Stravinsky's *The Fairy's Kiss*, and the classic ending to Strauss' *Ein Heldenleben*. The orchestral excerpts show Farkas at his best: simple, secure, beautiful and consistent in sound and expression.

For the remaining works on this recording, Gardner is joined by three more former students, Michael Hatfield, Douglas Hill, and David Krehbiel, to perform three wonderful quartets, one composed by Farkas' Indiana University colleague Bernard Heiden in 1982, and two others composed especially for this tribute by Hill and composer/hornist Randall Faust. All appropriate statements to Farkas' legacy—demanding in technique and musicianship, exhibiting a variety of moods, from tenderness to raucous fun. The players themselves demonstrate their own reflection of his legacy—clear respect and enjoyment of each other and the music, and a love for the horn. A fitting, loving tribute at every level. As an archive, a tribute, or just for listening, this recording is worth having.

— Jeffrey Snedeker, Ellensburg, Washington

**Vivaldi for diverse instruments.* Philharmonia Baroque Orchestra, Nicholas McGegan, director. R.J. Kelley, Paul Avril, natural horn. Reference Recordings RR-77 CD. Recorded October, 1996. Contents: Concertos in F (RV 569), A (RV 552), G minor (RV 577), F (RV 568), D minor (RV 535), D (RV 562).

**Antonio Vivaldi: Concerti per molti istromenti.* Modo Antiquo, Federico Maria Sardelli, director. Paolo Faggi, Gianfranco Dini, natural horn. Tactus TC 672206.

Produced 1996. Contents: Concertos in D (RV 562a), G minor (RV 576), D minor (RV 566), F (RV 538), F (RV 569).

Vivaldi's numerous concertos have been lauded as models for J.S. Bach and many other composers, but also criticized because of their cookie-cutter resemblance to each other. The two CDs reviewed here illustrate that while there is indeed much similarity between the chosen concertos in outward form, there is also enough varied instrumentation as well as inventive manipulation of motives and contrast in textures to make them quite interesting, especially in the hands of the virtuosic ensembles performing on these recordings. Both CDs include a nice selection of attractive works, largely ensemble concertos, some featuring woodwinds and/or strings; of the three concertos on each disk that call for a pair of horns two are common to both (RV 562 and 569). The concertos including horn will be the focus here.

The Philharmonia Baroque Orchestra truly succeeds in bringing to life the concertos on their CD. My overall impression is that a good deal of attention was given to shaping lines, varying articulations, and playing as an ensemble, all of which made for a superior recording. Vivaldi's Concerto in F major (RV 568), scored for obbligato violin, two solo oboes, solo bassoon, two solo horns as well as strings, is a case in point. The lines are performed elegantly and expressively with good rhythmic vitality. Instrumental balance is excellent with neither the strings nor the winds dominating, while allowing soloistic sections to come to the fore. The horns in this and the other concertos on this disk sound full and big with very little, if any, indication that notes are being stopped. Perhaps natural hornists R.J. Kelley and Paul Avril have mastered the art of lipping notes in tune, though my better judgment tells me that they are either using vent holes or lightly stopping notes to bring out-of-tune

harmonics in tune. Be that as it may, their performance of some formidable passages on this and the other two concertos on this CD is admirable. It would have been beneficial, however, if the instruments used in the recording had been identified in the notes, which are otherwise well written and informative. Vivaldi's Concerto in F major (RV 569) is scored similarly to RV 568 and Elizabeth Blumenstock's commendable obbligato violin playing is heard here as well as on other concertos on the disk. Once again the ensemble playing is exemplary and Philharmonia Baroque's interpretation is fresh-sounding and well-suited to the piece. Among many touches that enrich the performance are tasteful virtuosic ornamental flourishes added by first hornist R.J. Kelley when thematic material is repeated—for example, at the opening of the first and last movements. The third work with horns on this recording, Vivaldi's Concerto in D (RV 562), is scored for solo violin and pairs of solo oboes, horns, two organs (one obbligato), as well as strings, and this marks a change from the previously discussed concertos. The use of organs as well as the key of D (with D *basso* horns) gives the work a darker deeper sound, though the assertiveness of the horns cuts through nicely at times. McGegan has chosen to open the first movement in quite an expansive manner and varies the tempo subtly at other spots, and these effects work well. In addition, effective use of crescendos and character shifts marked with articulation changes enhance the work noticeably. The recording is highly recommended.

The period ensemble Modo Antiquo also performs Vivaldi's Concerto in D major (RV 562) on its CD, however its version derives from a different source (RV 562a) that is scored with timpani, employs harpsichord instead of organs, and includes a different middle movement. Modo Antiquo's reading is thus distinct sonically from that of

Philharmonia Baroque, especially with the prominent timpani parts in the outer movements. This and a different interpretive approach, such as more regular tempos as well as regularly occurring dynamic shifts between sections create a predictable yet captivating performance. Able natural hornists Paolo Faggi and Gianfranco Dini perform aggressively, often coupled with the timpani, and the nasal sound of stopped notes in their rendition is very noticeable at times. This may be intentional, however excessive stopping is not likely to have been a technique used by many hornists in the early 18th century when these works were first performed. Stopping was not used in an advanced form until the second half of the 18th century. If they employed it at all in the early 18th century, hornists would have used stopping to bring out-of-tune harmonics in tune by partially closing the bell with their hands, for the nasal sound that accompanies more complete stopping appears to have been foreign to the horn's aesthetic in the first half of the 18th century. Thus if hornists used stopping to bring notes in tune they would have tried to minimize the timbral differences between open and partially stopped notes. Vivaldi's Concerto in F, RV 569, another work also on Philharmonia Baroque's CD, is given a good reading here by Modo Antiquo, with nice soloistic playing, particularly by violinist Luca Ronconi, though rhythms and tempo seem a bit rigid. The Concerto in F major (RV 538) for two horns and strings is the only double concerto featured on these recordings. Hornists Faggi and Dini are up to the challenge and the Modo Antiquo's playing is generally good, even with the occasional ensemble glitch or a slight overuse of the echo effect, which becomes something of a formula. Modo Antiquo's liner notes (in four languages) are quite informative with useful details on sources, for example, on the different sources for RV 562 and 562a. As with the

Philharmonia Baroque's notes, information on the instruments used would have been welcome.
—Thomas Hiebert, California State University, Fresno

* *Giovanni Gabrieli, The Canzonas and Sonatas from Sacrae Symphoniae 1597*, His Majestys Sagbutts and Cornetts, Timothy Roberts. Hyperion CDA 66908, 1997.

This is an important recording, and one which, we are told in the sleeve notes, "represents the fruition of a long-held aspiration of the original members" of the group. The same note also points out that all the cornett and trombone players are London players - an interesting point, and testimony to the development of historic brass playing in the British capital in the last twenty years. Andrew Parrott had to search far and wide to get excellent players for his 1991 recording of a similar repertory. Ten years before that, such a project would have not been worth contemplating.

HMSC should be proud of this disc. The musical direction is thoughtful and excellent, and while the brass playing is first-class, there are some brilliant performances from the string and keyboard players. The high standard of playing is matched by the quality of Hyperion's recording, which is characteristically clear and sensitive.

— Trevor Herbert, Open University

* *Del cielo y de la tierra: Fiesta de N.S. de la Candelaria, Santafé c. 1605*. Crupo Vocal Gregor, directed by Dante Andreo; Canto, directed by Egberto Bermúdez. Musica. Cornetti; Timothy Collins, Alessandro Zara, Sackbuts; George Butler, Michael O'Connor, Shwams and Bagpipes; Rotem Gilbert, Adam Gilbert, Recorders; Jaun Carlos Varón, Luis Fernando Zapata, Recorder and Dulcian; Sergio Clano.

Americana DM-MA-HOL 001-CD 96. Recorded 1996.

This disk has three important things going for it. It features Renaissance music from the New World; it has in Egberto Bermúdez a strong and humane scholarly hand at the tiller, and, perhaps most immediately interesting to readers of this journal, it makes a very brave and sensible effort to reconstruct the sound of a Hispanic Renaissance church band. Its anchor is a Magnificat and four psalms by Gutierre Fernández Hidalgo (c. 1545-1635), who came to America from Spain in 1574 and worked as chapel master in the cathedrals of Santafé (now Bogotá), Quito, Lima, Cuzco, and La Plata (now Sucre). These five pieces, all similar in style and preserved in a manuscript at the Bogotá cathedral, are all suitable for Marion feasts, and around them Bermúdez has built, with some freely-confessed and understandable liberties, his idea of what things may have sounded like in Santafé during the celebration of Nuestra Señora de la Candelaria (i.e., the feast of the Purification, February 2) around 1605. The psalms and canticle are interlarded with plausible imports from the old country-instrumental pieces from Lerma, songs by Pisador and Guerrero, motets by Ceballos and Rogier, bits of unadorned chant, and so forth. It adds up to not quite a Vespers service, and a bit more besides. All is explained in generous (though untranslated) liner notes.

There are certainly some oddities here; the disk begins with the sound of Ecuadorian folk flutes and people talking in the background; before long this is mixed with other field recordings, mostly from various parts of South America but including some Senegalese drums, which then give way to church bells and thence to the clean studio sound of shawms and the opening Invitatorium of Vespers. One can see and applaud the point-this was above all a festival for the people, and the church service was only a

small part of it-but somehow the gesture falls flat in execution. (I confess that for me it occasioned a moment of panic when I thought somebody had put the wrong CD in the jewel box and I would have to review it without hearing it.) In the same way, later on, the cut of a monophonic Sephardic song, with flute, drum, and tambourine accompaniment, registers as a well-intentioned intrusion, at trying too hard. All five of the Fernández Hidalgo pieces are written in alternatium, and Bermúdez deploys his wind instruments to accompany the singers on some verses but not all; this makes sense, it is supported (though maybe not unequivocally) by the documents, and it works. This kind of music, constantly shifting between chant and psalm-tone-heavy polyphony, is notoriously difficult to program for modern audiences, and the varied instrumentation helps a lot. Unfortunately, however, there are some serious problems of tuning and balance in the choir, and many listeners will find their patience exhausted just the same.

Yes, it was the instruments I liked the best-and not just because I'm interested in Spanish cathedral bands and am writing for the Historic Brass Society. We have known for a long time that most of these bands used trombones and dulcian on the lower lines, and that the upper lines were taken by players who thought of themselves principally as shawmists, though most doubled on cornett and recorder. I have always wondered how this worked in practice. In my experience, the sound of cornetts or recorders with sackbuts and dulcian has always been so nice, and blended so easily with the voices, that it was hard somehow to accept that back then these would have been the novelty and nasty old shawms the bread-and-butter. (By the way, please do not show this review to your friends in the Historic Double Reed Society). Most recordings that I have heard-and all, I should add, of

my own performances- have left the shawms out, and a few have toned them down into near-incognito. But in Bermúdez's band, the shawm instrumentation (he uses separate players rather than doublers) is clearly in the driver's seat, it's good and loud, and yet it doesn't leave a swath of destruction even when accompanying the singers.

All in all, anyone who has been intrigued by the prospects of Renaissance polyphony in Spanish colonial America will be gratified by the quality of Fernández Hidalgo's music, and anyone curious about the sound of the cathedral band will applaud the experiment of this disk. Egberto Bermúdez has brought us some music that we all need to hear.

— Kenneth Kreitner, University of Memphis

* *Dulcis Memoria*. William Dongois; cornetto, mute cornetto, cornettino, Ghislaine Wauters; Baroque violin, Meinderd Zwart; countertenor, Christine Gevert; organ. Carpe Diem #16251. Contact: Thomas Görne, Tonaufnahmen Musikproduktion, Wiclfstr. 42, D-10551 Berlin Germany. Tel/fax 49-303968923. Recorded 1995.

Carpe Diem is a brand new label brought to life last year by the sound engineer Thomas Görne, and the very first production features the brilliant cornetto virtuosity of William Dongois. Fortunately for the early brass community several other projects are planned. This CD is of German repertoire and contains works by Johann Rosenmüller (1619-1684), Johann Erasmus Kindermann (1616-1655), Heinrich Schütz (1585-1672), Antonio Bertali (1605-1669) (Italian born but worked extensively in Vienna), as well as pieces by the little known composers Philipp Friedrich Buchner (1614-1669) and Samuel Friedrich Capricornus (1628-1665).

While Italian music is clearly the model for German composers of this period, they did manage to retain aspects of their northern musical heritage as these pieces show. The works on this recording offer a variety of moods and interesting qualities. The playing is superlative throughout and we can add this CD to the list of world-class solo cornetto recordings. This is virtuoso music of the highest order and the precise execution and interchange between Dongois and violinist Wauters is glorious. This is very much a solo vehicle for the two instrumentalists and most of the twelve works on the disc feature their delicate interpretations. It is impossible to pick out any one or two outstanding works since they are all fabulous. The sonatas and other instrumental works by Rosenmüller, Kindermann and Bertali offer rich musical experiences and are given sensitive readings on this recording. Cornetto players will be particularly interested in hearing William Dongois' playing on the normal treble cornetto as well as on the less usual mute cornett, and cornettino (a "particularly German vice," in the tongue-in-cheek words of Bruce Dickey!). The cornettino is played on Friedrich's *Surrexit Pastor Bonus* and the mute cornett is used on *Ach Herr straf mich nicht* by Kindermann, *Sonata III* by Buchner and the Rosenmüller sonata. The mute cornett and cornettino are made by Henri Gohin and the regu-



William Dongois

lar treble cornett is by Serge Delmas. As is the norm for this repertoire, the ensemble is playing in mean-tone temperament.

Carpe Diem plans to release a second recording feature the cornetto improvisations of William Dongois, *La barca d'amoure*, and a third recording that will feature the performances of Dongois and fellow cornettist Yoshimichi Hamada. It is fortunate that this new label is producing such fine cornetto recordings. As a result of Görne's audio and sound expertise, his recordings are made using advanced technical equipment which results in a beautiful and clear recorded sound. Since Carpe Diem does not as yet have an American distributor, HBS members in the USA should contact the company directly.

— Jeffrey Nussbaum

* *The One Horse Open Sleigh* (19th Century Christmas Music on Original Instruments), Ensemble De Organographia, Pandourian # PRCD1004, 709 5th Place, Oregon City, Oregon 97045, phone 503-657-5930, email <neuman@uofport.edu>

Here is an unusual album that presents unusual arrangements of familiar Christmas tunes, supposedly in the original versions. The focus is on carols written in the 19th century, but also includes vintage arrangements of older tunes, as published in the 19th century. Perhaps half of the selections are in a form that closely resembles what the modern listener will be accustomed to. The remaining pieces vary between virtually unknown to barely recognizable, being substantially different from what we are familiar with.

The performances are realized by a trio of multi-instrumentalists; Philip Neuman,

Gayle Stuwe Neuman, and Laura Zaerr. Some selections also feature Allan Martin on piano and Donald Singer on miscellaneous percussion. All instruments are either authentic antiques or replicas. Brass instruments include ophicleide, ballad horn, and various early valve instruments from cornet to tuba. Woodwinds include flageolet, recorders, and versions of bassoon, clarinet, and flute that are less developed than modern versions. The piano is an 1850 square model and there are numerous vocals performed by Ms. Neuman.

The liner notes are descriptive and include brief histories of the pieces, as well as source information on the

arrangements. While the original versions credit the composers, the specialized 19th century arrangements list sources such as *The Union Tune Book* (1842). Indeed, the latter are unmistakably examples of the period, as evidenced by the peculiar color lent by the harmony lines. One minor revelation; James Pierpont, the author of *Jingle Bells*, was the uncle of U.S. financier John Pierpont (J.P.) Morgan.

Better known carols include *Jingle Bells*, *O Come Emmanuel*, *Hark! The Herald Angels Sing*, *Adeste Fideles*, *God Rest You Merry, Gentlemen*, etc. Especially interesting are the less common selections such as *When Jesus Christ was Twelve*, *The Lord at First Adam Made*, *When Righteous Joseph*, *Let All That Are to Mirth Inclined*, etc.

The players are obviously skilled performers, the ensemble is almost always good and the performances are lively and well phrased. Some quibbles; the ophi-

cleide playing exhibits a fault in quality that might be due to a lack of proper embouchure, inappropriate mouthpiece, leaky pads, or perhaps

just a poor example of the instrument, and the recording features an apparently artificial reverb on all tracks that sometimes works to round out otherwise thin arrangements but at other times is merely distracting and unnatural. The use of the ophicleide as solo instrument on *The First Noel* seems to be appropriate, given reviewer's traditional use of that tune to demonstrate the instrument. Recommended.

— Paul Schmidt, Serpent Newsletter

* *Rafael Méndez—"The Legacy"*. Summit Records DCD 178.

* *Presenting Rafael Méndez*, Summit Records SMT 201.

* *The Trumpet Magic of Rafael Méndez*, Summit Records SMT 200 Summit Records, P.O. Box 26850, Tempe Arizona 85285. Distributed by Allegro.

Rafael Méndez The Legacy, is a compilation of Méndez recordings and excerpts from recordings, interspersed with taped remarks by Méndez on aspects of trumpet playing and spoken tributes to him by famous trumpet players. There is a narration by Doc Severinsen that brings these parts into a whole. This



CD has as much talk as anything else and is obviously not intended to be casual entertainment. However, some of the music such as the excerpts from Méndez's dance orchestra records from early in his career, probably cannot be found elsewhere. The music that you do hear is particularly well chosen to illustrate what was remarkable about Méndez's playing and what his contribution to the art the trumpet actually is. Even musicians who think of Méndez as a gifted player of treacle and trash will have to take his work seriously.

Méndez's legacy is eloquently stated by David Bilger, who delivers one of the eleven testimonials on this CD: "...What he did for musicians is to let us know that something more is possible from our instruments. What Louis Armstrong did in jazz and Maurice André did as a soloist, especially with the piccolo trumpet, Raphael Méndez did with the Bb trumpet. He let us know that there was more out there. There was another kind of playing to strive for. What he did to stretch the limits of the trumpet and what it could do was probably the most important contribution. He took on the mantle of educator, soloist and artist all at the same time, and was an amazing person."

In Méndez's hands the trumpet seems to overcome the limits accorded to it by the natural frailties of the human body and the immutability of the laws of physics. His breath control was phenomenal, his articulation was unbelievable, and even at incredible velocities his playing had a clarity of line and an overall musicality that probably has not been equaled. As a guest soloist, director and clinician at high schools and colleges throughout the 50's and 60's he inspired a generation of brass players.

Méndez was a great practicer and much of what he accomplished must have had to do with good practice technique, especially since he effectively had to relearn the instrument after an accident in the early 1930's.

On this CD, it is inspiring to hear him play the technically minimal Arban exercises with intensity and determination. The CD offers many insights into his practicing but we might like to know even more. Méndez must have had an extraordinary ability to analyze technical problems and break them down into their component parts. I believe that recordings and videos of his clinics are available and may be helpful. But for an all-around appreciation of his contribution to trumpet playing, this CD is an excellent choice—especially if you admire his playing more than the music he played.

At press time we received two more excellent Méndez CD's from Summit, listed above. They contain some of his most celebrated solos including *Moto Perpetuo* and *Scherzo in D Minor*, a fine piece composed by Méndez in the solo cornet tradition. He plays it brilliantly and tastefully.. If you've ever owned a trumpet and want to know what it can do, you should have all of these recordings.

— Peter Ecklund

* *Herbert L. Clarke, Cornet Soloist of the Sousa Band.* Crystal Records CD 450. Historical Series, 1996.

* *Arthur Pryor, Trombone Soloist.* Crystal Records CD 451. Historical Series 1997.

These are some of the most important sources on brass performance practice in the early twentieth century to have survived. We pay insufficient regard to recordings as a source for performance practice research, but this is changing. These two players, both of magisterial abilities, were important not just for who and what they were, but also for what they represented. With a handful of others (the obvious one being Levy) they were the first international superstar brass virtuosi.

The quality of the recorded sound is remarkably good, considering that

some tracks were recorded well before the First World War. It is impossible to know whether questions of tempi, articulation and dynamics were influenced by the need to pander to the technical requirements of the recording process; it is known that some players were required to over-articulate to make an impression on the wax. But both discs provide ample evidence that these were truly exceptional players. They were also players whose musical tastes and culture were less distinct from each other than they are from those of today.

— Trevor Herbert, Open University

* *Praetorius: Polyhymnia Caduceatrix & Panegyrica.* La Capella Ducale and Musica Fiata: Roland Wilson, Director; Arno Paduch, cornetto, Hans-Peter Westermann, cornetto, trumpet, recorder, François Petit-Laurent, mute cornett, trumpet; Detlef Reimers, alto and tenor sackbut, Yuji Fujimoto, alto sackbut, tenor sackbut, trumpet, Peter Sommer, bass and tenor sackbut, recorder, Henning Plumeyer, bass and contrabass sackbut; Hannes Kothe and Almut Rux, trumpet; Frank Hiesler, timpani. Sony Vivarte S2K 62929. Recorded 1996.

* *Schütz: Symphoniae Sacrae II.* La Capella Ducale and Musica Fiata. Roland Wilson, Director and cornetto, William Dongois, cornetto; Detlef Reimers and Yuji Fujimotot, sackbuts, Friedemann Immer, François Petit-Laurent, trumpets, Anette Sichelschmidt and Ghislaine Walters, violin; Hartwig Groth, violone; Lee Santana, Chitarrone; Christian Beuse, dulcian; Christoph Lehmann, organ. Sony Vivarte S2K 68261. Recorded 1995.

Musica Fiata, under the direction of cornettist Roland Wilson, continues to produce beautiful large scale works of the early Baroque music. These two recent releases feature masterpieces by the German contemporaries Heinrich Schütz (1585-1672) and Michael Praetorius (1571-



Musica Fiata

Sackbuts: Yuji Fujimoto; tenor, Henning Plumeyer; contrabass, Detlef Reimers; alto, Peter Sommer; bass

1621) and are splendid examples of their efforts. As Wilson explains in his liner notes Praetorius' *Polyhymnia Caduceatrix & Panegyrica* (composed between 1613 and 1617) contains 40 pieces and was part of a project originally planned to encompass 15 volumes, of which three were ultimately published. The result is a glorious blending of the new Italian style with the traditional German musical language which Praetorius also embraced. The jubilant spirit reflects the title of one of the volumes, *Festive Concerts of Peace and Joy*.

Musica Fiata has a long history of adhering to historical performance practice issues such as using appropriate articulations, pitch (A=467), historical mean-tone temperament, and instrumentation. In these recordings Wilson is particularly diligent in consulting Praetorius' voluminous instructions given at the beginning of the collection, at the beginning of each piece and also in his monumental theoretical treatise *Syntagma Musicum*. There is much of interest to early brass enthusiasts. The cornetto writing is stunning and flawlessly executed by Paduch, Westermann and Petit-Laurent. (It

should be noted that Roland Wilson set down his cornett for this recording and concentrated completely on directing the project). The use of mute cornetts on *Verleih uns Frieden Gnädiglich* is particularly effective. Several of the pieces call for a contrabass sackbut and we have the treat of hearing Henning Plumeyer deftly perform this rare instrument. Of special interest to trumpeters is the blazing rendition of *In Dulci Jubilo* scored for singers, large complement of instrumentalists and trumpet and timpani ensemble. Wilson notes that Praetorius instructs the trumpets to be "positioned in a special place near by the church" so they don't drown out the rest of the music. The effect on this recording is spectacular and, if you don't get a rise out of this performance, better check that your pulse is still beating!

The Schütz *Symphoniae Sacrae II*, SWV 341-367 (1647) is less expansive, exuberant and a smaller scale work than the Praetorius. (There are over a dozen performers not listed above on the Praetorius recording, in addition to the wind players I listed.) This masterpiece is exquisite and the brass have many glorious parts. Actual instrumentation and performance instructions are given and *Meine Seele erhebt den Herren* is an example of Schütz's stunning use of trumpets, cornetts, trombones and other instruments. The delicate quality of the trumpet writing is

especially effective. Both Wilson's and Dongois' handling of the extremely difficult cornetto and mute cornett parts is on the very high level that we have come to expect of them. *Vater Abraham, erbarme dich mein*, SWV 477 is also included in this program and while it probably was composed some time after *Symphoniae Sacrae II*, it is a work closely aligned with the spirit of the earlier piece.

This fine recordings are a must for anyone interested in 17th century music. In addition to producing important large scale recordings with world-class performers such as Musica Fiata, Sony is to be commended for the fine packaging of the recordings with illustrations, informative notes and detailed information as to what musicians are performing on which cuts. Those details certainly enhance the listening experience.

— Jeffrey Nussbaum

* *Monteverdi: Vespers, 1610*. Boston Baroque, Martin Pearlman, conductor. Janice Chandler, Karen Clift, sopranos; Richard Croft, Lynton Atkinson, Brad Diamond, tenors; Christopher Nomura, Jeff Mattsey, baritones. Telarc 2CD-80453. Recorded 1-4 February 1997.

The 1610 *Vespro della Beata Virgine* of Claudio Monteverdi has achieved an iconic status for the early-music audience similar to that which Beethoven's Ninth Symphony holds for audiences of the standard orchestral concert canon. This is an appropriate parallel since the *Vespers*, like the Ninth, is a huge work for chorus, soloists, and instrumentalists that "raised the bar" for compositions of its type during its time. In a similar fashion, Monteverdi's composition has become the work that an early-music vocal conductor must record in order to show the world that he has arrived. Junghänel, Herreweghe, Christophers, Gardiner, Renz, Ledger, Parrot,



Peter Sommer; bass cornetto in G by Roland Wilson

Savall, van Asch, Harnoncourt, and Bernius are among the more recent names that have recorded their interpretations of the *Vespers*. To these we may now add Martin Pearlman. His new recording with Boston Baroque provides yet another interpretation of this monumental work from the first decade of the seventeenth century. It is also the second period instrument recording of the *Vespers* by a group of Americans—the first being Frederick Renz's recording with New York's Grande Bande (Musical Heritage Society MHS 523536W).

The history of the work has been provided in articles, essays, and virtually every recording review of the 1610 *Vespers* so I will only mention that Monteverdi probably composed the various parts of the work between 1602-1607 with the addition of the *Missa in illo tempore* in 1609-10. There is no general agreement as to the occasion and location for the first performance of the *Vespers*, or whether all of its sections were performed in a single celebration. A strong possibility is that the *Vespers* was probably performed in Mantua sometime during 1610, perhaps at Santa Barbara. The composition, however, was certainly not undertaken solely for a single performance. By 1610 Monteverdi had become disenchanted with his position at the Gonzaga household, and the publication of a Mass in the old style and a *Vespers* filled with the latest styles was perhaps intended as a portfolio for a potential future position. It has been speculated that Rome was his target since the composer dedicated the 1610 print to Pope Paul V, but it may have been the modernity of the *Vespers* music that was partially responsible for Monteverdi being named successor to Giovanni Gabrieli at San Marco in 1613.

While the debate surrounding the context of the work remains a lively one, the theories as to how the music contained in the 1610 publication was meant to be used become more numerous with each passing

year. The main question surrounds the unusual, if not unheard of, insertion of intimate sacred concerti between the choral psalm settings. Of course one would not expect to find the plainchant antiphons that normally frame each psalm in a printed collection because the church's antiphoner would contain them. Some have found the answer in the title of the work which suggests that these concerti were appropriate for the private chapels of princes. In addition, Mantuan tradition often allowed for the substitution of other texts for the antiphons at *Vespers*, a practice that has led to the conclusion that the concerti were intended to be used in place of the traditional antiphons. All of these answers are probably true. If Monteverdi's publication was actually meant to be a resume of some sort, he was merely making covering all of his bases. The Mass was probably for Rome while the sacred concerti and *Vespers* were aimed at noblemen or more forward-looking cathedrals. At the same time the music could stand on its own as it has in many modern performances. The idea that Monteverdi was courting the San Marco position has the distinct problem that the position was not yet available—Gabrieli was old but still quite alive in 1610.

While some recordings of the *Vespers* offer plainsong antiphons or the sacred concerti, Pearlman gives us both in this recording. His intention was to create a Marian *Vespers* for the Feast of the Assumption (August 15) by providing the proper plainchant antiphons before each psalm and the Magnificat. The concerti, or motets as they are called on this recording, follow the psalms as printed. This ordering makes some sense since it puts the concerti in place of the repeat of the antiphon, providing some variety to the liturgy. Also, the use of the plainsong antiphons is welcome to anyone who listens to sixteenth-century *Vespers* settings on a regular basis since recordings

that include just the printed items seem incomplete in this context. Pearlman's reasoning for his decision is that the Assumption is a major Marian feast, and that it was during that time of the year that Monteverdi auditioned for the post of *maestro di capella* at San Marco. It is known that Monteverdi performed a work of the size of the *Vespers* at his audition, but it is not known if the actual service was realized at the time. Nonetheless the Assumption texts are a welcome addition to the printed works. While issues of liturgy and published order are interesting intellectual questions, it is the preface that makes or breaks this work. In this case, the results are mostly good. Pearlman has assembled an able cast for this venture. The group consists of a mixture of well known early music instrumentalists with some soloists better known for their modern work. This readership will recognize the names of cornettists Michael Collver, Doron Sherwin, Paul Perfetti, and trombonists Steve Lundahl, Daniel Stillman, and Cormack Ramsey. I was surprised, however, that Doug Kirk was not on this Boston recording. Among the performers who are perhaps more well known to modern audiences are soloists Janice Chandler, Karen Clift, Richard Croft, Brad Diamond, Christopheren Nomura, and Jeff Mattsey. Each has impressive credentials in eighteenth-century music (Vivaldi to Mozart), but their bios do not mention any pre-1700 work. While all are very fine performers, the final product betrays the mixture of worlds. The solos at times sound more at home in the music of Handel or Vivaldi than Monteverdi or his predecessors. While the subject of vibrato in music of this time is always a hot-button issue, the constant use of it leaves virtually no room for its use as an ornament or expressive device. The ornamentation that is heard occasionally lacks the natural grace that all of the singing treatises of the time insist

upon. One can only speculate as to reasons for the choice of this particular set of soloists. Perhaps Telarc wanted to mark the disc to a wider audience. In spite of these performance practice issues, I have to say that these are marvelous voices and I will look for them on recordings of later baroque works. Still, I was just a little disappointed that one or more American soloists who specialize in the singing of this period were not retained for this recording.

The thirty-voice choir does a wonderful job and the singing is very even from start to finish. The plain-song sections are pure without being dull, and provide a nice cleansing break for the ears between the elaborate psalms and concerti. The instrumental group, as expected, is first-rate. The instrumental sections, including the famous *Sonata sopra Sancta Maria*, reveal the players' intimate familiarity with this work. Especially admirable is the high cornett work of Michael Colver, some of which would be unnecessary if the Magnificat were transposed down a fourth. The only real problem that cropped up in the instrumental ensemble was the occasional strident tone quality in the cornetts at the louder volumes. Perhaps this is an issue of microphone placement.

Some of the things that I liked about the recording were not related to the performance at all. There is an additional disc that contains Pearlman's introduction to the *Vespers*, complete with examples from the recording, as well as some nice excerpts from his other recordings on Telarc. The script is aimed towards a general audience and is quite effective in relating the musical content of the work and Monteverdi's genius. The use of "surround sound" in the recording process also provides an interesting experience not often found in early-music recordings.

In the final assessment, this much anticipated recording may disappoint some in the historical perfor-

mance community with its middle-ground performance approach, but the great thing about a mysterious work like the *Vespers* is that it leaves room for many interpretations. I recommend this recording to those who are collecting performances of the work since the antiphons for the feast of the Assumption provide a new listening context. It is also worth having for the *Sonata sopra Sancta Maria*, which is among the better renditions on disc. I also recommend it to those who are not so concerned with the finer points of early seventeenth-century Italian performance solo singing for the fine voices, good choral work and overall presentation.

— Michael O'Connor, Florida State University

* *Canzoni alle Francese from the Organ Tablature of Johann Wolz*. Cornettinuo with Martin Lubenow and Bernd Schleyer; cornetto, Gerhard Lubenow, Bruni Scheyhing, Peter Scheyhing; sackbuts. Corn-30-1-0003. Cornetto Verlag, Wolfgang Schafer, Spreuergasse 25, 70372 Stuttgart, Germany. tel. 49-(0)711-9561396 FAX 49-(0)711-9561397. Recorded 1996.

Music by Antegnati, Banchieri, Brumel, Dalla Casa, Forster, Guami, Lupi, Macque, Maschera, Merulo, Monte and Trestri.

Johann Wolz was organist in Heilbronn, Germany, for 43 years from 1579. His organ tablature dated 1617 reflects European repertoire of the time and shows the gradual eclipse of the Netherlands School and the growth in interest in music from Italy. The group, Cornettinuo, explores the music from the tablature in this CD. In addition to solo works on a bright ten-stop organ built in 1994 to the specifications of an instrument by Antonio Colonna (c. 1660) the program contains canzoni for two cornetts and two sackbuts as well as works for solo cornetto accompanied by the organ.

Some of the performances are somewhat pedestrian, although this probably reflects the nature of the music rather than the playing. The non-specialist listener, a block of seven canzoni may make for somewhat tedious listening. The intonation is not always accurate and the close recording tends to make this more obvious.

However, this recording is important as a sample of the type of music being played in Germany in the early 17th century. The undoubted highlight of the disc is a performance of Dalla Casa's diminutions on *Vestri i colli* where the playing is accompanied by a lively organ sound.

— Perter Berg

* *Gabrieli Tedesco: Late Works by Giovanni Gabrieli from German Sources*. Musicalische Compagny: Holger Eichorn; Director, cornetto, Bernd Schleier; cornetto, Yuji Fujimoto, Mutsuhiko Lizuka, Stefan Kurth, Cas Gevers, Henning Plumeyer, Ralf Müller; sackbuts, Dagmar Valençova dn Eva Salonen; violins, Björn Colell; chitarrone, Klaus Eichorn; organ. CPO 999 454-2. Recorded 1996.

Holger Eichorn and his fine ensemble Musicalische Compagny have started their second quarter of a century and continue their dedication to the investigation of all aspects of historical performance practice issues. In his own words, Eichorn states, "The ensemble has set for itself the task of combining a historically responsible rendering of the connections between tone, language, and affect with the performance requirements in today's music world. Investigation of relevant sources, experimental approaches to problems of aesthetics, rhetoric, and expression, and rhythmic-rhetorical verve—the ensemble is of this and much more, while always working toward the old and yet always new goal of stirring, improving, changing, and guiding the emotions." Those are serious

words and their efforts at fine music making do much to back those words up.

There are a number of very fine recordings of Gabrieli's music performed on early brass but this is more than another good recording, it is more a musicological and historical essay. Eichorn sets out to do no less than re-define some basic assumptions about Gabrieli, his position in the canon of Western classical music and performance of his music. All of the works on this recording are from German sources of manuscripts and early prints, including some pieces never published in his native Italy. Eichorn makes several important points through his fine essay in the notes to this CD. He contends that Gabrieli has special connection with the German speaking world. He received his most important early training under the great Orlando di Lasso in Munich. In his mature period Gabrieli was sought after and instructed many of the leading German composers of the next generation. Performance of his works was much more common in Germany than in his native land, both during his lifetime and after. Eichorn further points out that there are over 230 manuscript sources for Gabrieli's works dating to his life time or to subsequent generations. Only twelve of those sources are known to be extant in Italian archives. German sources include no fewer than 150 collections of his works! Some of the manuscript sources contain interesting musical changes compared with later printed sources and some texts have been altered to meet the different religious views of the Protestant German regions. In view of the significance of these German sources, his relationship with the non-Italian regions, and extent of his great influence Eichorn calls for a new look at Signor Giovanni, including a more positive comparison with Claudio Monteverdi who, in the view of Holger Eichorn, unfairly overshadows his importance.

If only for the use of works from these important German sources and Holger Eichorn's provocative stance on Giovanni Gabrieli, this CD would be an important purchase. The essay in the notes to the CD is quite thought provoking and he also provides an English translation of the texts from Richard Charteris' *Giovanni Gabrieli: A Thematic Catalogue*. It is also a fine performance and the instrumentalists give a solid and emotional reading of these works. They employ mean-tone temperament and Venetian choir pitch. A study of historical organs in Italy as well as Central and Northern Germany reveal a pitch pattern between 450 and 490 Hz. The pitch for this recording was at A = 472 Hz. This is a bit higher than the usual 465 Hz and the cornetts reveal a particularly bright color. All the singers are men including the cantus singers and while some may prefer a different sound, the ensemble and vocalists do blend well.

Much has been accomplished during the past twenty six years that Musicalische Compangney has been active. Back in the early 1970s most brass recordings contained colorful orchestrations of Renaissance dance tunes. Now serious musicological declarations joined to fine artistic performances are the new order of the day. The musical and scholarly efforts of Holger Eichorn and a few others have brought us to this fortunate state.

— Jeffrey Nussbaum

* *In Venetia*, by The QuintEssential Sackbut and Cornett Ensemble. Meridian CDE 84367. Recorded 1997.

This is an impressive recording from a new group - or at least, one which is new to the recording scene. QuintEssential, as the name cryptically suggests, is a five part (two cornetti/three tromboni) ensemble, which is here expanded to play a collection of early seventeenth-century Italian works. The core ensemble

is Richard Thomas and Rachel Brown (cornetti), and Philip Drake, Adam Woolf and Adrian France (tromboni). The group claims to specialize in the lesser known and unrecorded repertoire. I have come across QuintEssential several times in live performances and identified it as an ensemble with great potential. The potential is substantially evident from this well recorded disc, and some tracks, such as the multi-textured *Canzon Decima Quarta* by Giovanni Picchi, show that the group has already acquired a distinctive sound and style. I was especially impressed by the playing of the trombone section, but there is much else here to enjoy. I suspect that we will hear more of QuintEssential.

— Trevor Herbert, Open University

* *Angels: Voices From Eternity*.

The Boston Camerata, The Boston Shawm and Sackbut Ensemble, The Harvard University Choir, Youth Pro Musica; Joel Cohen with Tod Machover, collaborators. Includes Duouglas Kirk, slide trumpet and cornetto; Steven Lundahl, Mack Ramsey, Daniel Stillman, sackbut and recorder. Erata 14773-2. Recorded February 1996 at Campion Center, Weston MA. Computer synthesizer and "transformed part" was produced at the MIT Media Lab, Boston.

"this is not an 'early music' recording in the usual sense." — Liner notes. p.7.

The recent heightened popularity of scantily-clad, slightly-overweight heavenly bodies that we call angels has become the impetus for many watered-down, contextually-misinformed recordings that are mass marketed in order to achieve the highest of sales to the general public. These recordings, which will remain nameless here, have also been quite unpopular with "historically informed" audi-

ences around the country for obvious reasons. However with this said, the CD received here is not one of these recordings.

It is true that this recording, assembled and produced by Tod Machover (b. 1952) and Joel Cohen, disengages the music from its intricately-webbed context. However in the CD notes, Machover explicates the purpose of this disengagement, or reconfiguration if you will. The purpose is to "unite seemingly unrelated musical materials into an enriched and expanded form of expression." In this way, *Angles* is a collection of Medieval and plainchant and organum, early American hymns and Shaker spirituals, as well as original compositions by Machover himself. What unites these "seemingly different" materials is the inclusion of topics related to angels either directly or indirectly. However, the way in which Machover and Cohen bring the European and American sacred music to life is not the way one would expect a "usual early music recording" to do. After the choral and instrumental groups recorded their contributions with normative performance sensibilities, Machover later manipulated the recording with such digital technology "to enhance the overall continuity and dramatic experience of these recording." Machover used sampling and overdubbing, sound processing "virtual" instrument models, and computer sound synthesis to achieve this. At first listening, there seem to be some tracks that were not manipulated by Machover, but he states that all have been somewhat enhanced, albeit subtly. However, some of the manipulations are less subtle. The sampling of crashing waves, chirping birds and crickets used in between tracks give the recording a very strong "new age" sound. Other tracks, such as "Angel of Light reprise" (#24) achieves a similar sound by accompanying a simple Shaker melody by synthesizers with heavy reverberation.

"The most important aspect of this

CD that pertains to the Historic Brass Society is the performance by the Boston Shawm and Sackbut Ensemble. Out of the thirty-two tracks on the CD, only four use brass, but what glorious tracks indeed. Once again this brass group continues to record flawless performances, no matter what the context. Track Six is a two-voice harmonization of the tune, "High on a hill of dazzling light", from *The Sacred Harp*. Here, two sackbuts alternate solo passages with two tenor soloists. The players add a majestic sound, with full and well-articulated tones. The entire brass ensemble performs on Track Ten, "Let mortal tongues attempt to sing," in the same fashion as Track Six, but here the instruments and voices sing simultaneously. Again, the sackbuts perform the piece beautifully and support Douglas Kirk's fluent cornetto line. As the title might suggest, "Trumpet of Salvation" (#29) uses two slide trumpets along with sackbuts as a fanfare accompaniment to the simple Shaker melody sung by the chorus. The slide trumpets are impeccably precise and beautiful, while the sackbuts also accentuate the fanfare-like quality of the piece.

By far the most unique track of the entire CD is an original composition by Machover which borrows another tune from *The Sacred Harp*, "Sancti Angeli, sustodes nostri: reprise" (#23). Those familiar with Machover's *Bug-mudra* (1990) will find this composition familiar in style (but more unique in its own way). Instead of using acoustic and electric guitars as in *Bug-mudra*, Machover employs voices and sackbuts along with the usual electronic instruments. Here the brass have the important task of carrying the Sacred Harp tune, much as in any good Lutheran Cantata. Again, the sackbuts shine through the thick electronic texture quite nicely.

Overall Machover and Cohen have achieved their stated goal with this recording. While it may not be for everyone, it is interesting for its use

of ancient music and instruments in modern composition. Although this is not a CD that one would play as an example of "historic brass" music as we consider it today, what better music could a composer use as a basis for new concepts and compositions, than the music that the readers of this publication hold dear. After all, we shouldn't mind if "this is not an 'early music' recording in the usual sense."

— Benjamin D. Pringle, University of California, Santa Barbara

* *Josquin Desprez: Missa Hercules dux Ferrariae*. A Sei Voci, Maîtrise Notre-Dame de Paris, Les Saqueboutiers de Toulouse, Ensemble Labyrinthes. Astrée E 8601.

Josquin's *Missa Hercules dux Ferrariae* was written in honor of his employer, Duke Ercole I of Ferrara. It is not known when Josquin wrote this mass, but it is not found in manuscript sources before 1500. As one of his mature masses, the *Missa Hercules* demonstrates Josquin's great compositional skills and inventiveness with motive materials, in this case a *soggetto cavatto dalle parole* on the Duke's name—d c d c d f e d—that show little immediate promise. This same skill and inventiveness is seen in the motet *Miserere mei, Domine*, also written for Duke Ercole, probably in 1503, where the opening text, as a refrain, is set differently in each in many iterations. In this respect, Josquin is the equal of Beethoven in his manipulation of motives to achieve variety and interest.

The performances of the combined groups raise issues of performance practice that are too numerous to discuss here. The mass has been "orchestrated," as are some of the other pieces. In the Sanctus, for example, the four-voice opening is heard performed first by the bombardons then repeated by the chorus with instruments accompanying, the "Pleni sunt coeli" canon is heard as a vocal duet for the male voices of the

chorus. The chorus continues with the "Osanna", now accompanied by the portative organ supporting the bass line. In the three-section Benedictus, each is sung by a soloist, with a bombardon intoning the *soggetto*. Two number, the opening "Deus, in nomine tuo saluum me fac" and the closing "Chi a martello dio gl'il toglia," (not by Josquin) are played in instrumental transcriptions by the sackbut ensemble, Les Saqueboutiers de Toulouse, whose members are Jean-Pierre Canihac, cornett; Daniel Lassalle and Stefan Legée, sackbuts, Thierry Durand, bass sackbut; and Gisèle David, percussion. Aside from the questions of performance practice, the various ensembles are first rate in their tone, ensemble, intonation, and articulation. In particular, the two instrumental groups are well matched and play in spirited fashion.

— John Graziano, City College, CUNY Graduate Center

Calliope Swings. Calliope A Renaissance Band: Ben Harms; percussion, viol, recorders, Allan Dean; cornetto, gemshorns, recorders, Lawrence Benz; sackbut, recorders, Lucy Bardo; vielle, viols, Guest Artist: Frederic Hand; lute, vihuela. Equilibrium Records EQ 8. (P.O. Box 305 Dexter, MI 48130.) Recorded 1995.

Calliope has been performing for well over twenty years with the same four members and interest in performing contemporary works and modern arrangements of Renaissance music is a unique feature of their approach. The musicians are outstanding virtuosos well-known in early music as well as contemporary music circles and it is their flexibility to span the musical vocabulary of half a millennium that makes this current CD so effective. All of the works are arrangements of one sort or another. Eight of the fifteen selections are improvisational arrangements based on Renaissance compositions such as *L'homme arme*, Paumann's *Mit ganczen willen*

or dance tunes by Phalese, Susato or anonymous works. They bring much contemporary vocabulary to the improvisations and a case could be made that this approach is, in fact, more "authentic" than some of the purists ensembles playing the same music. Renaissance and Baroque musicians would have no doubt brought their own contemporary musical ideas to their own performances also. However, my guess is that the members of Calliope would laugh at the notion of this serious view of their performance. They seem to be more concerned with having fun and creating interesting musical interpretations.

Fun is certainly what Calliope is also having with the seven contemporary works on the program. Allan Dean has a well-earned reputation as one of the finest classical trumpeters in the world but it is not well-known that his original interests were in jazz. That background is put to good use on the jazzy works and most particularly on *Forsooth Blues*. This piece is a family affair. It was arranged by Allan Dean and composed by his nephew, Kevin Dean, a jazz musician and teacher at McGill University. Dean's cornetto improvisations are heavily influenced by the late 50s Miles Davis sound and that he is able to play such a cumbersome beast as the cornetto in such a fluid manner is quite remarkable. There are several rags that are equally fun and imaginative. Lucy Bardo's stride viol and the cornetto and sackbut "riffs" are cleverly done. Four of these works are by the xylophonist



George Hamilton Green and while the Renaissance predecessor of the xylophone, the straw fiddle, is too limited to perform these pieces Ben Harms does use an "historical" approach as he uses an original G.H. Green model xylophone made in the 1930s. This CD creates a joyous and frolicking mood and the level of playing is magnificent. While there are some purists who might look down their noses at this recording, if the truth be told, this is an hours' worth of music that is far more enjoyable than some programs of "authentic" 17th century or Renaissance repertoire that somehow don't always manage to hold our 20th century attention.

— Jeffrey Nussbaum

* *Barnburners* 1st Brigade Band, Dan Woolpert - Bandmaster. Making History Live Series, volume 13, 1997. Heritage Military Music Foundation, Inc. 504 South Fourth Street, Watertown, WI 53094. Price \$15 (CD), \$10 (Cassette).

The performance infelicities on this disc are there for all to hear (in abundance). The intonation is seldom perfect, and as far as technique is concerned, approximation has a greater prominence than perfection. But I will hear little said against Dan Woolpert and his band, for whom I have more than a sneaking admiration. In an age when every piece of electronic trickery is employed to gloss over the musical cracks, it is unusual to hear a recording which makes tacit acknowledgment to the unshakable truth that very few nineteenth-century bands played their music perfectly. This disc adds to what is already a substantial series, and one which is likely to be a notable contribution to the record of this type of American music making.

— Trevor Herbert, Open University

* *Music of the Bavarian Court: Circa 1600*. 25th Anniversary Concert of the Ron Freeman Chorale, ron

Freeman, conductor, with Gregory Garrett, William Page, Heidi Garrett; cornetti, Brian Cardell and Michael Holmes, sackbuts; Ronald Boucher and Linda Lombardi; dulcian, Ray Freeman, organ. Independently Produced. Contact: The Ron Freeman Chorale, P.O. Box 4232, Falls Church, VA 22044. Tel. 703 525-1397

This is a live recording of an amateur group and the musical results are what one might expect. The blips, bleeps, cracks and occasional out of tune note are there but so is the energy and excitement that also emanates from such ensembles. The program features the music of the great composer Orlando di Lasso who, of course, worked in the Bavarian Court of Duke Albrecht V for almost forty years until his death in 1594. The main works are his *Missa "Bella Amfrit altera," Penitential Psalm VI, Deprofundis* and *Penitential Psalm VII, Domine exaudi orationem meam*. The brass are featured in the bicinia *Fecit Potentiam* and a canzon by Hans Leo Hassler. They provide support to the singers playing *colla parte* throughout most of the program. The music is typical Lassus, which is to say, glorious. William Page and Mimi Stevens explain in their notes that the *Psalm Davidis Penitentialis* were commissioned by Duke Albrecht and reserved for his ears only, as the work was published only after his death. These pieces are interspersed in between Lasso's great parody mass. In this age of outstanding, flawless and world-class early brass performance it is easy to downplay the importance of amateur music making. However, ensembles such as The Ron Freeman Chorale provide an enormous benefit for the music community. They have been allowing musicians to share in the beautiful experience of making music for twenty five years. That is no small feat!

— Jeffrey Nussbaum

400 Jahre Naturtrompete, Trompeten Consort Friedemann Immer, Balance BAL-9461-1. Recorded March 1996.

Der Drache Bläset Lermen - Barocke Kantaten für Baß, Trompeten consort und

Orgel, Gotthold Schwarz, Baß, Trompeten Consort Friedemann Immer, Balance BAL-9469-1. Recorded July 1996.

To those who know the work of the Trompeten Consort Friedemann Immer, the excellence of these recordings will come as no surprise. While the two CD's represent rather different projects, both display first-class playing and an interpretive approach that is both intelligent and thoroughly engaging. Mr. Immer's solo playing is powerful and refined and the Consort as a whole is equally strong in terms of individual playing and an excellent sense of *ensemble*.

400 Jahre Naturtrompete is a retrospective survey of natural trumpet literature, moving chronologically from Monteverdi to the present. Although it features some very well known works such as Monteverdi's *Tonata from L'Orfeo*, several *Famini Sonatas*, the *Biber Sonata S. Polygoropi*, the *Altenburg Concerto a VII Clavini* and the *Mozart Divertimento, KV 242b*, the performances of these "standards" for this recording have been carefully considered and sound quite exciting. In the Biber and Altenburg particularly, I find the brisk tempi and high level of musical energy refreshing. A little-known vocal work, *Der Heyland hat Gesiegt*, with trumpets obligato by Johann Krieger serves as a sort of preview of the second disc, considered below. Soprano Claudia Immer renders this piece with directness and grace.

Especially interesting is the performance of Ferdinand Donninger's (1716-81) *5 Aufzüge* from the *Musikalische Vorstellung einer Seeschlacht*. While this pictorial sea battle has been known to specialists for some years, these programmatic fanfares have rarely been rendered as vividly as on this recording; indeed they present some of the most brilliant playing on the disc. Equally interesting from a different perspective is the Dauverne *Quatuor No.6*, which expands the harmonic possibil-

ities of the natural trumpet ensemble by employing instruments pitched in different keys. Those possibilities are extended strikingly in Britten's polytonal and polymetric *Fanfare for St. Edmondsbury* (1952) where the nature of the historic trumpet was clearly in the composer's mind. The two pieces of Klaus Osterloh (b.1952) that conclude the disc are engaging examples of truly contemporary music for baroque trumpet. They are written in an eclectic but effective style in which jazz emerges as the strongest influence. Mr. Osterloh's playing on *Blooze* is nothing short of incredible.

Der Drache bläset Lermen is devoted to a very interesting body of late 17th-century works by Johann Krieger (1652-1735) and several of his contemporaries. These range from the relatively brief strophic arias for basso and two or three trumpets, such as the Michaelmas *Andacht* from which the disc's title is taken, to more extended works such as R.I. Mayr's *Regina Coeli* and Krieger's cantata *Singet dem Herrn alle Welt*. Also included is a rather adventuresome *Laudate pueri* by one Antonio Pino composed in 1688, as well as a beautiful setting of Psalm 81, *Singet fröhlich Götze* by Krieger's older brother Joh. Phillip (1649-1725) and a masterful setting of Psalm 100 by Telemann. While the historical value of this project is obvious, I must say these are also exciting pieces.

We are fortunate to be able to make this assessment thanks to the extraordinary performance on this recording. Bass soloist Gotthold Schwarz' voice is beautifully suited to this repertoire; he performs confidently with grace and clear musical insight. The playing of Mr. Immer and the members of the TCFI is excellent. The players employ a subtle, lyric style which produces some extraordinary musical moments. The alternation of vocal works with organ pieces is especially satisfying. Matthias Nagel's fine playing on the Sibermann organ in the Evangelische-Lutherische Kirche in Ponitz contributes significantly to the success of this recording.

— Tom Huener

THE HISTORIC BRASS SOCIETY
Presents an
INTERNATIONAL SYMPOSIUM
HISTORIC BRASS RESEARCH, PEDAGOGY, PERFORMANCE and CONSERVATION

In Cooperation with
CITÉ de la MUSIQUE
PARIS CONSERVATOIRE
MUSÉE de la MUSIQUE

MARCH 10-13, 1999, Paris, France

CALL FOR PAPERS

There will be four sessions of research papers. The duration of each paper will be 20 minutes (40 minutes in all, including the English/French translation), and they may be read in either English or French. There will be translations into each language. Abstracts of no more than one side of A4 paper should be submitted to the HBS offices by August 1, 1998. The organizers will inform all who submit an abstract whether their paper has been accepted or placed on the reserve list, by Sept. 1, 1998. The final acceptance of a paper is contingent on the complete typescript of the paper being received by November 1, 1998. Papers may be on any topic concerning historic brass instruments, their repertory, performance practice, or reception before 1900. However, participants are required to state in both their paper *and* the abstract: 1. How the ideas put forth in the paper relates to other, similar work in the field. 2. How the paper contributes to an understanding of historic brass scholarship.

Other Symposium activities will include; four formal concerts, a tour of the MUSÉE de la MUSIQUE, followed by a special round-table discussion with noted organologists and museum curators, Early Brass Instrument Master-Classes, informal playing sessions, and a special session on Performance Interpretation.

Submit papers to:
Historic Brass Society
148 West 23rd Street #2A New York, NY 10011 USA
tel/fax 212 627-3820 email: jjn@research.att.com

BOOK REVIEWS

Antique Brass Wind Instruments Identification and Value Guide, by Peter H. Adams. Atglen, PA: Schiffer Publishing Ltd., 1998. 176 pp.: c. 100 pages of musical instrument catalog illustrations. ISBN 0-7643-0027-X. \$29.95

Antique Brass Wind Instruments has a beautiful cover, excellent paper and a binding that appears to be solid and durable. It includes some good information, but the average aspiring collector for whom the book is written will have a hard time separating what is true from the overwhelming wealth of misinformation. If you are interested in the history of brass instruments in the United States, read the references cited, not what the author has written. For example, his description of the Saxhorn as a single instrument that: "... looks much like the B flat tenor horn offered by Isaac Fiske (Number 10) found in this book", his explanation about dealing with non-standard pitches: "Brass instruments only partly overcame this problem with crooks and shanks. Crooks and shanks, however, were applied to brass instruments mostly to change an instrument's pitch by a semitone," or his definition of a cornet: "a 19th century predecessor of the trumpet, ..."

Reprints of catalogs of the period are welcome except that several pages are mislabeled, illustrations are rearranged and instruments are renamed according to modern collectors' usage. The E flat tenor instruments in the 1868 Fiske and 1879 D.C. Hall catalogs are renamed "Altos" rather than explain that in bands up through the Civil War what is called today an E flat alto was used for the tenor voice of the band and was properly called an E flat tenor. The original terms used in the Fiske catalog were "Tenor (or alto)" reflecting the change taking place then. Although substituting the modern term is mentioned for

the Hall catalog, the reader is not informed about changes to the Fiske catalog. Throughout the catalogs instruments are called "Alto Horn," "Tenor Horn," or "Bass Horn" adding modern confusion to 19th century terminology. The catalogs say simply "Alto," "Tenor," "Baritone," "Bass," and "Contrabass," and if anything, imply that they are Saxhorns not horns. There is also no reason to change the name of D.C. Hall's Stölzel valved cornet to cornopean.

In regard to the period covered, the author states that, "This book is limited to brass wind instruments constructed between 1869 and 1920. 1869 is the date of the earliest trade catalog that could be located for a U.S. manufacturer of brass musical instruments." Many catalogs are available before 1869, even an 1868 Fiske catalog he includes. Those I know of are 1861 Fiske, 1864 Slater, 1865 Foote, and 1867 Schreiber. The latter contains a unique and highly collectible American design patented by Schreiber in 1867 that Adams has omitted entirely even though it was certainly produced as late as 1869.

Some of the things included in a book limited to brass instruments 1869-1920 are quite surprising: the history section has more to do with strings and pianos than with brasses; aluminum smelting is hardly germane to the subject; signal horns and Zobophones are interesting, but only so that they are not mistaken for brass instruments; Franciolini's forgeries are also interesting, but had little to do with brass instruments of the period.

There are also omissions worth comment. The list of makers (which includes dealers and importers) has a number of listings outside the time period 1869-1920, but does not include the following who definitely worked during the period, some of them discussed elsewhere in the

book.

Buescher, Elkhart, IN 1894-1950
D.C. Hall & Hall & Quinby,
Boston, MA 1862-1880

John Heald, Springfield, MA 1887-1927

Daniel Hess, New York, NY 1860-1886

Brau C. Keefer, Williamsport, PA 1909-1942

Henry W. Moennig, New York, NY 1857-1883

Louis Schreiber, New York, NY 1858-1883

Ernst Seltmann, Philadelphia, PA 1860-1906

Christian R. Stark, New York, NY 1856-1880

In the list of resources there is no listing for Tim Holmes of A & R Music, Lincoln Park, MI whose restoration and reproduction work should be mentioned along with that of Robb Stewart. Ralph Dudgeon's book, *The Keyed Bugle*, Metuchen, NJ: The Scarecrow Press, Inc., 1993 deserves mention as well as his dissertation.

Pricing antiques is always a very difficult matter, but the "Subjective Price List," despite Adams many cautions, is irregular. After looking through the Distin, Foote, Hall, and Lyon & Healy catalog illustrations it is disappointing not to find any of their instruments in the price list except a double bell euphonium by Lyon & Healy. This, even though current market value prices are given with many of the catalog illustrations. It seems unusual also to include a bass horn, keyed bugles, ophicleides, keyed trumpets, natural horns, and a natural trumpet, all from earlier periods. On the other hand over 100 instruments in the list are dated after 1930 and another 16 or so date from after 1980! The list is also skewed by the inclusion of about 75 Martin Bros. instruments, many with high prices. Although he calls attention to this

irregularity, he does not explain it. It would also seem prudent to exclude unusual and one-of-a-kind sales that would have no bearing on other sales and might even be private knowledge, yet some of these are included.

Peter Adams did a disservice to his readers when he didn't do his homework. Schiffer Publishing Ltd. let Peter Adams and his potential readers down when they did not provide a good editor with the discipline to demand a focus on the subject and time period, substantiation or elimination of questionable statements, reasonable clarity of expression, some semblance of logic, and a tolerable level of errors.

— Robert E. Eliason

Bernard D. Sherman. *Inside Early Music: Conversations with Performers* (Oxford, 1997). ISBN 0-19-509708-4. 414 pages \$35.

Joseph Addison, memorable commentator of early eighteenth-century London, held that "true happiness" proceeded from "enjoyment of one's self" and the "friendship and conversation of a few select companions." (*The Spectator*, March 17, 1711.) In that sense we might well note the recent appearance of *Inside Early Music: Conversations with Performers* as a "truly happy" occurrence, for its author, Bernard Sherman, has, with tangible personal relish, brought together a collection of tightly focused interviews with twenty-three early music performers. Sherman's partners in conversation form a diverse group, though they tend to speak with a pronounced Anglo-American accent.

Continental Europe is represented by relatively few interviews, some of them with American expatriates, at that. Sherman is candid about the frustrations of forming his roster of subjects, and the constraints of both geography and performer accessibility are discernible in the selection. But on the whole, it is the variety of voices rather than the absence of any single individuals that is the

more lasting characteristic.

Sherman's conversations cover a lot of territory: literally Gregorian chant to Brahms. Some topics are highly specific, ranging from the use of instruments in medieval polyphony to verbalism in baroque singing to improvisation in Mozart. Other topics are much more global in nature. Enroute, John Butt memorably discusses the "whys" of historical performance; Gustav Leonhardt underscores the distinctions between musical means and ends; Jeffrey Thomas considers the relationship of performance and musicology ("strange bedfellows"); Robert Levin establishes a linguistic model with which to chart the relationship of composer and performer; Joshua Rifkin offers a corrective view of the relationship of music and rhetoric, *inter alia*. (HBS members will find little in the interviews about historical brass, with the notable exception of John Eliot Gardiner's comments on the Berlioz orchestra. The multi-faceted nature of the discussions, however, and their frequent appeal to the large issues of historical performance make it a provocative and fruitful read for anyone interested in the conjunction of history and performance.)

Sherman has choreographed his collection with skill, investing many of its pages with a lively dynamism. Critical voices from without the book are interjected in the conversations; oftentimes disagreement—or at least contrast of view—is maximized within the pages of the book as well. The effect is an engaging counterpoint rather than confrontational heat, though it is rare indeed that one finds one so "harmonious" as Anthony Rooley here: "I don't want to add one word to a debate based on a vehement polemic; I don't believe that that's what music is about. Music is fundamentally about harmony . . . I'd like to embrace any 'competitors' who appear to be there and congratulate them for what they're doing and encourage them." A memorable voice, indeed.

If Sherman has choreographed the interviews with skill, he has also done an impressive job with the presentation of the material. The introductions to each interview are content-rich and balanced at the end by ample bibliography and discography. Neither of these are skeletal lists, for Sherman cites material in a rich weave of critical comment and contextualizing trends and issues. Discussions in the interviews themselves are extensively footnoted, showing both the unusual breadth of Sherman's reading and his concern for the reader to understand larger pictures. Occasionally this concern requires a space of its own—space that the reader, I predict, will be ultimately glad to grant him. For instance, to his medieval chapter Sherman appends a lengthy "postscript" on the issue of transhistorical humanness, a controversial issue associated with one of his subjects, Christopher Page. Sherman describes the controversy and then takes the reader on an anthropological tour of relevant and provocative evidence supporting human universals. His goal here is not only to broaden the medieval chapter, but to generate further conversations, as well, and he succeeds on both counts. His voice in this book of interviews is one to savor fully along with those he interviews. Ironically, it is in his zeal for explanation and documentation that I find one of the few weaknesses of the book: on occasion, Sherman may misread his audience's level of musical expertise. Explanatory footnotes defining ritornello form, sequence, and suspension, for instance, seem curiously at odds with the sophisticated nature of many of the issues.

Inside Early Music will be read with enthusiasm and great interest by early musicians of all stripes, for in its pages they will find the pleasure of conversation with "a few select companions." And these select companions remain a most well chosen and well spoken lot.

— Steven Plank

Brass Band Cylinder and Non-microgroove Disc Recordings; 1903-1960. Frank Andrews, with a forward by Dr. Trevor Herbert.

Winchester, UK; Piccolo Press, 1997. Paperback, 238 pp. ISBN 1872203 25 6. Piccolo Press, 10 Clifton Terrace, Winchester, SO225BJ, U.K. Telephone & fax: (01962) 864755; and London NW1. Telephone: 0171©724 3250. Available in USA at: PO Box 50613, Columbia SC 29250. Cost: 11.75 pounds; price includes delivery by airmail when ordered direct from publisher. [US \$20.00 US dollars cash; no check or credit cards.]

As Trevor Herbert states in his Foreword, this book "represents a considerable achievement and one which will benefit a range of people who will use the book for different reasons. It will inform our understanding of one of the most important periods in the history of brass instruments. The information it contains unveils a sphere of activity which is only hinted at in other books, and it will lead readers to a fresh understanding of the subject. This is not just a catalogue for brass band enthusiast; it is a source of information for anyone interested in the recording industry or the way that it impacted on music-making in Britain in the first half of the twentieth century." According to Robert Mulholland in the magazine, "Brass Band World," author Frank Andrews, is a long-serving member of the City of London Phonograph & Gramophone Society. Mulholland states, "about 30 years ago, realizing that no one had ever attempted to publish a list of all the pre-microgroove brass band recordings, Frank Andrews made this one of his goals.. He achieves it with this interesting volume." The catalogue list recording in alphabetical band order and provides some interesting musical and social insights into the "English-style" brass band phenomenon. Among the bands included are Besses o' th' Barn, St. Hilda's, Black Dyke Mills, Foden Motor Works banks, as well as the

bands of Antipodes, The Australian Commonwealth Band and the National Band of New Zealand. It also list all of the major soloists of the time. The full listing of musical repertoire, alone, is a fascinating look into the musical tastes of the time. Clearly, among the most famous and widely recorded bands during this time were the St. Hilda's Band, the St. Hilda Colliery Band, and the St. Hilda Professional Band. There are twenty two pages devoted to this band, alone. For the reader well informed about brass bands, this highly detailed book should provide many fond reminiscences. But it may also provide some interesting insights for the newcomer into this kind of music and ensemble, as well as the musical /social/ historical environment in which it was created and flourished.

— Douglas Hedwig, Brooklyn College, City University of New York

A Discography of 78 rpm Era Recordings of the Horn: Solo and Chamber Literature with Commentary. Compiled by May McBeth. Greenwood Press, Westport, CT. 1997. ISBN 0-313-30444-0.

This timely volume revives an important issue that is generally ignored or dismissed by hornists (and certainly others, too)—the relevance and value of "old" recordings. With today's edited perfection and digital sound, one can easily disregard old recordings in the same way one treats earlier editions of books, sheet music, dictionaries: the "new" version must be better because it is "updated," "current," "the result of more information and thought." While clearly I am expressing an extreme, I know that I have fallen into that trap many times, and I am not alone. McBeth's book, by its very existence, renews this issue.

The coverage of this book is from the earliest recordings she could find (1899) to about 1948, when the LP era was firmly underway. The

contents are organized by genre. The first section is devoted to recordings of hunting music. I was surprised to find over 130 recordings ranging from 1899 to early 1930s. The sections that follow include solo horn with various accompaniments, horn(s) with voices, various chamber ensembles, some large group/orchestral recordings of special interest, and a few pop/big band/jazz settings. There is also a short section with biographical information on performers. In each entry, one finds a list of performers (where possible, or the name of the ensemble), the title of the recording, names and composers of pieces, label name and issue number (matrix and take numbers when relevant), size, year recorded and various annotations and sources of information.

McBeth's references are the accepted resources of the trade with some additional treats—entries from the Curtiss Blake collection at the University of Wisconsin-Madison, and McBeth's own personal collection, which appears to be quite significant. This book has obvious uses for libraries or collectors, but I believe it would be equally fascinating to any player with a sense of/for history. I really enjoyed reading about these recordings. It is a real eye-opener to discover the volume of activity and the pieces that were recorded early on. A full range of performers from Europe and America are represented, from the famous to the obscure, and the annotations range from information on sources and reissues to technical and musical criticisms of the performers and performances.

The criticisms of the performers and performances, everything from acknowledging missed notes to questioning tempi or musical choices are usually even-handed, but still left me a bit uncomfortable and my own sense of history was occasionally ruffled. While one cannot argue with missed notes, poor intonation, or under prepared ensemble playing, criticisms addressing musical or

interpretive choices are a bit dicey. One must be careful not to try to pull the past out of context without qualification or explanation. Also, to read criticisms about tone, blend and balance with explaining or allowing for different technologies seems a little awkward. With so much experience with these recordings, it would have been helpful if McBeth had at least acknowledged typical problems or results from early recording technology. I believe she means no disrespect, however; it is just hard to sort through the possible sources of the criticisms.

One other surprising inconsistency is the section with biographic information. One might reasonably expect, considering the time period in question, that coverage would be inconsistent. But some of the players with incomplete entries are still alive and active (e.g., Harold Meek, Nicholas Busch, Raymond Alonge), and still others have colleagues or former students that could have been consulted with a minimum of effort. The prospect of insights on these recordings from those who were involved is intriguing. Still, however, in the interest of space and priorities of information in this volume, this is not a major problem, just disappointing. All in all, this book is an interesting walk through a mysterious time.

— Jeffrey Snedeker, Central Washington University

A Complete Guide to Brass (second edition) by Scott Whitener. Schirmer Books (1997) ISBN 0-02-864597-9. 352 pages, paper, spiral bound. \$35.

The new edition of this extensive guide to brass instruments will be a welcome addition for many modern players and teachers of brass instruments. Comprised of fourteen chapters and four large appendices, Whitener addresses a wide range of issues for the modern player of trumpet, cornet, horn, trombone, euphonium and baritone and tuba. The emphasis is clearly on the modern brass world, playing only "tip service" (no pun intended!) to early

brass. Since this book claims to be a "complete guide" the lack of adequate attention to early brass music is unfortunate, particularly since the historic brass community has been such a vital force in brass performance and scholarship. While some attention is paid to this issue, many of the most recent important articles and publications are not included, the listing of historical instruments is very limited and, indeed, the Historic Brass Society nor any article in the *HBSJ* or *HBSNL* are mentioned.

Those glaring deficiencies given, the book does do a fine job providing information on practically all aspects of modern brass. Full descriptions of instrument, mute, valve and mouthpiece design are presented as is a thorough analysis of playing techniques including tone production, intonation, ensemble issues, embouchure, articulations, endurance, range, playing position, slurring and special affects. Brass teachers and band directors will need to go no further than this book as many important pedagogical issues are effectively presented including instrument maintenance, fingering charts, warm-ups, repertoire, method books, and ensemble problems. Particularly helpful will be the many photos of embouchure and playing positions. Scott Whitener is to be congratulated on his fine effort and we hope that a third edition will soon follow with a more "complete" view of the historic brass part of brass music.

— Jeffrey Nussbaum

A Sourcebook of Nineteenth-Century American Sacred Music for Brass Instruments by Mark J. Anderson. Greenwood Press, Westport, CT. 1997. Music Reference Collection Number 59. ISBN 0-313-30380-0. Price \$65. 144 pages.

This is a beautifully produced and presented book. It deals with a wide range of music performed on brass instruments in the USA in the nineteenth century. The scholarship and synthesis is not especially illuminat-

ing, but it is a useful volume. Its most helpful feature is the extent to which it unveils sources. Even more useful are the generous and well produced facsimiles of source material.

— Trevor Herbert, Open University

Four and Twenty Fiddlers: The Violin at the English Court 1540-1690 by Peter Holman. Oxford: Clarendon Press, 1995. ISBN 0-19-816592-7. 491 pages.

This is an exceptional book; the scholarship is impeccable. Not only has Holman investigated the sources in minute detail, but he also demonstrates a truly wide-ranging perception of the value of the material with which he is dealing. There is plenty which is relevant to brass instruments here, but even if there were less, this is the type of book which anyone interested in court music in the seventeenth century should read. It demonstrates implicitly the reasons why the trombone and cornett declined in England at that time, but is also so rich in contextual material that it will be an essential text for the period.

— Trevor Herbert, Open University

The Care of Historic Musical Instruments edited by Robert L. Barclay. Published by the Canadian Conservation Institute, the Museums & Galleries Commission and the International Musical Instrument Committee. ISBN 0-660-17116-3. 145 pages. Pub. 1997. Available from: Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario K1A 0M5 Canada. \$36. CDN.

This jointly published book, as stated in the Preface, has a central theme of "managing the retirement of historic musical instruments from active service, whether they are in the hands of individuals, private collectors, or museums." Editor Robert Barclay and six colleagues give detailed guidance to the reader

on all aspects of maintaining historic instruments including a fair share of information on all sorts of early brass instruments. Barclay, well known to readers of this publication as a leading maker of natural trumpets, and as a prominent voice for "honesty" in the early brass field, has the lion's share of this publication. He is the general editor and has written or co-authored five of the seven chapters in the book and presumably also wrote the Preface. Barclay, a conservator at the Canadian Conservation Institute, is joined by six distinguished collaborators including May Cassar (Museums & Galleries Commission), Friedemann Heilwig (Fachhochschule Köln, Fachbereich Restaurierung), Gary Karp (Department of Information, Swedish Museum of Natural

History), Arnold Myers (Edinburgh University Collection of Historic Musical Instruments), Jay Scott Odell (Accokeek, MD), and Mimi Waitzman (Mackinnon & Waitzman Early Keyboard Workshop).

While the material in this publication is extremely detailed the language is easily understood by lay readers who might not have an advanced degree in the scientific studies of museum conservation and restoration. The first of the seven chapters deals with the ethical issues concerning the care, restoration, and possible use of historic instruments. The trend against the use of historic instruments is clearly endorsed by the writers and that view is expressed throughout. The various chapters deal with instruments in their environment, general

care and maintenance of instruments, a **detailed analysis** of instrument materials including metals, woods, bone and ivory, and other substances, and **basic conservation treatments** for instruments. There is also an **informative** chapter on aspects of documentation concerning historic instruments which included a discussion on advantages and as yet unsolved problems concerning the internet and other electronic venues. Also included is a **helpful bibliography** and appendix of resources. As mentioned before, brass instruments figure prominently in these discussions and the advice given is quite valuable. This book is a must for any collector or musician interested in historic instruments.

— Jeffrey Nussbaum



MUSIC EDITION REVIEWS

* Mozart, W. A. Concerto in E-flat Major K.370b & K.371 for Horn and Orchestra. Reconstruction and Orchestration by James Nicholas (1997). Published by Birdalone Music, 9245 East Woodview Drive, Bloomington, IN 47401-9101 USA. MOZ370: Horn and Piano \$12.20, Full Score \$17.30, Orchestra Parts \$34.40.

Undeniably, W.A. Mozart (1756-1791) produced some of the greatest works of the standard horn literature, which are found in the solo repertoire of virtually every modern horn player. Of the concerti for horn and orchestra, three concerti in E-flat major have survived in complete form: K.417 (1783), K.447 (1783?), and K.495 (1786). The First Concerto in D major, K.412, consists of two movements which were most likely not intended as part of the same work since they differ both in instrumentation and date of composition. From various fragments of manuscript which have survived, it is possible that Mozart had begun at least two other horn

concerti, one of which is found in this newly reconstructed Birdalone publication and the other is discussed in the following Birdalone publication.

The fact that Mozart sketched a horn concerto as early as 1781 is not widely known. The several fragments of the Concerto in E-flat major, K.370b, are scattered in six separate collections spreading across Europe and the U.S. In 1856 as a celebration of the 100th anniversary of Mozart's birth, his son, Carl Thomas, divided sheets of the manuscript and passed the pieces out to friends as momentos, even cutting some pages into halves or quarters. As the fragments were reassembled, they revealed the sketch of an allegro movement, containing complete melodic lines throughout and sporadic indications of bass line and inner voices. However, a few gaps remain in the reassembled manuscript, including the lack of a development section and a final tutti (thus it is difficult to determine whether a solo cadenza was intend-

ed). Instead of the traditional development section, an eleven-measure orchestral transition passage was included among the fragments; although, the possibility of a planned development cannot be ruled out. In this new edition, James Nicholas has chosen to use the orchestral bridge to connect the solo exposition with the recapitulation rather than to compose a development section since the greatly expanded recapitulation balances the two expositions satisfactorily.

Mozart composed the Rondo in E-flat major, K.371, on March 21, 1781, just days after his move from Munich to Vienna. Mozart scholars now believe that the Rondo, K.371, was intended as the final movement of K.370b. The Rondo has always been considered a fragment due to the incomplete orchestration found in the manuscript. But in December 1988 when additional manuscript pages for K.371 were discovered and identified by Alan Tyson, it was revealed that the Rondo was also incomplete concerning the total

number of measures (279 measures versus the previous total of 219). In 1990, these four additional pages were auctioned through Sotheby's by a private collector and reunited with the rest of the manuscript located in the Pierpont Morgan Library in New York. If a slow movement to this early horn concerto was sketched by Mozart, it has not survived and/or has not surfaced.

This Birdalone publication is unique in that it represents the first reconstruction of K.370b and K.371 published together, which includes the newly discovered middle pages of the Rondo, K.371. A distinct advantage of this publication is the availability of various performance sets including horn and piano, full score, and orchestra parts. The orchestration includes solo horn in E-flat, 2 oboes, 2 horns, and strings. Unlike previous piano reductions of Mozart horn concerti, this piano accompaniment needs no further reduction of texture or difficulty and should be easily accessible to a capable pianist. The music calligraphy, also completed by Nicholas, is quite clear and easy to read. For study purposes, it would have been nice if copies of the fragments had been included; but for those interested, the fragments were included in an earlier edition completed by James Nicholas [a.k.a. James Collorafi] published in 1981 by Shawnee Press. James Nicholas received both Masters and Doctoral degrees in cello performance from Indiana University, where he studied with Evá Czkó-Janzer, János Starker, and Helga Winold. He obtained an additional Masters degree from I.U.'s Early Music Institute, emphasizing performance practices of the late Classical and Romantic eras.

— Lisa Emrich

* Mozart, W. A. **Concerto in E Major K.494a for Horn and Orchestra. Performing Edition** by James Nicholas (1997). Published by Birdalone Music, 9245 East Woodview Drive, Bloomington, IN

47401-9101 USA. MOZ494: Horn and Piano \$10.50, Full Score \$13.90, Orchestra Parts \$25.90.

As mentioned above, Mozart left us with several fragments of horn concerti which were never completed during his lifetime. A most curious fragment contains the opening of the Concerto in E major, K.494a, for horn and orchestra. The manuscript consists of ninety-one consecutive measures, of which the opening tutti is sixty-five measures in length, indicating a grandly proportioned concerto which would have rivaled the late piano concerti as well as the Clarinet Concerto, K.622 (1791). According to current paper analysis by Alan Tyson, the E major fragment dates from the summer or fall of 1785.

Of the ninety-one measures, the first eighty-one are almost completely orchestrated, including the opening tutti and the first sixteen measures of the solo entrance. The next ten measures contain only the solo part which ends abruptly at the bottom of the final page of the existing manuscript. According to the typical proportions of Mozart's later concerti, the [opening] tutti generally comprises between eighteen and twenty-two percent of the length of the first movement. With this in mind, the completed movement would be at least fifty percent longer than any of the three E-flat major horn concerti. Indeed, this reconstruction totals 304 measures in length, creating a piece which takes approximately ten minutes to perform.

In reconstructing this single-movement work, Nicholas has completed a convincing piece for horn with a range of written G to C³ and exhibiting well-proportioned sections. Thematic material present in the E major fragment resembles material found in several of the later piano concerti and careful attention was taken to develop the material in accurate Mozartean style. Although the solo horn melodies contain much chromatic motion and require agile handhorn technique, the

resulting character conforms easily to the early 19th-century style of solo horn playing.

As Nicholas points out in his preface, the choice of E major is quite unusual for Mozart, as the only completed multi-movement work in E major is his Piano Trio, K.542 (1788). At first glance, I suspected that the orchestral accompaniment was a bit sparse, but examination of similar scores revealed that Mozart did indeed use thinner and more sustained textures than we are familiar with in the earlier horn concerti. There are moments of sustained harmonic motion which contrast dramatically to the passages containing articulated eighth-notes and tremolos. The orchestration includes solo horn in E, 2 oboes, 2 horns, and strings.

A distinct advantage of this Birdalone publication is the availability of various performance sets including horn and piano, full score, and orchestra parts. As with the aforementioned reconstruction (K.370b & K.371), the piano accompaniment for K.494a should be easily accessible to a capable pianist. Likewise, it would have been nice if a copy of the E major fragment had been included; but for those interested, the fragment was included in an earlier edition completed by James Nicholas [a.k.a. James Collorafi] published in 1981 by Shawnee Press. In both of these newly completed editions, the commentary by Nicholas is highly informative and quite interesting, complete with references to additional works by Mozart and scholarly resources for further study.

—Lisa Emrich

* Felix Mendelssohn-Bartholdy: Complete Ophicleide, Serpent, Bass Horn and Tuba parts, edited by Clifford Bevan. Piccolo Press (1997), 10 Clifton Terrace, Winchester, SO22 5BJ, U.K.. Telephone & fax: (01962) 864755; and London NW1. Telephone: 0171©724 3250. Available in USA at: PO Box 50613, Columbia SC

29250. Price £6.50 (US \$10. cash only). 44 pages.

Cliff Bevan's tireless efforts in researching bass brass have made a substantial contribution to our understanding of the subject. This collection of Mendelssohn's parts for bass brass instruments is enormously valuable. It contains excerpts ranging from oratorio, such as *Elijah*, to smaller scale Harmonie Musik. The contextual notes are excellent. It is remarkable that no one has thought of producing this type of book before.

— Trevor Herbert, Open University

* Georg Friedrich Handel *Suite D-Dur* for two Trumpets, timpani, and organ. Friedemann Immer, editor. Musikverlag Spaeth/Schmid. Jennerstrasse 4, 71083 Herrenberg-Kuppingen, Germany. SM 07. 1997. The Immer Series of early brass music continues to grow and this edition is one of the newest to that fine list of works. Handel is known as one of the great "borrowers" in music and he often recycled his most memorable ideas in later works. His *Suite in D* of 1733 was comprised of tunes from one of his most joyous pieces, *The Water Music* (1717) and this current edition draws from both forming a

five-movement work (Overture, Allegro, Arie, Bourrée, and March). Citing the practice of Baroque composers making arrangements of their own and the music of others, Immer makes a case for his own use of arrangements. The result is fine and offers natural trumpeters a vehicle for playing some of the most tuneful and joyous lines of the great Baroque master. The edition comes with score and individual parts and, as is the norm for this series, the layout and print is large, clear and easy to read.

— Jeffrey Nussbaum

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

New HBS Web Page Address

The Historic Brass Society has a new web page address and a new web-master. Trombonist, slide trumpeter and computer expert, Steve Lundahl has agreed to take on the responsibilities of the new HBS web page. The new address is: <http://www.lundahlcorp.com/hbs/> The web page will help HBS members keep up-to-date with early brass activities and with the latest links to related music sites. Special thanks go to Dave Lampson who started and maintained the old web page.

13th Annual Early Brass Festival in Bloomington

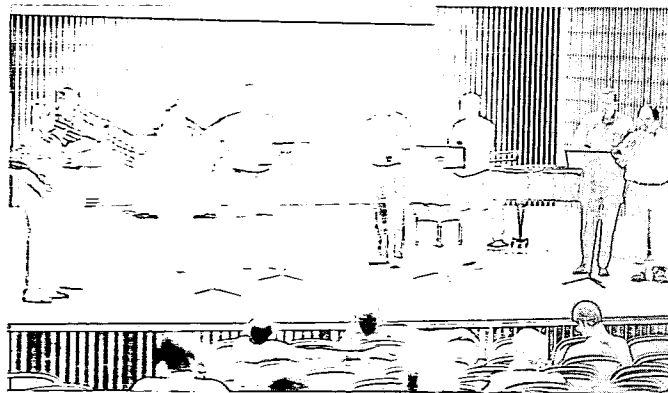
For the first time in the history of the Early Brass Festival the annual summer event was not held at Amherst College, Amherst MA and about 50 participants enjoyed a weekend of early brass fun this past

July 11th-13th at the University of Indiana, Bloomington, IN. Bob Rieder, Rick Serphinoff and Stew Carter headed the usual informal playing sessions for the natural trumpets, natural horns and cornetts and sackbuts. In addition to the usual Sunday afternoon gala concert the EBF #13 featured two additional recitals. On Friday night cornettist Kiri Tollaksen, accompanied by harpsichordist Robert Utterback, presented a recital of works by Kapsberger, Frescobaldi and Uccellini. On Saturday night, local arrangements host Rick Seraphinoff organized a splendid recital of 19th-century music for natural horn and early valve horn which featured Kristian Thelander, Jeff Snedeker, Johnny Pherigo, and Rick Seraphinoff. Lisa Emrich presented a lecture demonstration of the music and career of J.

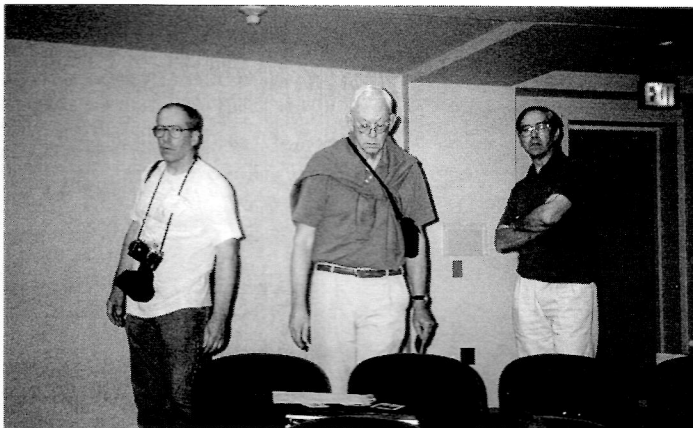
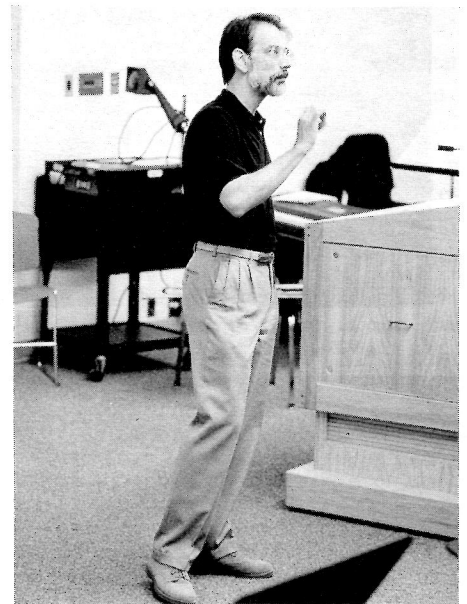
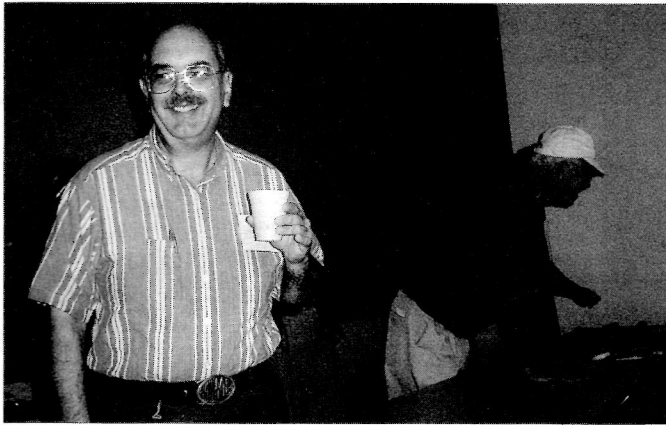
F. Gallay and Charlotte Leonard lead a special reading session of rare 17th-Century German music for trombones, cornetts, and voices. Luckily she was able to quickly assemble a number of LU. vocal students and teachers for the solo and choral

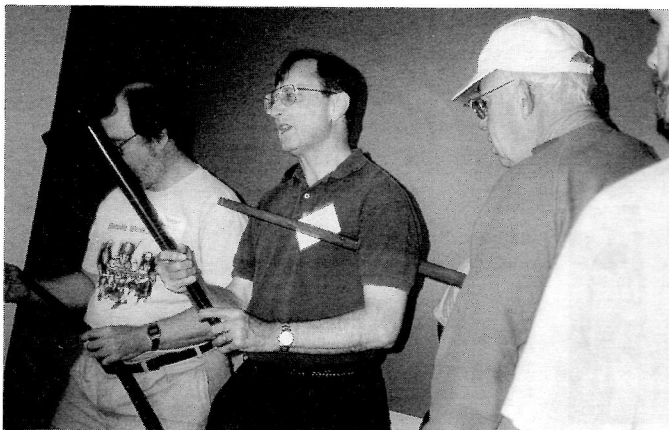
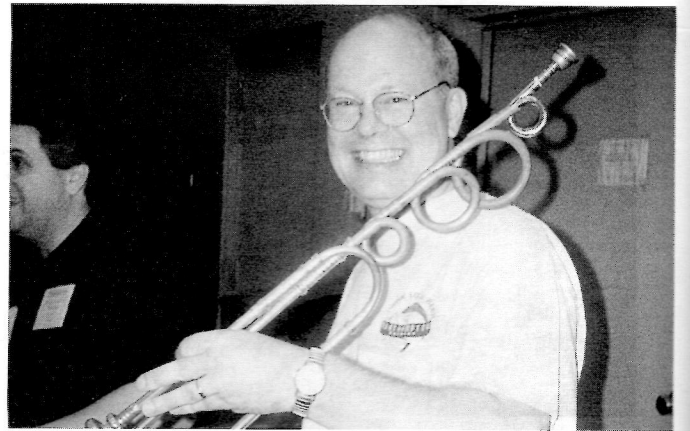
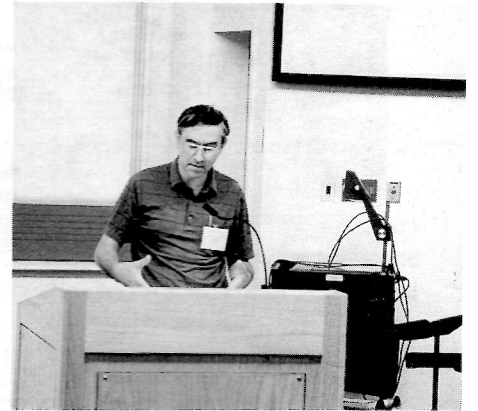
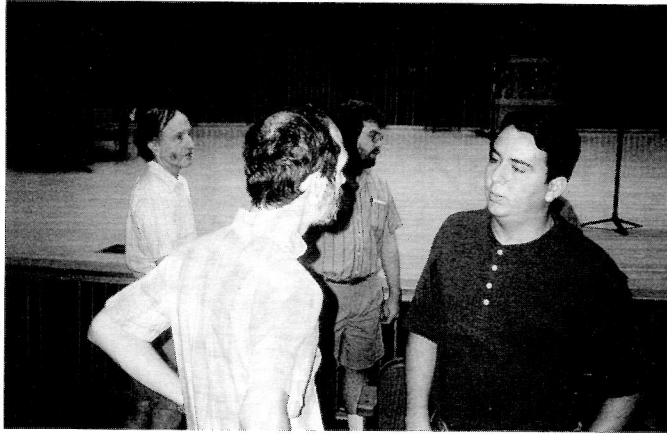
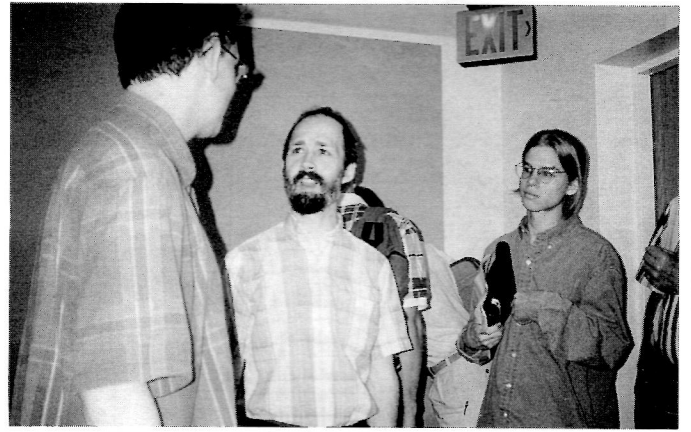
vocal parts.

Joe Utley gave some preliminary thoughts on first valve half-tone brass instruments and presented information indicating that these instruments were not as uncommon as previously thought. Another 19th-Century talk was given by John Ericson who spoke on Heinrich Stoelzel and the early valved horn. This paper will appear in the upcoming *HBS Journal*. Ericson presented some fascinating information that indicates that Stoelzel actually held a much more revolutionary view of his valve invention than has previously been considered. He very well may have been among the first to view valves as a way of achieving a totally chromatic instrument as opposed to a quick and convenient way of "crooking." Stew Carter's talk



Scenes from the Early Brass Festival in Bloomington





focused on four early trombones in the Shrine to Music Museum Collection. Carter had just completed a term at the Museum as a distinguished visiting scholar and had opportunity to conduct a detailed study of those instruments. His investigations revealed some interesting information about the construction and design of early trombones. Peter Hoekje gave a paper on acoustical factors affecting cornetto playing responses. Tom Huener's talk *Tromba Emblematica: The Rhetorical Role of the Trumpet in the Works of J.S. Bach* richly interpreted the symbolic and rhetorical significance of a number of Bach works scored for trumpet. Given his thoughtful analysis of the texts of the compositions in question, Huener was able to present musical interpretations that are vastly different from many current recorded performances. The last talk of the Festival was by Bob Barclay who gave an impassioned plea for the use of authentic trumpets and playing techniques and short of that he pleaded for at least more honesty in the discussion of early brass performance. Clearly Bob was revving up for his natural trumpet workshop which was held the week immediately after the EBF. Thirteen participants pounded, sweated, cut and produced thirteen natural trumpets under Barclay's watchful eye. The Barclay Workshop as well as segments of the EBF was the subject of a BBC film documentary. Trevor Herbert interviewed a number of participants and BBC producer, Tony Coe, directed the filming. Details about the airing of the film will be announced.

At the annual HBS Membership Meeting, Jeff Nussbaum outlined some of the upcoming goals of our organization. Plans for the 1998 EBF #14 are underway and we will be back at Amherst. Plans are underway for holding the 1999 EBF #15 in California. Members will be kept informed. As the HBS is truly an international organization, we hope to be able to host at least one

annual event in the USA and an annual HBS event in Europe. Tentative plans for an HBS Colloquium in Paris, March 10-13, 1999 are underway.

Historic Brass Society Presents Two London Events

In its efforts at maintaining an international presence, the Historic Brass Society presented two highly successful events in London this past August. A *One-Day Colloquium: Historic Brass Research and Performance* was presented this past August 13th at The Royal Academy of Music and featured talks and panel discussions with many of the leading musicians in the field and was attended by about 75 people. Papers and discussions were presented in three sessions which included the Renaissance, 18th Century, and 19th Century issues. In the Renaissance session, chaired by Tess Knighton, Richard Cheetham presented a talk on performance practice issues in Late 16th-Century Spanish music and Keith Polk discussed Changes in instrumental music at the turn of the 16th-century. Jeremy Montagu presided over the 18th-Century session and talks were given by Stewart Carter, John Ginger and Crispian Steele-Perkins. Carter discussed trombone pitch and instrument construction. John Ginger gave a

talk on the diary of John Grano, an 18th-century trumpeter whose diary sheds important light on social aspects of musicians of the day, and will be published shortly in the HBS Bucina book series. Steele-Perkins picked up on Ginger's lead and gave an impassioned discussion on the musical challenges that faced trumpeters in the 18th century. The 19th century session, chaired by John Wallace saw Hugh Macdonald present a brilliant paper on the use of the cornet in the music of Berlioz, a topic of much confusion. Simon Wills gave a talk on social and economic conditions for 19th century London brass players. A fourth and final session entitled, "Recent Directions and Mis-direction's in Brass Scholarship and Performance" presented the opportunity to discuss many major issues in the field today. Others participating were Trevor Herbert, Herbert Heyde, Arnold Myers, Jeremy West, Curtis Price, and Cliff Bevan. An ophicleide performance held and the day ended with a reception and presentation of the 1997 Christopher Monk Award to Keith Polk.

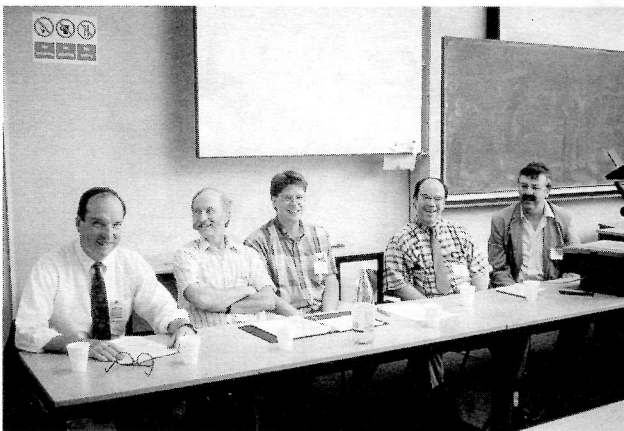
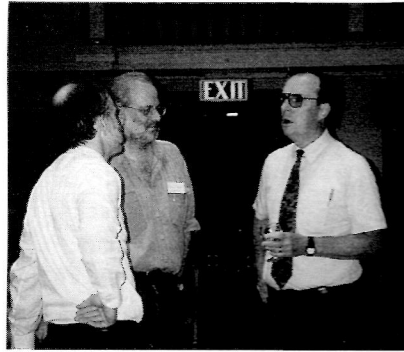
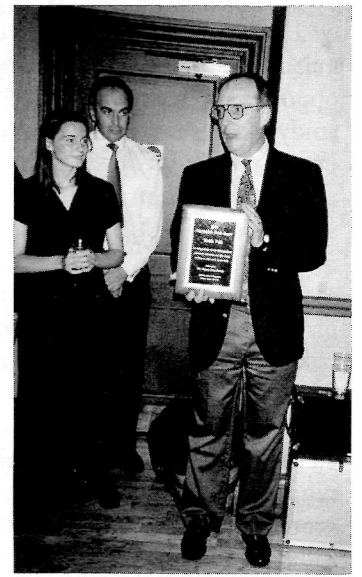
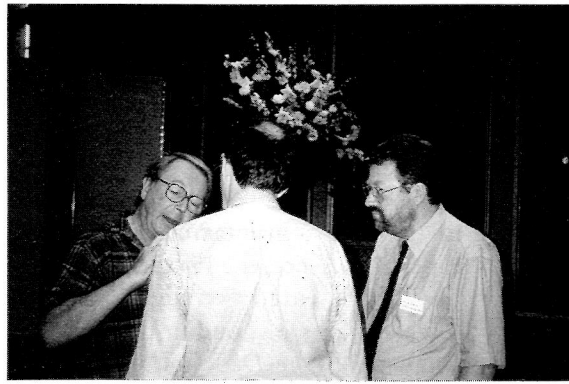
The Historic Brass Society also presented a special Study session, *Contexts for Brass: History, Performance and Culture* at the International Musicological Society 16th Congress on August 19th at the Royal College of Music. Jeff



Participants at the HBS Colloquium at the Royal Academy of Music.
Photo Credit: Rita Castle

Nussbaum chaired the session which included three papers; Stewart Carter, *Brass and Gold: The Economic and Social Position of Performers of Brass Instruments, 1600-1800*, Rob Wegman, *Towards a Social History of Trumpeters in 15th-Century Flanders*, and Trevor Herbert, *Brass Instruments and Social Trends in Victorian Britain*. Keith Polk served as a respondent in the session.

Scenes of the HBS Colloquium, Royal Academy of Music, London:



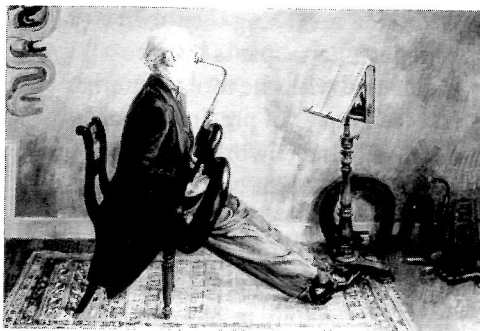
HBS Session at the IMS Congress: Keith Polk, Stewart Carter, Rob Wegman, Jeff Nussbaum, Trevor Herbert

1997 Christopher Monk Award Presented to Keith Polk

The 1997 Christopher Monk Award was presented to the distinguished musicologist Keith Polk. The Award was presented by Historic Brass Society President Jeff Nussbaum at the HBS Colloquium which was held at The Royal Academy of Music, London on August 13th, 1997. Dr. Polk has done ground breaking studies on early instrumental performance practice including improvisation in Renaissance wind bands. His recent book *German Instrumental Music of the Late Middle Ages* has been hailed as the definitive work on the subject. In addition to his research activities Keith Polk is an active performer on both modern and natural horn. The Historic Brass Society established the Christopher Monk Award in 1995 and is periodically presented to a scholar, performer, instrument maker or teacher who has made significant and life-long contributions to the early brass field. The Award was named after the late performer, scholar and instrument maker who was perhaps the early brass field's greatest advocate. In addition to the participants of the HBS Colloquium, attending the Award presentation was Christopher Monk's widow, Martie Monk along with thirteen other members of the Monk family. Past recipients of the Christopher Monk Award have been Edward Tarr (1995) and Herbert Heyde (1996).



Keith Polk, Martie Monk, Jeff Nussbaum



Christopher Monk

The First of the Mohicans; the Cornahawk Revealed

From his Sandy, Utah, workshop, John McCann announced the development of the cornahawk. Not resting on his laurels after developing Croatalis I, a rattlesnake shaped curved cornett (See article, "Croatalis I: Serpens in Desertis," HBS Newsletter, Summer, 1993). John developed a pipe tomahawk shaped straight cornett in g. This is in reaction to John's being bitten by the American Revolutionary War bug, and follows a trend started in the 16th century, when instruments were made in the form of instruments of war, animals, and other fanciful creatures. The cornahawk is made with an acid stained curly maple "handle" for the instrument and a painted pipe tomahawk head at the bell end. The instrument is played with a mouthpiece inserted into the bottom of the "handle." the finger holes are located along the length of the "handle." When played, the pipe bowl is pointed up and the blade is pointed down.

John believes that the cornahawk, which sounds like a straight cornett, but perhaps a bit more bellicose, has a place in educational programs as both an item of musical interest and an audience pacifier. Someone has suggested that the instrument would also be appropriate to play "Smoke get in Your Eyes," "At the Woodchoppers' Ball," or "Pass That Peacepipe." Alan Dean and Robert Stibler, intrepid HBS stalwarts, have agreed to play the world's first duet for cornahawk at the 1998 HBS Early Music Festival at Amherst. We'll see how good their 'chops' are.

When not embarked on these special projects, John continues to make high quality hand-crafted cornetts and has more time, since his second retirement, to accommodate special needs and continue research and development to further improve and perfect his cornetts. inquires may be addressed to him by email at: JRMcornetts@aol.com.



Paul Schmidt seems to ponder the shaving possibilities of the cornahawk



The cornahawk proves a valuable weapon against the wiley Croatalis Serpens.

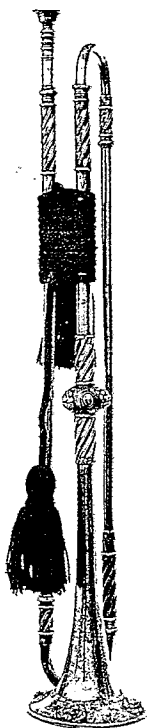
Trevor Herbert Awarded Chair

HBS member Trevor Herbert has been awarded a personal Chair at his university - The Open University of the United Kingdom. He joins his colleague Donald Burrows, the distinguished Handel scholar, as Professor of Music. Very few UK academics carry the title "Professor", and it is unusual (perhaps unprecedented) for a brass spe-

cialist to be so honored.

Stolen Trumpet: Reward

In spite of added security measures a second valuable trumpet was stolen from the Bad Säckingen Trumpet Museum. On about January 18th, 1998 a natural trumpet in Eb inscribed *JOHANN SIEGMUNT GRAF IN BREITENBACH 1746* was taken from the Museum. It is a brass instrument with silver garnishings, standing height 66.5 cm, bell diameter 11.6/11.7 cm. Provenance: court of Saxe-Weimar (with monogram of Ernst August), Sigmaringen Castle (1878), E.W. Buser Collection (bought at auction 1977). It is illustrated on the cover and p. 16 of the Museum catalogue (1985). Please inform: Mayor's office, P.O. Box 1143, 79702 Bad Säckingen, Germany. Fax 49-7761-51321. A substantial reward will be given.



Stolen Trumpet

Workshops on Natural Trumpet-Making in Europe

In October of 1997 Rick Seraphinoff and I offered two European workshops to participants

interested in making their own trumpets. Participants became acquainted with the tools, materials and techniques of pre-Industrial Revolution metalwork, and produce an instrument that closely replicates an historic model. Before last year's experiment in Amsterdam, the natural trumpet-making workshop had been offered only in Bloomington, Indiana. Amsterdam in November 1996 proved a success, so an expanded program was offered. The workshops took place in Nürnberg and again in Amsterdam, and altogether 23 hardy souls participated. Beginning from flat sheet metal and a few small parts of other shapes, the participants spent five days forming, soldering, hammering and finishing their instruments. All tools and materials were supplied.

"Authentic" technique is, of course, a difficult issue. Most of the tools and materials would be recognizable to a maker of 300 years ago, and the larger portion of the techniques also would raise no eyebrows. However, the use of a propane torch for soldering is a concession to modernity, as is the use of such finishing materials as abrasive paper and steel wool. No claim can be made that completely "authentic" techniques are taught, but in producing instruments by hand in such a workshop environment, the participants are at least brought very closely into the cultural sphere in which such activity took place. A deeper appreciation of the finished product could not be gained in any other way.

The Nürnberg workshop was ably organized by Edward Tarr in the association with the Euro-ITG, and hosted by the Germanisches Nationalmuseum. The week's activities culminated with a concert on the finished instruments in the museum galleries, with the accompaniment of a positif organ and timpani from the collection, and viola da gamba played by Klaus Martius, the museum's restorer of musical instruments. The organizer in Amsterdam was Friedemann Immer, in association with the

Sweelinck Conservatorium. He presided over a second successful venue, with 11 instruments being completed, some in record time.

The *Newsletter* of the Historic Brass Society is a good place to put on record the immense assistance of the Germanisches Nationalmuseum in hosting the Nürnberg workshop, and the Streekschool Westerstraat Amsterdam for opening their workshops to us. Without the enthusiasm and patience of such organizations, events of this kind would be impossible.

There has been some debate over the wisdom of flooding markets in both North America and Europe with natural trumpets (approximately 90 since the courses began), thus potentially undercutting the markets of makers of finished instruments. I am particularly sensitive to this issue, being an instrument-maker myself. To offset what might be seen as unfair competition, only a 17th century model is offered in the workshop. As most of the instruments now sold are of the "standard" later Baroque form, there is little demand for instruments with the earlier, less extreme bell flare. Also, it is argued that these workshops may actually act as a stimulant to younger players, who in some cases are encountering the natural trumpet for the first time. They may explore further and become interested enough to purchase one of their own from a reputable maker.

The European exposure of the Barclay Natural Trumpet-Making Workshop has been a success, and we look forward to future occasions when we can share with participants the joy of making something, perhaps for the first time, with their own hands. And the result is an excellent musical instrument.

— submitted by Bob Barclay

Future Natural Trumpet Workshops

Rick Seraphinoff has announced that the next Natural Trumpet

Workshop under the direction of Bob Barclay will be in Bloomington IN on August 10-15, 1998. Future workshops are tentatively scheduled to be held in Amsterdam, The Netherlands (October, 1998) and in Nurnberg, Germany in the Spring of 1999. Contact: Rick Seraphinoff, 9245 East Woodview Drive, Bloomington, IN 47401-9143 USA Tel 812 333-0167 FAX: 812 337-0118 email: <seraphin@ucs.indiana.edu>.

1998 Early Brass Festival #14 Back in Amherst

After a successful showing in Bloomington, the HBS Early Brass Festival will return to Amherst College, Amherst, MA on the weekend of July 31-Aug. 2. The usual array of lectures, playing sessions, concerts and the world-famous EBF pizza party are anticipated. Lectures are tentatively scheduled to be given by Richard Raum, William Rogan, Thomas Hiebert, and Andre Smith. Performers scheduled to attend include Wim Becu, Claude Maury, R.J. Kelley, Lowell Greer, Benny Sluchin, Richard Seraphinoff, Jeff Snedeker, Fred Holmgren, Allan Dean, Igino Conforzi, Niklas Eklund, Barry Bauguess, Michael Collver and Stew Carter.

New Location For Monk Instruments

Following a year of upheaval culminating in the Workshop's third move of premises since Christopher Monk's death in 1991, Monk Instruments are now resettled and cornetti are again in production. HBS members and cornetto players will be interested to read about recent changes to the modern and high pitch cornetti at the CM Workshop. New models are now being made with large mouthpiece receivers! It has been the case that many players were unable to get their own mouthpiece into a Christopher Monk cornett so small was the throat of the instrument. This has now changed and the new receivers should be wide enough to

take the very broadest of mouthpiece shanks. Additionally, in response to players' comments about Christopher Monk cornetti playing sharp, the new cornetti are designed to play significantly flatter. The standard cornetto, played by Jeremy West, is still being made to the bore specifications; it is now simply being cut longer and retuned to counter the increased length. The new "JP" however, is now starting to outsell the "JW". This cornetto is somewhat wider in bore and consequently freer blowing, especially in the low register. More evenly sized and spaced finger holes aid the evenness of this instrument, it blows flatter than the older "JW" and likewise has a new large mouthpiece receiver. The new Monk high pitch cornett is based on the Italian original, formally in the possession of the late Christopher Monk, and now in the Reid Collection in Edinburgh. This model features in the new CD of Spanish and Italian repertoire performed by Jeremy West with Timothy Roberts (organ and harpsichord), Paula Chateauf (chitarone), and Frances Kelly (harp), to be released in March on Hyperion. The cornett is sweet-sounding, gentle to blow, smooth and especially responsive without being too bright. All models of cornetts continue to be available in English boxwood, rock maple, and fruit woods. Readers may wish to note the following change of address and, as always, further information, help, and advice can be obtained from: Christopher Monk Instrument Workshop: 4, 30-32 Devonshire Road, Forest Hill, London SE23 3SR England. Workshop tel/fax 44-181-2916900 or tel. 44-181-4730444, fax 44-181-6996926. email: <j.west@ic.ac.uk> website: <http://www.pavillion.co.uk/paulnie-man/CMI.html>

— submitted by Jeremy West

David Kenneth Rycroft: 1924-1997
[Editor's note: David Rycroft, Editor of the Galpin Society Journal, passed away last year. His stewardship of

that publication served as a model for the Historic Brass Society when the HBS first started and David proved to be a helpful and supportive colleague.]

David Rycroft was born in Durham, South Africa and educated there, graduating in 1947 with a degree in Bantu Studies from the University of Witwatersrand, following service with the South Africa Air Service. After a short spell working with various medical firms, he was appointed the Cultural Recreation Officer to the Non-European Affairs Department in Johannesburg. There he promoted African art and music by organizing course, concerts and exhibitions. Assistance in this work and his own research came from Princess Constance Magogo kaDinuzulu, mother of Chief Buthelezi, who allowed him free access to her collection of traditional music and rare musical instruments; he became the first musicologist to transcribe traditional African music on to a five-line staff. In 1952, David Rycroft took up the post of Lecturer in Bantu Languages at London University's School of Oriental and African Studies where he was to remain for 35 years. He gave his first public lecture in 1957 to the Institute of Recorded Sound and the Royal Anthropological Society and in 1962 became the first Africanist to give a paper to the British Society of Orientalists. David was an honorary Zulu whose compositions included the National Anthem for the newly independent Swaziland in 1968, a Jubilee March for King Sobhuza's Diamond Jubilee and a Zulu Suite for Brass Band commissioned by the Chief Minister. Along with Eric Halfpenny and Edward Croft-Murray (then Keeper of Prints and Drawings at the British Museum), he became in 1962 a member of the Guild of Gentleman Trumpeters who used natural trumpets; classical brass playing on natural instruments. The guild played on several ceremonial occasions. He was also a member of

the New Melstock Band created in 1958 performing at the Thomas Hardy Festival in Dorchester and on television. SDAS awarded David a Senior Lectureship in 1983 and a D. Litt. in 1985. In 1987 he retired becoming almost immediately a Editor of the *Galpin Society Journal*, a post which he held with distinction for the rest of his life. His interest in European music, composition, the piano and the oboe, had caused him to become a member of the Galpin Society whilst still in Johannesburg; he played most brass instruments and even before his retirement was teaching young people with interest and enthusiasm. One of the two brass bands with which he played in Sussex was the Royal British Legion Band in Horsham. The Band was in demand on such dates as November 11th when it played in local Churches after parading through Horsham. In 1996, David found himself unable to play the tuba and carry it, and later unable to play. thus it was that on Armistice Day of that year, he watched the Service from the Cenotaph, London and with great consternation heard the commentator refer to the Reveille as The Rouse. Indignantly, he wrote to The Times and every institution and society concerned with military music that he could think of. The correspondence went on for several months, with no tangible answer, which saddened him.

The Festschrift presented to David Rycroft in 1991 by the University of South Africa, was an indication of his distinction as an enthomusicologist, linguist and musician with a deep concern for humanity; one writer expressed admiration at his ability to understand Europe and South Africa and explain the one to the other. His previous visit to South Africa had been during the academic year on 1963-4, when he had taken his family with him and made the film of a royal wedding in Swaziland which led to the long connection with that country. David had me and married his wife Jacquy *met* whilst in South Africa and their family home in East Sussex, England,

was the focus for all of them however far away they became in adult life. Jacquy survives him with their two sons and two daughters and the grandchildren.

— submitted by Pauline Holden

John Philip Sousa and Herbert L. Clarke Archives

The Library of the University of Illinois at Urbana-Champaign has received a grant for \$162,710 from the National Endowment for the Humanities Division of Preservation and Access to preserve and describe its John Philip Sousa and Herbert L. Clarke music collections. The award will fund a fifteen-month project in the Library's Sousa Archives for Band Research to provide up-to-date descriptions of the materials and to preserve the most embrittled manuscripts through microfilming. The collections include 3,400 folders of published and manuscript music of the Sousa Band, representing 74% of the extant performance library; 549 folders of published and manuscript music from the performance library of Sousa's famous cornet soloist Herbert L. Clarke; 69 known manuscript scores handwritten by Sousa; 37 known scores, solos, and ensembles handwritten by Clarke; photographs; monographs; sheet music; band programs; Sousa correspondence; news clippings; and artifacts. Nearly 80% of the materials are crumbling. For more information, contact Sousa archivist Phyllis Danner at 217 244-9309 or email: p-danner@uiuc.edu.

Ed Tarr Receives Volksbank Prize

On March 2, 1998 the trumpeter-musicologist Edward H. Tarr was awarded the 1998 Music Prize of the Volksbank Hochrhein Foundation. In a ceremony in the Church of the Reconciliation (Versöhnungskirche) in Waldshut, Tarr performed together with organist Irmtraud Krüger as "The Duo", with ex-pupil and trumpeter Mark Sykes as a special guest. Each year an award, of which there are two types, is given: the "incentive prize" for young gifted musi-

cians (six times so far) and the "large prize" (four times). The five-digit figure was awarded in recognition of Tarr's life work as a performing artist, as an expert on musical instruments and their construction, as director of the Bad Säckingen Trumpet Museum, and as the author of numerous musicological publications.

Karl-Wilhelm Mutter (Rotary Club Waldshut and father of the world-famous violinist Anne-Sophie Mutter) gave a short speech about the origin of the prize, a creation of the Waldshut Rotary Club and the Volksbank Hochrhein (located in Waldshut, a town about half an hour's drive along the Rhine to the east of Bad Säckingen). The "laudatio" was given by government president Conrad Schroeder (from the territory of Baden-Württemberg, with seat in Stuttgart). The prize was awarded by bank director Horst Heller. In his brief, spontaneous acceptance speech, Tarr gave thanks to his two employers, the Basel Music Academy and the city of Bad Säckingen, both of whom allow him enough time to develop his creativity, with special thanks to his wife (with her artist's name of Irmtraud Krüger) for continual support and inspiration. (Krüger is to receive a cultural prize herself at the end of May: the Sudetendeutscher Kulturpreis for performing artists, given by the territory of Bavaria, the ceremony being in Nuremberg.) The musical compositions played by The Duo included Verdi's *Adagio*, which had been premiered a year ago in Bad Säckingen, Cellier's *Variations on the 149th Psalm*, an organ solo *Joy* by Diane Bish, and, at the end, Stanley's famous *Voluntary in D (Andante Largo)*, with Sykes providing intricate and elaborate ornaments. As Tarr explained in a newspaper interview a few days before, Sykes - originally from Boston, now a music teacher in Rheinfelden - had been invited to show that the torch is passed on and is still burning brightly.

Bach Trumpet and Horn Symposium

Together with Ulrich Prinz, musicologist of the International Bach Academy in Stuttgart (Hellmuth Rilling, artistic director), Edward Tarr is organizing a three-day symposium on Bach's trumpet and horn parts, to be held in Stuttgart on August 28-30, 1998. Some international experts who have accepted the call to present papers are Jürgen Eppelsheim (Munich), Gregor Widholm (Vienna), Reiner Egger (Basel), Friedemann Immer (Cologne), and Reine Dahlqvist (Gothenburg). The Symposium moderator will be Christoph Wolff (Harvard University). The symposium precedes, and is part of, a master class led by Hannes Läubin (Munich). for information, contact: Prof. Dr. Ulrich Prinz, Internationale Bachakademie, J.S. Bach-Platz, 70178 Stuttgart, Germany; tel. 49-711-6192135 Fax 49-711-6192130. email: <office@bachakademie.de> wb page: <http://www.bachakademie.de>

Saxton's Cornet Band Reorganized

The Saxton's Cornet Band, a period instrument 19th century brass band, has undergone some reorganization recently. A group of band members have purchased the rights to the name, as well as the band's instruments, uniforms, music and equipment from band founders Bill Gay and Phillipa Burgess. The new personnel include Nicky Hughes, general manager; David Henderson, principal musician; John Higgins, business manager, and Mike West personnel manager. The new management group has pledged to maintain the superb reputation of Saxton's Cornet Band for musical excellence and historical accuracy. They have also published a newsletter, *The Saxbarn*, which outlines much of the news of this group. For information contact: Saxton's Cornet Band, PO Box 4582, Frankfort, KY 40604-4582. Tel. 502 223-8177 email saxtonscb@aol.com. Their web page is:

<http://members.aol.com/brattom/saxtons/saxtons/html>

Historic Trombone and Trumpet Seminar

The Institute for Historic and Modern Interpretation will present its annual *International Academic Days* on November 20-22, 1998 and the theme for this year's seminar will be *Trombones and Trumpets: History-Acoustics-Playing Technique*. Topics of the seminar will include; conservation of original instruments, development, methods of construction, production/restoration, and practical use of trombones and trumpets. Additional emphasis will be on the problems of acoustics as well as playing techniques. As there is often a paucity of research activity concerning low register trumpets and trombones, those instruments will be brought into discussion. Many leading authorities will present papers and engage in discussion. The Stiftung Kloster Michaelstein is a musicological institute established for the study of Baroque music. The institute runs many symposia, workshops, seminars, concerts and classes and the focus of their activities center around research and the performance practice of Telemann and his contemporaries. For information contact: Monika Lustig, Stiftung Kloster Michaelstein, Postfach 24, D-38 881 Blankenburg, Germany Tel. 49-3944-90300. Fax 49-3944-903030.

Natural Horn Masterclass

Bruno Schneider and Thomas Müller are conducting a week-long masterclasses in horn and natural horn on October 1-10, 1998. Contact: Meisterkurse des Konservatoriums Bern, Kramgasse 36, CH3011 Bern, Switzerland Fax 41-31-3122053

Trombone Seminar in Paris

The Cité de la Musique will present in its CitéscoPie series a two day seminar on many aspects of trombone including performance, repertoire, and pedagogy. Benny Sluchin,

Gilles Milliére, and Michel Becquet will participate. Contact: Cité de la Musique, 221 Avenue Jean Jaurés 75019 Paris, France Tel. 33-1-44844701.

Sherwin Solo Cornetto CD Reissued

Doron Sherwin's 1991 solo cornetto recording has been reissued on the Arts label and is distributed by Allegro. The recording was originally titled *Il Vero Modo di Minuir* and issued by a small Italian label, Musica Antiqua (GS201010) has just been reissued under the title *The Italian Cornetto* (Arts #47348-2). Sherwin's spell-binding playing is featured on works by Guami, Palestrina, De Gorzanis, De Rore, Verdelot, Merulo, Nanino, Crequillon, and Gabrieli. (See review in 1992 *HBSNL* #4).



Snedeker Appointed Horn Call Editor

HBS Treasurer Jeffrey Snedeker has been appointed to the position of editor of *The Horn Call*, the journal of the International Horn Society. Snedeker was previously editor of the Natural Horn Column where he introduced many early horn topics to that publication. Snedeker's many articles are familiar to readers of this publication. He is replacing Johnny Pherigo who held the *Horn Call* editorship for many years.

Conn Web Page

Margaret Downey Banks is well known for her work on Conn instruments and she has set up a Web page concerning much of her

research. The address is:
<http://www.usd.edu/~mbanks/COCONTENT.html>. There is also a link from the Shrine to Music Museum web page:
<http://www.usd.edu/smm/con-narch.html>.

Niklas Eklund Web Page

Natural trumpeter Niklas Eklund has set up a web page outlining information about his recordings, concerts, ensembles, teaching and other activities. Niklas will be a featured artist at the upcoming HBS Early Brass Festival at Amherst College. The address is:
<http://w1.314.telia.com/~u31400203>

Early Music America Scholarships for Summer Workshops

Early Music America has established scholarships for summer workshops sponsored or endorsed by a wide range of music organizations including the Historic Brass Society Early Brass Festival. Other organizations include the American Recorder Society, Viola Gamba Society, Amherst Early Music and others. The scholarship is up to \$500 and includes one year membership in EMA. An application (obtainable from EMA) along with a letter of support from a professional music teacher and a 15 minute tape or a second letter of support, must be sent to EMA by April 15th. Full-time high-school, college or graduate students are eligible.

Jean-Pierre Mathez and Brass Bulletin

The 1997 recipient of the Bendinelli Prize was *Brass Bulletin* editor Jean-Pierre Mathez. The prize, named after the famous trumpeter, was established in 1993 by Accademia Filarmonica of Verona and Gil Ottori di Verona, a brass ensemble comprised of a number of leading Italian brass players. They have presented an annual brass festival where the Bendinelli Prize is awarded. Past recipients have been Edward H. Tarr and Philip Jones. Another innovation

from Mathez and Brass Bulletin is the publication of their first issue of the *Brass Guide*. This Guide contains a listing of brass makers, including some early instrument makers, publishers, associations, recording companies, specialty brass stores, museums, conservatories, and repairmen. The listings are by country as well as by general category. It is certainly a handy little book to have on hand.

Jean-Pierre Mathez has announced that *Brass Bulletin* and Editions BIM have a new web page. Mathez has been a vital force in the brass community for over a quarter of a century providing important information in his magazine and in bringing out many wonderful brass editions. He now has updated his web page which will provide up to date information on many brass activities. <http://www.brass-bulletin.ch> or email: brassbulletin@bluewin.ch

Igino Conforzi: New Brass Exercise Book and Web Page

Noted natural trumpet player Igino Conforzi has just come out with a new book of 100 exercises for brass instruments. This interesting short book, *Sviluppo e potenziamento della musculatura facciale*, (ISBN 88-8109-168-2) published by Ut Orpheus Edizioni, is intended for trumpet, horn, trombone or other brass instruments. The exercises are to be played twice; the first time vibrating with the lips only, the second time with the mouthpiece. Conforzi contends that with serious practice and correct lip placement a five octave range can be obtained. Conforzi is editor of a series of editions called *Tibicines* and includes the following titles: *Fantini: Complete Modern Edition* (1638) TIB 01, W.J. Hertel *Six Marches for Wind Instruments* TIB 02, and B. Asioli *28 Duets for Horn* TIB 03. For information contact: Ut Orpheus Edizioni, Palazzo de' Strazzaroli, Piazza di Porta Ravennana, 1, Bologna I-40126 Italy. <http://www.utorpheus.com>. This past February he gave a master-class at the Royal Conservatory in Den

Haag on early Italian Baroque trumpet music. Igino Conforzi also has a new web page that contains information on his performance, recording, teaching and publishing activities. It is:
<<http://www.geocities.com/Vienna/Strasse/4130>>.

High School Natural Trumpet Ensemble

Frank Owens directs what might be the only natural trumpet ensemble in the USA for high school students. The group, the Centennial High School Natural Trumpet Ensemble (Ellicott City, MD.) is comprised of trumpet students; Eric Benser, Dana Coelho, Scott Paulis and Dan Queen. They play trumpets in D made by Dave Baum of Elkton MD. Contrary to some opinions, Frank Owens reports that involvement with natural trumpets has not only increased the enthusiasm of his students but also has helped many technical aspects of their modern trumpet playing as well. They recently performed three anonymous 17th century German fanfares at the Towson University Early Brass Day. (see below).

Early Brass at Towson University

The Towson University Early Music Ensemble (Gene Griswold, Director) hosted an "Early Brass at Towson University" day on March 21, 1998. The dozen attendees, a nice mix of professionals, amateurs, and students, chatted over coffee and pastry, then broke up into small groups for the playing sessions. After a break for pizza, an informal concert was presented by a number of combinations of players. Ensembles which were represented at the sessions included the Philadelphia Natural Trumpet Ensemble, the Centennial High School Natural Trumpet Ensemble, the Towson University Natural Trumpet Group, and the Towson University Cornett and Sackbut Ensemble. Due to the mixing and matching of personnel along with the generous lending of instruments

among players, the small but enthusiastic audience enjoyed performances of Scheidt, Dalla Casa, and Susato by a cornett and sackbut quarter, a piece performed on Eb cavalry trumpets (including a bass trumpet), and works by Anonymous, Susato, Diabelli, and Keller performed by various combinations of natural trumpets. The session culminated in a two-choir performance of Fantini's *L'Imperial*. On December 7th, 1997 the Towson University Early Music Ensemble, directed by HBS member Gene Griswold, presented *A Renaissance Christmas* program. The cornett and sackbut group performed a suite of Susato pieces and joined the rest of the ensemble in several of the vocal works. An ensemble of six natural trumpets performed music by Bendinelli, Thomson, Dufay, and several anonymous compositions. Anyone wishing to be put on the mailing list for next year's session should contact: Dave Baum, 66 Winchester Drive, Elkton, MD 21921. Tel. 410 392-7808. email: dbaum@goucher.edu

David Whitwell Band Recording

David Whitwell the noted band music scholar is the conductor on a fine CD recording of music performed by the California State University, Northridge Band. (CSUN Great Performances Volume 1). The band brilliantly plays a program of mostly contemporary music on modern instruments. Works by Sousa, Florent Schmitt, Richard Strauss, Arnold Schonberg and Bach are given wonderful readings. Contact: Mark Custom Recording Service, 10815 Bodine Rd. Clarence, NY 14031 Tel/Fax 716 759-2329.

Early Brass Music Editions

Spaeth/Schmid Musikverlag is bringing out a new series of editions for Baroque and Romantic period brass music including works for trumpet, horn and trombone. The series called *Brass Collection* is

being inaugurated with Thorvald Hansen's *Sonata Op. 18*, which has been unavailable in recent years. Among the editors in this series will be Edward Tarr who will bring out a number of 19th century brass compositions. S&S has continued to be an important force in the early brass field publishing other important series edited by Ed Tarr, Friedemann Immer, Marc Meissner and others. In addition (no pun intended!) they have an active mail order service, offering thousands of publications through their 400 page *Brass Katalog*. Editions, books and recordings for trumpet, cornetto, signalhorn, horn, trombone, baritone, tuba, tenorhorn, alhorn and a wide range of brass ensembles are offered. Contact: Spaeth/Schmid Musikverlag, Jennerstrasse 4, 71083, Herrenberg-Kuppigen, Germany. Tel. 49-7032-35084 Fax 49-7032-35034.

E17

No, E17 is not a Bingo move but is the fine new group, Ensemble Seventeenth Century. E17 features cornettist Kiri Tollaksen, soprano Lorna Young Hildbrandt, Gregory Hamilton, theorbo and Mark Janello, harpsichord. They have been active presenting concerts and was featured in a recital during the recent Boston Early Music Festival. Kiri Tollaksen also presented an outstanding solo recital at HBS Early Brass Festival #13 in Bloomington. For information contact: Kiri Tollaksen, 1029 Pontiac Trail, Ann Arbor, MI 48105 tel. 313 662-9168 or email: kyrie@umich.edu

Van der Heide Kettledrums and Renaissance Slide Trumpets

Geert Jan van der Heide is well known for his finely crafted and historically informed early brass instruments has expanded his instrument making activities to kettledrums. He informs us that he is making hand hammered kettledrums using old techniques and original wall thicknesses (.7 mm) which also have a

small trumpet bell directly above the hole in the bottom of the drum. This is consistent with surviving originals. Van der Heide is also making a new model of Renaissance slide trumpet that is based on the Memling painting but has a narrower bore and more funnel shaped bell. It is said to produce a lovely and soft sound which makes it suitable to play with voices and soft consort instruments. Contact: Geert Jan van der Heide, Withagersteeg 4, Putten 3882 MH The Netherlands. tel. 31-341353538. email [<heidevd@wxs.nl>](mailto:heidevd@wxs.nl).

Now You See Them, Now You Don't: Valve To Natural Horns

Hornist and piano tuner/technician John Kowalchuk has been converting old valve horns into natural horns and reports that the results are very good. Sparked by an interest in learning to play hand horn, Kowalchuk converted a modern Boosey and Hawkes single Bb horn and the results sparked interest from a number of horn colleagues to repeat his efforts. He has a home web page <http://home.istar.ca/~johnk> that outlines many of his activities as well as a picture of his natural horn. He will do conversions (well, early brass is sort of religious!!) and would require at least a bell and lead pipe in good condition. For more information: John Kowalchuk, 637 Crerar Avenue, Oshawa, ON L1H 2W7 Canada. Tel. 905 728-5764. email [<johnk@istar.ca>](mailto:johnk@istar.ca).

New Natural Trumpet and Natural Horn Maker

Chris Stratton is an electrical engineer by training but has recently begun making natural trumpets and natural horns. Stratton is situated just outside of Boston and is currently interested in obtaining measurements of historical instruments. He is making trumpets that he describes as excellent first horn models and plans to expand into making more models of trumpets and natural horns. Stratton is partic-

ularly interested in exchanging ideas about instrument design and manufacture. Contact: Chris Stratton, 344 Boston Avenue #2, Medford, MA 02155 USA. Tel. 781 393-0034. email: <stratton@mit.edu>.

James Patterson Making Austro-Bohemian Horn

James Patterson, new to the early brass instrument field, is currently making a copy of an Austro-Bohemian orchestral horn by N. Pechert (1795). It is pitched at 430-440 and is equipped with a full set of terminal crooks from low Bb to high c. He has a 90 day delivery time. Also in design is a Courtois orchestral horn based on an original in his own private collection. He uses authentic hand-hammered horn making methods. Patterson also makes historic horn mouthpieces. Contact: James Patterson, 10511 Fairgrove Avenue, Tujunga, CA 91042 Tel. 818 353-3727 email: <hornsmith@aol.com>.

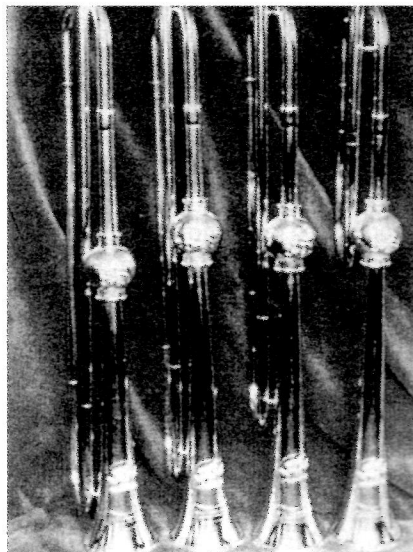
Cavalry Trumpet and Civil War Bugle Mouthpieces

In addition to his line of natural trumpets, Andrew Naumann is also currently making a cavalry trumpet in G as well as a American Civil War style bugle mouthpiece. The mouthpiece has the external look of a 19th century bugle mouthpiece but the internal construction is similar to many of the most common models of modern Vincent Bach mouthpieces. Contact: Andrew Naumann, 3250 N. Silver Circle Drive, Oconomowoc, WI 53066. Tel 414 5697699. email: andrewn26@aol.com

Wagner Trumpets and Horns

Trumpet maker Denis Wedgwood has made a special set of Wagner steerhorns which are pitched in C, Db, D, and F#. These low natural trumpets are based on original 19th century instruments in the Covent Garden Opera Orchestra collection and are scored for use in The Meistersinger. The F# instrument is

also called for in Strauss' Rosenkavalier. He has also made a copy of a highly decorated version of the horn for the Nightwatchman in Die Meistersinger. According to Wegwood, this instrument has to play only one single note in the opera. Contact: Denis Wedgwood, Llys Pres, 37 Broadway, Cardiff, CF2 1QE Wales, UK. Tel/fax 44-1222-460920.



Steerhorns

Ceremonial State Trumpets

Rick McQueen runs the main firm that repairs all British regimental band instruments, a task that keeps them working on over 200 instruments a week. He also holds the Ministry of Defense contract to make bugles, cavalry trumpets, fanfare and ceremonial State Trumpets for all military and Royal music units. According to McQueen, the ceremonial State trumpets are based on the original design that goes back centuries and they still use the old methods and equipment to make them. The trumpets, pitched in Eb, are used by the Royal House Cavalry and the Blues and Royals Regiment. The bugles are pitched in Bb. Contact: Rick McQueen, Sunset Business Centre, Manchester Road, Kearsley, Bolton BL4 8RT, UK. Tel/fax 44-1204-794600.

News From Egger Workshop

Reiner Egger reports that last year his workshop acquired a brass

instrument analyzing system. It includes software for impedance measurements, pulse response and intonation analysis. It is helpful not only for redeveloping and improving instruments but also for finding proper mouthpieces. While the Egger workshop has produced instruments applying historical manufacturing techniques such as the MDC sackbuts and long form trumpets without holes, they are now also focusing on the development of new bells for short model trumpets and 4-hole long form trumpets with to achieve the quality of response, intonation and playing comfort similar to that of modern instruments. Through a specific application of fabrication methods these instruments maintain their distinct historical character. Among the new improvements in instruments include; production of the long form trumpet that uses an English four-hole system, a short model trumpet with a new bell after Johann Wilhelm Haas (1765) which has a wider end diameter and more curved flare, short model trumpet in F which is adjusted to the wave-length of the high pitch which improves the response in the high register, keyed trumpet (in addition to the standard model, the keyed trumpet is now also made from previously hammered and soldered tubes), an alto sackbut after Hieronimus Starck, and a wide bore tenor sackbut designed for low pitch playing as well as for a big sound.

New Electronic Performance Practice Journal

Roland Jackson, editor of the *Performance Practice Review*, has announced that after ten years of publication, the Volume 10, No. 2 issue will be the last in print form. He plans to launch *Performance Practice Online*, an electronic journal which will specialize in audio excerpts that illustrate various details of performance practice. This electronic publication will be freely accessible on the internet. Various approaches and possibilities are now being explored.

Instrument Makers Tools

The firm of Josef Böhm has been making special tools for instrument makers since 1920. They carry a full line of tools for brass instrument makers. Contact: Joseph Böhm, Riedfelder Ortsstr. 43, D-91413 Neustadt/Aisch Germany. Fax 49-(0)9161-7244 or Tel. 49-(0)9161-2635.

The Handel House

Good news for fans of Handel! The house where Handel lived and worked for 36 years until his death in 1759 is the subject of extensive and ambitious renovation plans. Funds are at present being raised for the restoration of the house and the creation of a Handel House Museum. Some important purchases have already been made including a unique collection of Handel manuscripts, previously owned by businessman Gerard Byrne, and a portrait by Thomas Hudson of Charles Jennens, the librettist of *Messiah*. Historical copies of Handel's instruments have been commissioned, including a copy of his chamber organ and a double-manual Ruckers harpsichord. The house in Brook Street, between Mayfair and the West End, and close to the church of St. George's, Hanover Square, where Handel worshipped. The Handel House Trust has been raising money for the purchase of both no. 25 Brook Street, where Handel lived, and no. 23, the adjacent property. Money has been conditionally promised by the Heritage Lottery Fund and the Foundation for Sports and Arts, but further funding is urgently needed. Another famous musician lived at no. 23 - American guitarist Jimi Hendrix. In a bold recognition of this cult figure of progressive rock music the room where he lived is to be re-created and dedicated as a memorial to him. It will join a long list of rock shrines in London. Lets hope this coincidental and unwitting proximity of two masters of their art will be of mutual benefit. It would be nice to see rock fans walking through the Handel

House museum and perhaps purchasing a CD recording of *Messiah* at the shop on their way out. Perhaps one might even see scholars of Baroque music sneakily buying some Hendrix recordings? For anyone seeking to support the Handel House, or for more information, contact: The Handel House Trust, 10 Stratford Place, London W1N9AE, UK Tel. 44-171-4951695. Fax 44-171-4951759. email: <handel.house@virgin.net>.

— submitted by Stephen Wick

Baines Celebration Concert

This past February a concert was held celebrating the life of the late Anthony Baines. The event was held at the Holywell room at Oxford University and many of the instruments from the Bate Collection, where Baines was curator, were played. David Edwards led a consort of Simon Beale trumpets and Jeremy Montagu presented some spirited timpani playing. Bradley Strachen performed on an 1823 Raoux and a 1750 Hofmaster horn. There were many others performances including cornett and sackbut playing. Baines who past away last year was a pioneering scholar in the field of organology. He is noted for his book on brass instruments as well as many other studies.

First Brigade Band

The authentic 19th-century brass band has continued to be active concretizing and recording. Conductor Dan Woolpert and the 1st Brigade Band is up to their thirteenth recording, the latest titled, *Barnburners*. Being located in Wisconsin, the group is anticipating an extremely heavy concert schedule in 1998, the Sesquicentennial Year of that state. Contact: Heritage Military Music Foundation, 504 S. Fourth Street, Watertown, WI 53094.

QuintEssential Sackbut and Cornett Ensemble

Formed in 1993 by five music students at the Royal Academy of

Music, this early brass group continues to flourish. This past year the ensemble toured Switzerland and performed at the Warwick & Leamington Festival as well as the York and the Beverly Early Music Festivals. The release of their first CD, *In Venetia*, is planned soon. (see interview in this issue) A Web Page has been set up that gives full information about the group's activities: <http://www.landini.org/quint> For information contact: Richard Thomas 44-181-8558584 email: rthomas49@hotmail.com

Gabrieli Consort and Players Tours USA

The Gabrieli Consort and Players, under the direction of Paul McCreech, presented their North American debut in a tour of four cities; New York, Pittsburgh, Ann Arbor, and Indianapolis this past Fall. The program was a recreation of a full Venetian

Christmas mass from the time of 1600 and employed music by Giovanni Gabrieli and a Cipriano da Rore mass based on the famous Josquin motet *Praeter rerum seriem*. Cornettists Jeremy West, Douglas Kirk, Nicholas Perry, Michael Harrison, and Adrian Woodward were joined by trombonists Susan Addison, Paul Nieman, Tom Lees (also tenor cornett), Patrick Jackman, and Anthony Leggett. The New York concert was played to a sold-out audience at St. Ignatius Loyola Church.

Washington Cornett & Sackbut Ensemble The Washington Cornett and Sackbut Ensemble; Greg Garrett and Bill Page, cornetts, and Michael Holmes, Mike O'Connor, and Brian Cardell, sackbuts, recently presented a concert program titled, *Music for the German Kingdoms: 1475-1675* at the Luthern Church of the Reformation, Washington DC. They were joined by guest artists; Stewart Carter; sackbut, Martin Strother; bass, Alexandra MacCracken; violin, Thomas MacCracken; organ, and

James Stimson; lute. Their performances along with other activities can be found on the Early Music in DC, MD, and VA web page: <http://www.erols.com/mboconnor>

Brass Masterclasses in Lucca Italy

A series of early brass masterclasses will be given at Sillico di Castelnuovo Garfagnana, Lucca this August and September. Michael Thompson (horn and Baroque horn) August 28-Sept. 3, Michael Laird (trumpet and natural trumpet) Sept. 7-13 and Simon Wills (trombone and sackbut) Sept. 17-23 will present a series of classes. Contact: Paul Thomas, c/o Paruzzolo, via V.E. Orlando 7, 35100 Padova, Italy. Tel/Fax 39-49-8072606. email Parenzan@intercity.it

Bruce Dickey at Oberlin

Cornetto Virtuoso Bruce Dickey will be teaching during the first week of the 27th annual Baroque Performance Institute at Oberlin College (June 21-28, 1998.) Dickey will be joined by many of the leading performers and scholars in the early music field. Contact: BPI, Oberlin College Conservatory of Music, Oberlin, OH 44074.

New Record Label Features Cornetto

Sound Engineer Thomas Görne has started a new record label, Carpe Diem, and the first product of this new enterprise is a CD, *Dulcis Memoria*, which features cornetto player William Dongois (see review in this issue). A second recording, *La barca d'amore*, features cornetto improvisations by Dongois and a third recording with Dongois and fellow cornettist, Yoshimichi Hamada is also planned. Contact: Thomas Görne, Wicelstr. 42, D-10551 Gerlin, Germany. Tel/fax 49-303968923.

The Lacock Serpentarium

Last May eighteen serpentists gathered at Lacock, England and indulged their passion for three full

days of serpent music making. Organized by Andrew van der Beek, the serpentists, under the direction of Cliff Bevan read through works by Ferrabosco, Gabrieli, Simon Proctor, Lassus, Scott Joplin and Frecobaldi. Contrary to popular belief, not all the works were actually composed for serpent ensemble but that did not stop the enthusiastic serpentists. This year the Lacock summer school program includes a week under the direction of Keith McGowan who will give instruction on all Renaissance wind instruments during the week of July 18-25, 1998. The program will include study and performance of Thomas Tallis' 40 part motet, *Spem in alium* and Escobedo's six part mass, *Missa Philippus Rex Hispaniae*. Contact: Andrew van der Beek, Cantax House, Lacock, Chippenham SN15 2JZ England.

French Drum and Bugle Corps

Batteries-Fanfares, the magazine of the Confederation Française des Batteries et Fanfares continues to publish news of the drum and bugle corps activities as well as historical essays concerning that field of music. They recently produced a CD of 34 selections of a wide range of that repertoire. Contact: C.F.B.F BP no 20, 92420 Vaucresson, France. Tel 01479482 Fax 0147014691

Francis Johnson Tribute

Keyed Bugle player Stephen Charpié was featured in a special tribute concert for the famous Francis Johnson. Held at the Afro-American Historical and Cultural Museum in Philadelphia, Charpié was joined by keyed bugler Joe Utley, tenor Joshua Jones and pianoforte player Joella Utley in a performance of music by Johnson and others. A collection of rare Francis Johnson sheet music and vintage keyed bugles were also on display. For information contact: 215 546-3181 or email: KeydBugler@aol.com

Serpent Ties

Martie Monk has a limited supply of

serpent ties available for sale either in red or blue at \$15 (postage included) or £10. These ties have become somewhat legendary in early brass circles and feature small serpents throughout the design. Really a must for any early brass enthusiast. US cash is acceptable but no checks. Contact: Martie Monk, Little Mulberries, Church Lane, Grayshott, Hindhead, Surrey GU26 6LY UK.

French Besson Serial Numbers

"Trumpetologist" Henry Reiter has sent the following information of French Besson trumpet serial or control numbers from the 19th and 20th centuries:

1860 - #2384, 1865 - #6906, 1870 - #9409, 1873-1880 - # 15255-23578. 1885 - #25613, 1886-87 - #36634, 1890 - #48175, 1893 - #51980-52067, 1895 - #55441-58747, 1898 - #64425, 1898 - #64719, 1900 - #64719, 1905-10 - #72966-73862, 1915-20 - 75725-78512, 1925 - # 82904, 1930 - #85113-87848, 1944 - #92068, 1948 - #94624, 1950 - #95456, 1960 - #103394.

Historic Percussion

Peggy Sexton, a tireless advocate for historic percussion, has set up a web page that contains much important information concerning the use of historic percussion, some of it with brass ensembles. The web page address: <http://www.ccsi.com/~bobs/hist-perc.html> contains informative bibliographies and essays on use of percussion in early music ensembles, lists of makers, and lists of repertoire and various editions. Contact: Peggy Sexton, bobs@ccsi.com

Top Brass At Lake Placid

The second Lake Placid International Brass Seminar was held last summer. Forty participants attended, including players from Canada, Britain, Portugal, Korea, and the USA. Also present was the entire Desford Colliery Band, frequent British and European champions, conducted by London Symphony Orchestra co-

principal trombonist Eric Crees. The faculty consisted of some of the most outstanding names in the brass field including Roger Bobo, Ed Carroll, Barry Tuckwell and John Wallace. Instrument and collector John Webb made many of his most important original brass instrument available during the seminar. Two concerts that involved early brass included performances with John Wallace and Joe Utley (Distin cornets), Anneke Scott (Courtois melody horn c.1860), Emily White (19th. c. trombone), John Webb (Collin Bb ophicleide c. 1825), and Ralph Dudgeon (19th c. Eb and C keyed bugles). Immediately after the seminar the Desford band gave a concert at New York City's Bryant Park with John Wallace as a soloist. In part, thanks to the success of the British film *Brassed Off*, the concert was very well attended.



Lake Placid Participants: Margarida Costa, John Wallace, Sara Mamminga, Joe Utley, John Webb, Anneke Scott.

Anzenberger Homepage and Historic Brass Discussion Group

Members of the HBS are no strangers to the work of Friedrich Anzenberger as he has contributed a fine series of articles on brass instrument method books in the *HBS Journal*. He now has a homepage that contains that information along with other aspects of his research including military music and many aspects of brass instrument history. There is also information concerning his music editions. The address is:

<http://ourworld.compuserve.com/homepages/Anzenberger>. He has also established an unmoderated historic brass electronic discussion list. The list address is: <list%historic.brass.research@mailings.gmx.net>. His email address is: anzenberger@gmx.net.

Romantic Trumpet Pictures

Friedrich Anzenberger is collaborating on a book project on The Romantic Trumpet with Ed Tarr. Anzenberger is seeking photos or pictures of 19th century trumpets for this project. Contact Friedrich Anzenberger, Kirchstetten 44, A-3062 Austria. Tel 43-27438630. email <anzenberger@gmx.net>.

Tuba Finds Mate

The 12 key Bb Graves Winchester ophicleide in the collection of Mark Jones has found a mate, or more to the point Mark did a little match-making and found the mate himself. It is a huge 59 1/2 " long, 11 1/2" bell diameter, four string rotary valve German silver EEb over the shoulder tuba with the inscription, "Made by Graves & Co. Boston." We hope they make beautiful music together! Mark also informed us that Christmas came three days early for him since Santa directed him to another new find. That instrument is a 3 valve, brass, G.S. trim, Bb over-the-shoulder cornet by Klemm & Bro., Phila. , with coffin case, m.p. and original screw in the lyre.

Curator of Musical Instruments and Assistant Professor of Music (or Museum Science)

The University of South Dakota (USD) in Vermillion expects to receive approval in May to create an additional curatorial position at America's Shrine to Music Museum & Center for Study of the History of Musical Instruments. This will be a permanent, twelve-month position. The Museum will be looking for a self-motivated, entrepreneurial individual with a passionate interest in musical instruments who wants to play an active role in the continued development of one of the great

institutions of its kind in the world. Please visit our extensive website at <http://www.usd.edu/smm> for information about the Museum, USD, the College of Fine Arts, and Vermillion.

We are looking for a dynamic, results-oriented, highly motivated self starter, capable of relating well to students, potential students, colleagues, and the public. Requires a doctorate or appropriate combination of education and experience, a high degree of initiative and creativity, strong interpersonal and communication skills (oral and written), and the ability to function effectively both independently and as part of a team. Must be highly organized and attentive to detail, with an entrepreneurial spirit and the ability to handle a variety of different tasks. Job to be tailored to the specific interests and skills of the person hired; can include research, publications, teaching, library/archival work, and/or possible administrative responsibilities.

Salary of \$32,000, plus competitive fringe benefits and substantive research/travel support.

Opportunities for advancement. Living costs in South Dakota are relatively low and there is no state income tax. The quality of life is good. For further information, visit our website or send a written request for our flyer, "Unique opportunities for graduate music study at the University of South Dakota." At this time, DO NOT contact us by phone or E-mail. Send resume, list of references, and a written statement about your interest in musical instruments and the contributions that you can make to the Museum and to the preservation of one or more aspects of our musical heritage. The European tradition, ethnographic traditions, and American popular music are all a part of the Museum's mission, which is "serving the people of South Dakota and the Nation as an international center for collecting and conserving musical instruments of all cultures and bringing people together to study, enjoy, and understand our musical heritage." AA/EOE. Write to Dr. Andre P. Larson, Director,

Shrine to Music Museum, The University of South Dakota, 414 E. Clark Street, Vermillion, SD 57069-2390 USA.

Orchestra of the Renaissance

This past May, the Orchestra of the Renaissance, under the direction of Richard Cheetham, recorded a musical reconstruction of the wedding of Philip II of Spain and Mary Tudor, featuring John Taverner's *Missa Gloria Tibi Trinitas*, and other music by Morales, Gombert, Sermisy, Tallis, and Cabezon. In contrast to the usual practice of a capella performance of English repertoire, this recording employs shawms, dulcians, sackbuts, and cornetts.

Jazz Mozart

Hornist Jeff Snedeker has produced a new CD of jazz standards and original compositions featuring his wonderful playing. The CD "First Times" also includes a unique "jazz interpretation" of a Mozart horn concerto. Contact: Jeff Snedeker, 404 North Sampson Street, Ellensburg, WA 98926 USA.

Serpent Concerto with Boston Pops

In May, Douglas Yeo, bass trombonist with the Boston Symphony Orchestra, performed the Proctor Concerto for Serpent and Orchestra with the Boston Pops at Symphony Hall, Boston. The concerto, written for Alan Lumsden in 1987, and premiered at the 1989 First International Serpent Festival in Columbia, SC (an event celebrating the 399th anniversary of the serpent), elicited great delight from Pops conductor John Williams, members of the orchestra, and the approximately 4,000 audience members at the two evening performances. The Concerto for Serpent and Orchestra, a connected three-movement work, is considered the most substantial piece ever written for the instrument and, as described by Yeo, explores "the complete tonal range and technique of the instrument." — submitted by Craig Kridel



Photo: Doug Yeo and Simon Proctor at Symphony Hall after Yeo's May 1997 Boston Pops performance of the Proctor Concerto. (photo credit: Craig Kridel)

USFS OLYMPIA Brass Band

On the afternoon of April 27, 1898, the United States' small Asiatic Squadron steamed out of secluded Mirs Bay, China and set its course for the Philippines. As the ships left the harbor, the breeze brought a hint of music to the shore. The USFS OLYMPIA Brass Band was performing a concert on the flagship of Commodore Dewey. The sounds of Sousa's "El Capitan" wafted over the waves to the other vessels to be remembered by many.

Scarcely four days later, the band found itself performing another very memorable concert. On that day, May 1, 1898, the Asiatic Squadron had smashed the Spanish fleet in Manila Bay, starting the United States on its road to becoming a superpower. That evening, the OLYMPIA's band serenaded the city of Manila with a concert of Spanish tunes, such as "La Paloma." The concert, surreal to both the ecstatic American navy men and the shocked Spanish population, was punctuated by the concussion of periodic magazine explosions aboard the still burning Spanish hulks. The inhabitants of the capital city - Spanish civilians, army troops, survivors of the naval battle, and native Filipinos - thronged along the waterfront to watch and listen.

By being present at this pivotal point in American history, the USFS OLYMPIA Brass Band had placed itself into the history books. The

band itself had a long history. It had served on the previous Asiatic Squadron flagship, the BALTIMORE, but was transferred to the Protected Cruiser OLYMPIA on her arrival in November 25, 1895. Since that time, under Bandmaster Michele Valifuoco, the band had flourished, and was always a highlight at all celebrations and events. The band's evening concerts eased the homesickness of the men, helped make the drudgery of the daily work pass more easily, and instilled a feeling of pride that was never forgotten.

Now, one hundred years later, the USFS OLYMPIA is peacefully

docked at Penn's Landing in Philadelphia. The quiet decks have again come alive with the sounds of her crew, and, most notably, her band. In the summer of 1996, Independence Seaport Museum, the present caretaker of the vessel, suggested to historian Patrick McSherry that a crew was again needed to walk OLYMPIA's decks. McSherry decided to form a crew of historians who could man her guns, work her signal halyards, perform cutlass and small arms drills, man her bridge, and bring life back to her galley and mess hall. This would be done to show what life was like aboard the vessel during the period of the Spanish American War, one hundred years ago. Also, as part of this challenge, it was desired to revive the ship's band.

This was a tall order! The new crew would not only have to be historians, but also musicians. The research for this assignment had to start from scratch. It was necessary to determine the exact style of uniform worn at the time, as well as all of the drills and lifestyle of the original crew. In addition, knowledge of the history of the period, the history of the Far East, and especially the history of the OLYMPIA had to be acquired.

The next issue was the band itself, its instruments, its music, and its history. Working around the nucleus of the Independent Battery I Brass Band, a Lancaster County,

Pennsylvania based Civil War brass band of about eight musicians, a new band was formed under the leadership of Jack L. McSherry, Jr., and Brian Miller. New members, talented friends and acquaintances were added until a twelve piece band was formed. These same bandsmen also make up the majority of the ship's seventeen member living history crew, and as such, must also perform all other duties of the crew, including working on gun crews, serving as signalmen, cooks, quartermasters, coal passers, and officers aboard the ship. The end result is a one-of-a-kind and extremely taxing impression of life on the historic vessel one hundred years ago, complete with music.

The bandsmen found that the musical arrangements of the Spanish American War were easier to acquire than was the Civil War music they had been playing. The crew thoroughly researched the music of the era, and especially music that was actually played aboard the OLYMPIA by the original USFS OLYMPIA Brass Band through endless hours of pouring over original accounts of life aboard the vessel. In this research, it was also determined that most of the Civil War era music was experiencing a resurgence in the patriotic mood of the times. Of course, the greatest difference, and a great bonus to the former Civil war bandsmen, was that they could now play many of the early Sousa marches.

In addition to the Civil War arrangements and Sousa marches, the band was fortunate to acquire some music through the Bangor Band in Maine, which very generously provided copies of some good arrangements of Spanish American War era music.

It was found that the original USFS OLYMPIA Brass Band usually concluded its concerts with Sousa's "Stars and Stripes Forever". The revived band does the same, with the rhythm pounded out on a bass drum with the words, "USFS OLYMPIA BRASS BAND" painted on its heads. The other instrumentation at this time includes four trumpets/cornets, three trombones, an alto, tuba, snare drum,

and cymbals. Many of the instruments used by the band are authentic to the period. It is the goal of the band that eventually all of the members will be playing such instruments, and the band is constantly working toward this, at present, unattained goal.

The members of the band have varying levels of ability and perform strictly for the enjoyment of the music. They do not claim to be professional or as able as Dewey's original band. However, they do an excellent job in a very unique historical impression. The band and crew was recently featured in the show entitled "The Spanish American War: Birth of a Superpower," produced for the History Channel. The band appeared in the show, and the band's music was used periodically throughout the show's soundtrack. The band and crew has also appeared in a documentary filmed by Television Espana, of Madrid, Spain.

The USFS OLYMPIA Brass Band will be taking part in the commemorations held aboard OLYMPIA to salute centennial of the Battle of Manila Bay beginning on the evening of Friday, May 1 and continuing through Sunday, May 3, 1998. During this time the band will be performing periodic band concerts for Independence Seaport Museum's members-only functions, as well as for the general public. On a typical day, the band will perform three half-hour programs, as well as morning and evening colors. In addition, the group will be performing during the official public ceremony to be held on Saturday, May 2, 1998.

After the centennial, the band and crew will continue to pursue its efforts aboard OLYMPIA. The group will be back aboard ship on the weekends of July 25 and 26, as well as October 24 and 25.

The members of the bands are as follows:

John Smith, solo trumpet; Steve Williams, solo trumpet; Steve Williams, Jr., 1st trumpet; Bert Burrell, 2nd cornet; Dale Burrell, 1st trombone; Ken Brooks, 2nd trom-

bone; Jack McSherry, Jr., 3rd trombone; Brian Miller, alto; Gregg Reinsmith, tuba; Casey Magargle, snare drum; Bill Magargle, bass drum; Patrick McSherry, cymbals.

For further information on the music of the Spanish American War, refer to the Spanish American War Centennial Web Site at <http://www.powerscourt.com/war/music.htm>

—submitted by Patrick McSherry, Director, USFS OLYMPIA BRASS BAND

Friedemann Immer

This past March Friedemann Immer presented a lecture at the Bloomingdale House of Music in New York City on 17th and 18th century music and performance practice. He also has two special workshops planned for both modern and natural trumpet. July 6-11, 1998 a workshop will be held in Montepulciano in the Tuscany section of Italy and on Aug/ 20 - Sept. 11, 1998 a workshop will be held in Öttingen, Germany. Information contact: Friedemann Immer, Gallierstr. 14, Niederkassel, D-53859 Germany Tel. 49-2208-5330 fax 49-2208-73449 email: TCFImmer@t-online.de

Brass at Bach Conference

The biennial meeting of the American Bach Society this past April at Yale University featured two outstanding brass related talks. Tom Huener presented a talk, "Tromba Emblamatica: The Rhetorical Role of the Trumpet in the Works of J.S. Bach" and Charlotte Leonard presented a paper titled, "Bach's Use of the Trombone: Paradigm Lost"

Early Instruments Web Site

Ralph Jones is almost finished with a site, "Antiques Instruments à Vent"-Early Brass And Woodwind Instruments
<<http://www.whc.net/rjones/antiques.html>>.

It is also linked from

<<http://www.whc.net/rjones/brassrsc.html>>.

The Brass part of the site is finished and includes eight 'before and after' photos of a natural horn in the process of being restored. There are also 18 other photos of Early 18th and 19th century brass instruments. Each photo is on a separate page so you won't have to wait for them all to load. The collection of unusual looking instruments might be of interest to other brass players.

The page is being made for Frenchman Michel Smiga, who is an early instrument restorer, and

a soprano sax player in a French Dixieland band.

Orendi Back In Business

After an absence from making early brass instruments, Janos Orendi has relocated back to his native Hungary and is making a full line of instruments. He makes copies of natural trumpets by Ehe, Heinlein and the highly decorated Schnitzer 1581 instrument. Plans to make English trumpets are underway. He is also making sackbuts by the same makers as well as natural horns including a German model by Haltenhof of Hanau. The trumpets are priced at approx.

\$2000, sackbuts approx. \$3000-3500 and natural horns are priced at approx. \$4000 including all crooks and case. Delivery time is approx. 1 month. He can copy any instrument if supplied with photo and measurements and will make a wide range of 19th century brass instruments including keyed bugle and low brass. Contact: Janos Orendi, Corpus Music Instrument Shop, Franz Liszt Music Academy, Semmel Weiss U. 12, 1052 Budapest, Hungary. Tel/fax 36-1-2666547

Letters to the Editor

To the Editor:

It was exciting news to hear of the recent discovery of a manuscript containing two of Claudio Monteverdi's sonatas for cornett. It is likely, however that they are the same as the sonatas *Lillium con Valium*: (Ctto, Org.) and *Tu pulcra*: (2 ctto, Bc.) that are contained, along with five additional sonatas for cornetts and trombones, in the manuscript Sant. Hs. 24370 (D-MÜS). This manuscript has been previously overlooked, perhaps because of an erroneous title page (*Giov. Rovetta, Messa et Gloria, 1639: SSATTB, 2 violini, viole, e Bc.*) Beneath it is the original title page which reads: *Claudio Monteverdi, Concerti Sacri Tranquillissimae Marium Novum, ... Primus Aprilis 1606: S, 2 cornetti, Tromboni, e Bc.*

The contents of this manuscript are as follows:

1. *Lamento Della Madonna*: S, 2 Ctto muto, 3 Trb, Tior, Org.
2. *Sonata Nacsente Marium* a 2: 2 Ctto, Org.
3. *Sonata Pullus Marium* a7: 3 Ctto, 3 Trb, Org.
4. *Sonata Lillium con Valium*: Ctto, Org.
5. *Sonata Tu pulcra Marium* a 2: 2 Ctto, Org.
6. *Sonata Miserere Marium* a4: Ctto, 3V, Org.
7. *Sonata Salsus Marius* a7: 3 Ctto, 3 Trb, Org.

D-MÜS SANT Hs 24370 (missing T, 5; incompl, 19th cent ms by Infortunato Santini) RISMN AIII 75869

The manuscript begins with the well known Ariana Lament *contra factum*: *I am gloriar mi Figli*. This version, however, contains three exquisite *ritornelli* for two mute cornetts and trombones. The six Marian sonatas

that follow are some of the most sumptuous music ever written for the cornett. The eager cornettist wishing to record this awesome addition to the repertoire would do well to consider the entire collection and not just the two short sonatas that were discovered in the Venetian canal. Alas, two of the trombone and violin parts as well as the 2nd cornett part to Sonata 3, are missing and must be reconstructed. One might call the guy in Bologna for access to a complete part, but I have heard that he is a bit stingy with his material. Good luck.

— Michael Collver

Classified

For Sale: Giardinelli tenor sackbut, excellent condition with case & mp. \$400.

Contact: Marta Hofacre 601 264-1784 or email: mhofacre@ocean.st.usm.edu

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: Classical Antiquity Until the End of the Middle Ages - 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 - Giralmo 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, 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 volume 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 volume 4 (300 pages)

19th Century British Brass Bands by Trevor Herbert
V.F. Cerveny: 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
 Bovicelli's *Regole, Passaggi Di Musica* (1594) translated by Jesse Rosenberg
 Dauprat's Horn Method (1824) translated by Jeffrey Snedeker
 Trumpet in the Talmud (From Encyclopedia of the Talmud) Shlomo Yosef Zevin
 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 - 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 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. 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 Writing 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 Iginio 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 Bazoooka 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 commentary 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 Iginio Conforzi
 A Second Miracle at Cana: Recent Musical Discoveries in Veronese's *Wedding Feast at Cana* by Peter Bassano
 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) translation by Jeffrey Snedeker (part III)

Reviews, Letters to the Editor

* 1995 Historic Brass Society Newsletter #8 (106 pages)

A Conversation with Early Brass Players Susan Addison and David Staff by Jeff Nussbaum

An Interview with Herbert Heyde by Peter Ecklund and Jeff Nussbaum

A Collector's Life: An Interview with Ernst W. Buser by Edward Tarr

A Cornetto Discography compiled by Jeffrey Nussbaum

A Survey of Contemporary Makers of Early Trombone compiled by George Butler

An Interview with Ophicleide, Serpent, and Tuba Player Tony George by Richard Robinson

The Wallace Collectin's Cyfarthfa Project by John Wallace
News of the Field, Recording, Book, Music Reviews, Letters, Classified Ads

* 1995 Historic Brass Society Journal vol. 7 (250 pages)

Method Books For Trumpet and Cornet Using Stopped Notes In the 19th c. by Friedrich Anzenberger

Trumpet Style in 17th c. France and the Music of Les Trompettes Du Roy by Peter Downey

Problems in Identification of Archaeoorganological Evidence by Dietrich Hakelberg

The Performance Practice of the Hunting Horn by Eva Heater

A Bibliography of Writings About Historic Brass Instruments by David Lasocki

The Trumpet in Funeral Ceremonies in Scotland During the 17th c. by Alexander McGrattan

PCB Cornets and Webster Trumpets: Rudall Carte's Patent

Conical Bore Brasswind by A. Myers and F. Tomes

Andreas Nemetz's *Neueste Posann-Schule*: An Early Viennese Trombone Method (translation) by Howard Weiner

The Ophicleide in Spain by B. Kenyon de Pascual

Clarines and Trompetas: Some Further Observations by B. Kenyon de Pascual

Dauprat Horn Method (1824) (translation) by Jeffrey Snedeker (part IV)

Letters to the Editor, Reviews

* 1996 Historic Brass Society Newsletter #9 (80 pages)

HBS Hosts International Historic Brass Symposium by Jeff Nussbaum

So How Many Holes is a Baroque Trumpet Supposed to Have? by Tim Collins

1996 Survey of Natural Trumpet Makers by Fred Holmgren

No Hot Air Here (interview: Bauguess, Conforzi, Holmgren, Immer, Plunkett, Tarr) by Bob Rieder

A Cacophany of Cornettists (interview: Collver, Dickey, Escher, Kirk, Tubery, West) by Susan Smith

A Conversation with John Wallace and Trevor Herbert by Ralph Dudgeon

Grand Concert? A New Exhibition on New Hampshire Town Bands by Richard Spicer

The First International Altenburg Competition by Anne Hardin
News of the Field, Recording, Book, Music Reviews, Letters, Classified Ads, Financial Report

* 1996 Historic Brass Society Journal vol. 8 (200 pages)

Knowledge in the Making: Recent Discourse on Bach and the Slide Trumpet by Steven Plank

In Defense of Altenburg: The Pitch and Form of Foreign Trumpets by Matthew Cron

The Reconstruction of a 16th-Century Italian Trumpet by Geert Jan van der Heide

Stopped Notes on the Horn: Some Aesthetic Considerations by William Rogan

Method for High-Horn and Low-Horn by L.F. Dauprat (part V) translated by Jeff Snedeker

A Chance Encounter with a Unicorn? A Possible Sighting of the Renaissance Slide Trumpet by Keith McGowan

Method Books for Slide Trumpet: An Annotated Bibliography by Friedrich Anzenberger

Bibliography of Writings About Historic Brass Instruments: 1995-96 by David Lasocki

Letters to the Editor, Reviews

* 1997 Historic Brass Society Newsletter # 10 (84 pages)

A Discussion with Brass Players of the Chamber Orchestra of Europe by Douglas Hedwig and Jeff Nussbaum

A Report on Natural Horn Makers World-Wide by Richard Seraphinoff

A Brief History of the Finnish Brass Band by Paul Niemisto

Message from a Cornettists at St. Mark's, dated 1614 by Bruce Dickey

HBS Membership Directory

New of the Field, Recording, Book, Music Reviews, Letters, Classified Ads, Financial Report

* 1997 Historic Brass Society Journal vol. 9

Anthony Baines: 1912-1997 by Jeremy Montagu

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

Method Books for Valve Trumpet up to 1850: An Annotated Bibliography by Friedrich Anzenberger

Tubatori e Piffari: Civic Wind-Players in Medieval and Renaissance Bergamo by Gary Towne

Brass Band Tradition in Finland by Kauko Karjarjalainen

Crutti, cùslennaig, cornairi - Instrument and Music in Early Medieval Ireland by Peter Downey

Heinrich Stoelzel and Early Valved Horn Technique by John Q. Ericson

Slide Trombone Teaching and Method Books in France 1794-1960 by Benny Sluchin and Raymond Lapie

Dauprat Horn Method (1824) A Translation by Jeffrey Snedeker (part VI)

28 Duets for Two Horns by Carl Haudek Discovered in England by Chris Larkin

Bibliography of Writings about Brass Instruments 1996-1997 by David Lasocki

Cron Put His Finger (or a Foot!) on an Important Point by Crispian Steele-Perkins

Comments on Matthew Cron's article *In Defense of Altenburg: the Pitch and Form of Foreign Trumpets* by Bruce Haynes

Letters to the Editor, Reviews

The Historic Brass Society
in cooperation with Amherst Early Music

Presents the
14th Annual Early Brass Festival
July 31-August 2, 1998
Amherst College, Amherst, MA

Jeffrey Snedeker: Registrar and Co-Director
Stewart Carter and Jeff Nussbaum: Co-Directors

Performances, informal playing sessions, lectures, instrument makers exhibition, HBS Membership Meeting, Christopher Monk Award, Pizza Party

Thomas Hiebert *The Emergence of Cor Mixte Horn Playing Style at the Turn of the 18th Century*

Richard Raum *Schubertian Trombones*

William Rogan: *Schumann's Horn Terminology: Implied or Specific?*

Andre Smith *Victor Ewald and the History of the Tuba in Russia*

Wim Becu Workshop in Performance of Flemish Wind Band Music

Niklas Eklund Workshop in Pedagogical Aspects of Natural Trumpet

Invited Performers: Barry Bauguess, Michael Collver, Igino Conforzi, Allan Dean, Lowell Greer, Fred Holmgren, R.J. Kelley, Claude Maury, Rick Seraphinoff, Benny Sluchin

EBF # 14 Registration Form

Send before July 10th to: EBF Registrar, Jeff Snedeker, 404 North Sampson, Ellensburg, WA 98926 USA
After July 1 call for info: tel 509 963-1226 email: snedeker@cwu.edu

Name: _____

Address _____

Phone _____ email: _____

Instrument(s) _____

Registration fee: \$30 (for HBS members), (\$35 after July 10th), \$60 for non-HBS members (\$70 after July 10th). Students: \$10 discount. Payable to: Amherst Early Music

I will need a dorm room on the following nights: Thurs. July 30, Fri. July 31, Sat. Aug. 1, Sun. Aug. 2. (\$30 per night) Housing to be paid at registration time.

I will arrive on: _____ and depart on: _____ Means of travel: _____

[] I am not a current HBS member and want to join. Please find enclosed 1998 HBS dues (\$25).
Payable to: Historic Brass Society

[] Please send information on cornett and sackbut classes at the Amherst Early Music Workshop (Aug. 2-16). (Wim Becu, William Dongois, instructors)

HISTORIC BRASS SOCIETY MEMBERSHIP/RENEWAL FORM

148 West 23rd Street, #2A • New York, NY 10011 USA Tel/Fax: (212)627-3820 • E-mail: jjn@research.att.com

Membership forms and Back Issue Orders should be sent to:

Thomas Huener, Membership Secretary, 2904 Hunter's Run, Greenville, NC 27858 USA

NAME: _____
(First) (Last)

ADDRESS: _____

PHONE: Day _____ Evening _____

FAX: _____ E-Mail: _____

Enclosed: **Membership Dues:** (HBS membership year is from January 1st to December 31st)

- \$25. 1998 membership for individuals in USA or Canada
- \$20. 1998 membership for full-time students or senior citizens (USA only)
- \$25. or £20 (Sterling) 1998 membership for individuals in other countries
- \$65. or £55 (Sterling) 1998 -1999 -2000 three year membership
- \$25. Library/Institution annual subscription rate
- A Standing Order may be established through the HBS Account at: Barclay's Bank, Acc.No. 60432288 Branch Sorting No. 20.18.27, Victoria Park Branch, PO Box 52, Cardiff, CF1 9YX, Wales, UK

The Historic Brass Society, Inc. is a non-profit tax-exempt organization. All contributions are tax deductible.

Please help the HBS with a tax-deductible contribution.

_____ \$ or £ _____ Dues
_____ \$ or £ _____ Tax-deductible contribution
_____ \$ or £ _____ Back Issues (Indicate on list below)
_____ \$ or £ _____ Total

Please make check payable to: **The Historic Brass Society.** Checks may be payable in US dollars and drawn on a US bank, or payable in British Pounds Sterling, Eurocheque, or American Express International Money Order, American Express Card, or US cash. European checks must be in Pounds Sterling.

I wish to charge my American Express Card

Name on Card: _____

American Express Card #: _____

Expiration Date: _____

Signature: _____

Back Issues: HBS Newsletters \$5 or £5 each

- 1989 HBSNL #1 1990 HBSNL #2 1991 HBSNL #3 1992 HBSNL #4 1993 HBSNL #5
- 1994 HBSNL #6 1994 HBSNL #7 1995 HBSNL #8 1996 HBSNL #9 1997 HBSNL #10

Back Issues: HBS Journals \$15 or £15 each

- 1989 HBS Journal v1 1990 HBS Journal v2 1991 HBS Journal v3 1992 HBS Journal v4
- 1993 HBS Journal v5 1994 HBS Journal v6 1995 HBS Journal v7 1996 HBS Journal v8

Mailing Charges: Newsletters mailed in the USA = No charge. Surface rate for Newsletter or Journals = No Charge. Journal mailing first class in USA: 1 or 2 issues = \$3, 3 issues = \$5, 4 issues = \$6, 5 issues = \$7, 6 issues = \$8, 8 or more issues = \$10. Air Rate outside of USA: Newsletters = No Charge. Journals: 1 or 2 issues = \$6, 3 issues = \$10, 4 issues = \$20, 5 issues = \$30, 6 issues = \$35, 7 or more issues = \$45.

PENDRAGON PRESS

is pleased to announce a new Musicological Series,

HBS

BUCINA

THE HISTORIC BRASS SOCIETY SERIES

HBS

"Our intention is to launch a series of monographs on the history of brass instruments, their music, and their social function, from Antiquity through the nineteenth century. The objective of the series is to establish a vehicle for the publication of outstanding scholarly studies relating to these instruments in a format that permits more depth and more breadth than is possible in the *Historic Brass Society Journal* and other journals."

Editorial Board: Stewart Carter (General Editor), Trevor Herbert, Keith Polk

The Series will begin with the publication of

THE LAST TRUMPET

*A Survey of the History and Literature of
the English Slide Trumpet*

by Art Brownlow

with a Foreword by Crispian Steele-Perkins

The nineteenth-century English slide trumpet was the last trumpet with the traditional sound of the old classic trumpet. The instrument was essentially a natural trumpet to which had been added a moveable slide with a return mechanism. It was England's standard orchestral trumpet, despite the dominance of natural and, ultimately, valved instruments elsewhere, and it remained in use by leading English players until the last years of the century. The slide trumpet's dominating role in nineteenth-century English orchestral playing has been well documented, but until now, the use of the instrument in solo and ensemble music has been given only superficial consideration.

Art Brownlow's study is a new and thorough assessment of the slide trumpet. It is the first comprehensive examination of the orchestral, ensemble and solo literature written for this instrument. Other topics include the precursors of the nineteenth-century instrument, its initial development and subsequent modifications, its technique, and the slide trumpet's slow decline. Appendices include checklists of English trumpeters and slide trumpet makers.

Fall '96

ISBN 0-945193-81-5 [PP480]

\$54.00



Members of the Historic Brass Society enjoy a **15% discount** on titles in this series, as well as a **10% discount** on all other Pendragon Press titles.

Other titles under consideration for inclusion in the series are:

*Perspectives in Early Brass Scholarship: Proceedings of the 1995
International Historic Brass Symposium, Amherst, MA*

edited by Stewart Carter

The HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest research undertaken by the most important scholars in the brass field. It includes studies by Reine Dahlqvist, Robert Dawson, Peter Downey,

Ross Duffin, Trevor Herbert, Herbert Heyde, Art Brownlow, Stewart Carter, Alexander McGrattan, Arnold Myers, Thomas Hiebert, Clifford Bevan, Robert Barclay, Vladimir Kochalev, and Herb Myers. Also included is an extensive summary of the NEH Round-Table Discussion Panels.

Handel's Trumpeter: The Diary of John Grano

edited by John Ginger

Written while he was in debtors prison, the little-known diary of Grano reveals important and fascinating information of an

18th century musician's life. A must for those interested in social history, British music, and brass music.

Das Ventilblasinstrument (The Valve Wind Instrument)

revised edition by Herbert Heyde, English translation by William Rogan

Heyde's work is the definitive study of valve instruments and an updated and revised edition in English is offered. The development of valves for brass instruments had a profound impact on composition and orchestration of 19th century music and this study examines this important transitional

period in music history. *The Valve Wind Instrument* will be an important reference work for all organologists, 19th century music scholars, collectors, instrument makers, and musicians interested in brass music history.

The Romantic Trumpet

by Edward H. Tarr

The first full-length monograph on the 19th Century trumpet, Edward Tarr has written a study addressing many performance practice and historical issues. For modern trumpeters interested in 19th century chamber, solo and orchestral repertoire, Tarr has explained, in detailed fashion,

which of many 19th century instruments were historically used in that repertoire. Now what type of trumpet should be used for the historically informed performance of music by Berlioz, Dvorak, Beethoven, Mendelssohn, Wagner, and many others, is outlined in this book.

ORDER FORM

Pendragon Press 41 Ferry Rd., Stuyvesant, NY 12173-2712 Telephone (518) 828-3008 fax 828-2368 e-mail
PENPRESS@CAPITAL.NET

Bill me with my books, adding postage and handling charges.

Enclosed please find prepayment (no postage and handling.) N.B.! N Y residents please add sales tax.

NAME _____

ADDRESS _____ CITY _____ STATE _____ ZIP _____

TITLE _____ PRICE _____

PENDRAGON PRESS

presents forthcoming titles in

BUCINA: THE HISTORIC BRASS SOCIETY SERIES

PERSPECTIVES IN BRASS SCHOLARSHIP

*Proceedings of the International Historic Brass Society Symposium,
Amherst, 1995*

edited by Stewart Carter

BUCINA SERIES No. 2

The 1995 Amherst, MA HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest research undertaken by the most important scholars in the brass field:

From the Rim to the Hub: Fortuna's Wheel and Instrumental Music at the German-Speaking Renaissance Courts by PETER DOWNEY

The Invention of the Slide Principle and the Earliest Trombone or, The Birth of a Notion by KEITH POLK

Praetorius' Pitch: Some Revelations of the *Theatrum Instrumentorum* by HERERT W. MYERS

"Cornets & Sagbutts": Some Thoughts on Early Seventeenth-Century English Repertory for Brass by ROSS W. DUFFIN

Some Bubbles Prick'd: A Discussion of Early Brass Mythology by ROBERT BARCLAY

The Solo Trumpet in Scotland, 1695-1800 by ALEXANDER MacGRATTAN

The Brass-Instrument Makers Schmied of Pfaffendorf by HERBERT HEYDE

A Case for Horn in D basso in the Early Eighteenth Century and its Effect on Horn-and-Trumpet Combinations by THOMAS HIEBERT

American Moravian Brass Players: What Did They Play? by NOLA REED KNOUSE

The Horn in Early America by JEFFREY L. SNEDEKER

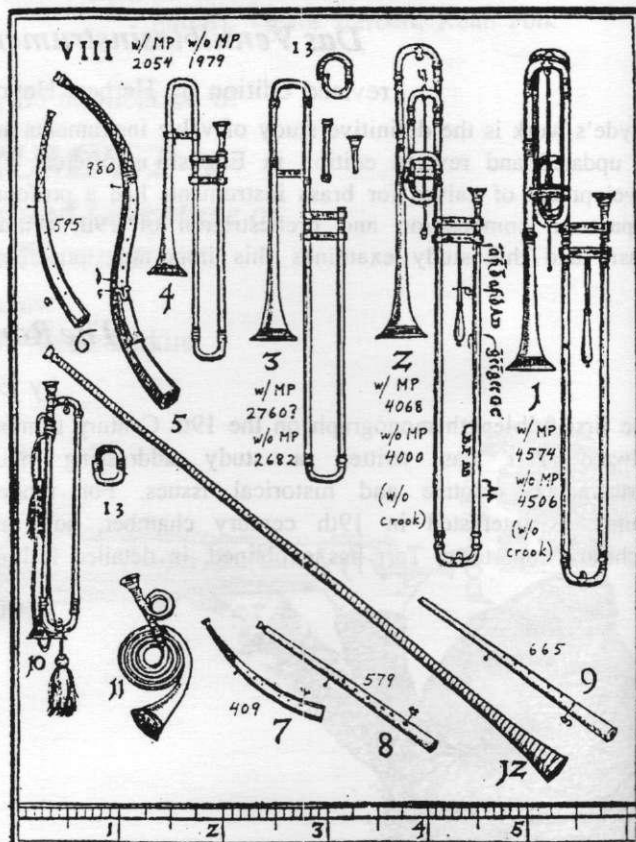
Georges Kastner on Brass Instruments: The Influence of Technology on the Theory of Orchestration by STEWART CARTER

The Reconstruction of Nineteenth-Century Band Repertory: Towards a Protocol by TREVOR HERBERT

Trumpets, Cornets, Trombones, and Horns in the St. Petersburg Museum of Musical Instruments: A Checklist by VLADIMIR KOSHELEV

The Horn Function and Brass Instrument Character by ARNOLD MYERS

Gabriel in Black Paradise: The Trumpet in Shady Grove Camp Ground by CRAIG KRIDEL



1. 2. Quare-Voßunen. 3. Rechte gemeine Voßunen. 4. Alt-Voßunen. 5. Coraal Groß Tenor-Cornet. 6. Rechte Chor Zind. 7. Klein Discant Zind / so ein Quint höher. 8. Erader Zind mit ein Mundstück. 9. Still Zind. 10. Trommet. 11. Jäger Trommet. 12. Höleern Trommet. 13. Krumbügel auff ein ganz Thon.

NEH Symposium Reports by THOMAS HUENER with MICHAEL O'CONNOR and CRAIG KRIDEL

Special NEH Report: *Cimbasso* Research and Performance Practice: An Update by CLIFFORD BEVAN

HANDEL'S TRUMPETER

The Diary of John Grano

edited by John Ginger

BUCINA SERIES No. 3

Written while he was in debtor's prison, the little-known diary of Grano reveals important and fascinating information of an 18th-century musician's life.

With introduction and annotation by the editor, this volume is a must for those interested in social history, British music, and brass music.

Winter '97-'98

ISBN 0-945193-96-3

\$56.00

Now available:

THE LAST TRUMPET

A Survey of the History and Literature of the English Slide Trumpet

by Art Brownlow

Art Brownlow's study is a new and thorough assessment of the slide trumpet. It is the first comprehensive examination of the orchestral, ensemble and solo literature written for this instrument. Other topics include the precursors of the nineteenth-century instrument, its initial development and subsequent modifications, its technique, and the slide trumpet's slow decline. Appendices include checklists of English trumpeters and slide trumpet makers.

"...this is an excellent book and will stand for many years as the prime source on a much-neglected instrument..." Jeremy Montagu, *FoMRHI Quarterly*

"...the definitive work on the subject and a critically important addition to any collection on the history of western music." *Wisconsin Bookwatch*

1996

ISBN 0-945193-81-5

\$54.00

Members of the Historic Brass Society enjoy a **15% discount** on titles in this series, as well as a **10% discount** on all other Pendragon Press titles.

Visit our web site at <http://www.pendragonpress.com>

ORDER FORM

Pendragon Press 41 Ferry Road, Stuyvesant, NY 12173-2712

tel: 518-828-3008; fax 518-828-2368; e-mail: penpress@capital.net

Bill me with my books, adding postage and handling charges.

Charge my Mastercard or VISA _____ exp. _____ adding postage/handling charges.

Enclosed find check or money order prepayment (no postage/handling). N.B.! NY residents please add sales tax.

Title _____ Price _____

Name _____

Address _____ City _____ State _____

Zip _____ Country _____ Telephone _____

PENDRAGON PRESS

presents forthcoming titles in

BUCINA: THE HISTORIC BRASS SOCIETY SERIES

PERSPECTIVES IN BRASS SCHOLARSHIP

*Proceedings of the International Historic Brass Society Symposium,
Amherst, 1995*

edited by Stewart Carter

BUCINA SERIES No. 2

The 1995 Amherst, MA HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest research undertaken by the most important scholars in the brass field:

From the Rim to the Hub: Fortuna's Wheel and Instrumental Music at the German-Speaking Renaissance Courts by PETER DOWNEY

The Invention of the Slide Principle and the Earliest Trombone or, The Birth of a Notion by KEITH POLK

Praetorius' Pitch: Some Revelations of the *Theatrum Instrumentorum* by HERERT W. MYERS

"Cornets & Sagbuts": Some Thoughts on Early Seventeenth-Century English Repertory for Brass by ROSS W. DUFFIN

Some Bubbles Prick'd: A Discussion of Early Brass Mythology by ROBERT BARCLAY

The Solo Trumpet in Scotland, 1695-1800 by ALEXANDER MacGRATTAN

The Brass-Instrument Makers Schmied of Pfaffendorf by HERBERT HEYDE

A Case for Horn in D basso in the Early Eighteenth Century and its Effect on Horn-and-Trumpet Combinations by THOMAS HIEBERT

American Moravian Brass Players: What Did They Play? by NOLA REED KNOUSE

The Horn in Early America by JEFFREY L. SNEDEKER

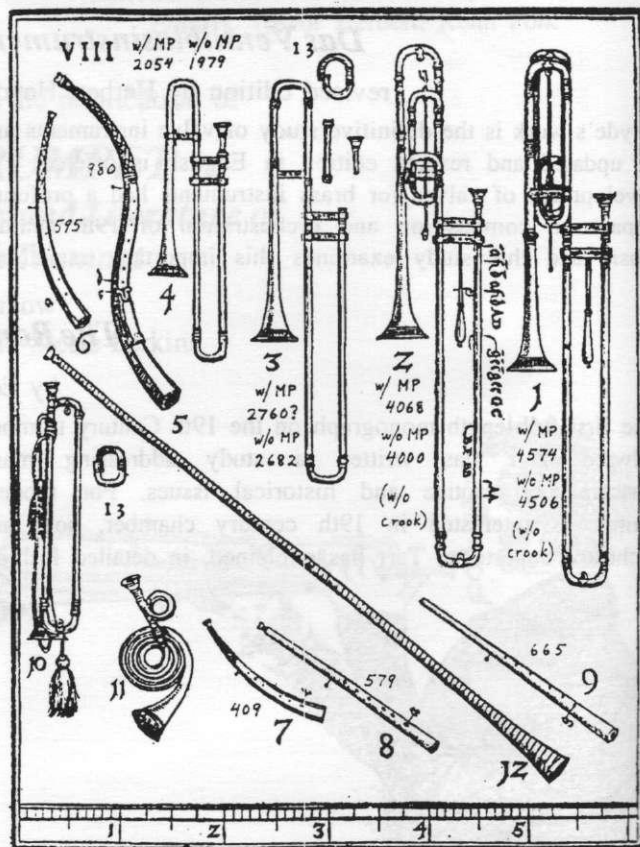
Georges Kastner on Brass Instruments: The Influence of Technology on the Theory of Orchestration by STEWART CARTER

The Reconstruction of Nineteenth-Century Band Repertory: Towards a Protocol by TREVOR HERBERT

Trumpets, Cornets, Trombones, and Horns in the St. Petersburg Museum of Musical Instruments: A Checklist by VLADIMIR KOSHELEV

The Horn Function and Brass Instrument Character by ARNOLD MYERS

Gabriel in Black Paradise: The Trumpet in Shady Grove Camp Ground by CRAIG KRIDEL



1. 2. Quart-Posaunen. 3. Rechte gemeine Posaun. 4. Alt-Posaun. 5. Cornet/Brass Tenor-Cornet. 6. Rechte ChorZind. 7. Klein DiscantZind/so ein Quint höher. 8. StraderZind mit ein Mundstück. 9. StillZind. 10. Trommet. 11. Jäger Trommet. 12. Höleern Trommet. 13. Krumbbügel auff ein ganz Thon.

NEH Symposium Reports by THOMAS HUENER with MICHAEL O'CONNOR and CRAIG KRIDEL

Special NEH Report: *Cimbasso* Research and Performance Practice: An Update by CLIFFORD BEVAN

HANDEL'S TRUMPETER

The Diary of John Grano

edited by John Ginger

BUCINA SERIES No. 3

Written while he was in debtor's prison, the little-known diary of Grano reveals important and fascinating information of an 18th-century musician's life.

With introduction and annotation by the editor, this volume is a must for those interested in social history, British music, and brass music.

Winter '97-'98

ISBN 0-945193-96-3

\$56.00

Now available:

THE LAST TRUMPET

A Survey of the History and Literature of the English Slide Trumpet

by Art Brownlow

Art Brownlow's study is a new and thorough assessment of the slide trumpet. It is the first comprehensive examination of the orchestral, ensemble and solo literature written for this instrument. Other topics include the precursors of the nineteenth-century instrument, its initial development and subsequent modifications, its technique, and the slide trumpet's slow decline. Appendices include checklists of English trumpeters and slide trumpet makers.

"...this is an excellent book and will stand for many years as the prime source on a much-neglected instrument..." *Jeremy Montagu, FoMRHI Quarterly*

"...the definitive work on the subject and a critically important addition to any collection on the history of western music." *Wisconsin Bookwatch*

1996

ISBN 0-945193-81-5

\$54.00

Members of the Historic Brass Society enjoy a **15% discount** on titles in this series, as well as a **10% discount** on all other Pendragon Press titles.

Visit our web site at <http://www.pendragonpress.com>

ORDER FORM

Pendragon Press 41 Ferry Road, Stuyvesant, NY 12173-2712

tel: 518-828-3008; fax 518-828-2368; e-mail: penpress@capital.net

- Bill me with my books, adding postage and handling charges.
- Charge my Mastercard or VISA _____ exp. _____ adding postage/handling charges.
- Enclosed find check or money order prepayment (no postage/handling). N.B.! NY residents please add sales tax.

Title

Price

Name _____

Address _____ City _____ State _____

Zip _____ Country _____ Telephone _____

PENDRAGON PRESS

presents forthcoming titles in

BUCINA: THE HISTORIC BRASS SOCIETY SERIES

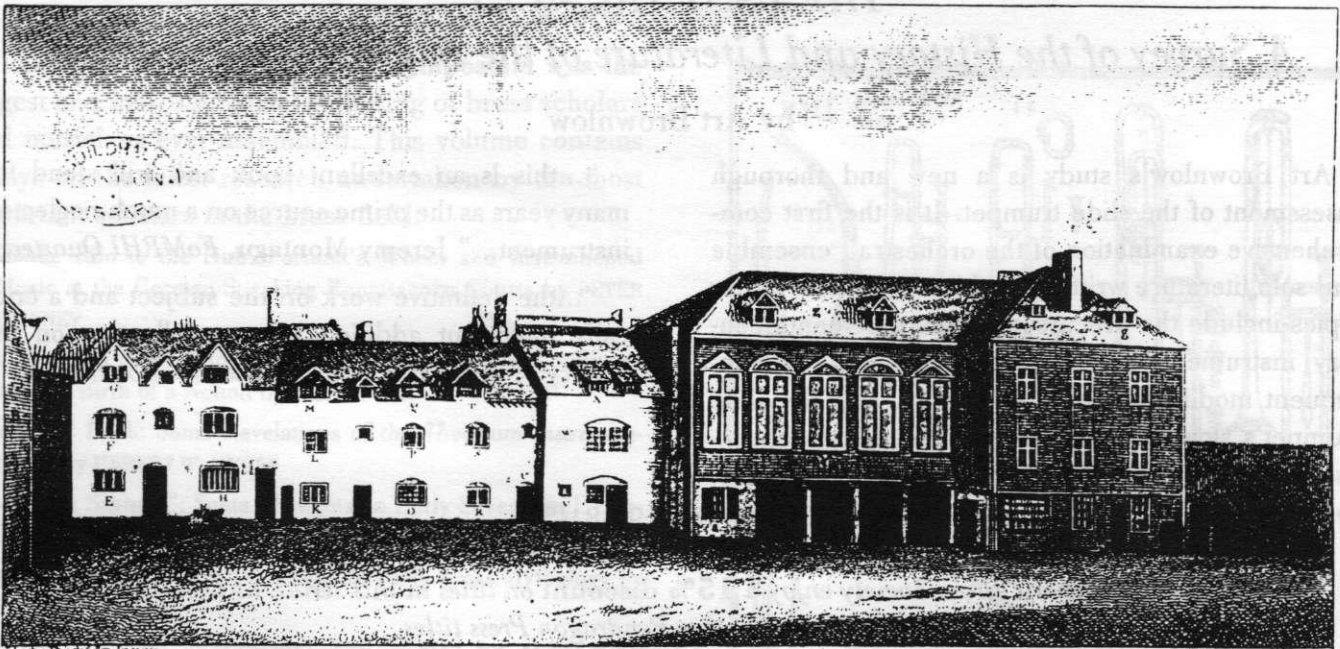
HANDEL'S TRUMPETER

The Diary of John Grano

edited by John Ginger

forward by Crispian Steele-Perkins

BUCINA SERIES No. 3



A view of the south front of the north side of Marshalsea Prison, site of John Grano's interment.

The Grano diary is one of the treasures of the Bodleian Library's Rawlinson collection of manuscripts. It was written by a musician who had worked under the direction of George Frederick Handel at the opera house in London's Haymarket. From 30 May 1728 to 23 September 1729—the exact period of the diary—he was a prisoner for debt in the Marshalsea, that curious institution which gave the pensioned and relatively privileged inmates of the Master's Side a certain freedom to come and go—and to entertain the friends who were drawn here by sociability, compassion or the desire to test its *louche* reputation. Within this framework, John Baptist Grano's diary becomes a record of social manoeuvring, but with the under-

lying theme of a man's attempt to salvage his career and reestablish himself in the world outside the prison gate.

The editorial intention has been to reconstruct the life and times of the writer by analyzing the *dramatis personae* and the pattern of relationships revealed by the text—which is here punctuated by a series of explanatory links. Grano throws light on the social and musical life of his age but the greatest fascination of the diary is the Marshalsea itself and the men and women who by various means—pathetic, comic, heroic—kept hope alive in their dilapidated Southwark "Castle."

Summer '98

ISBN 0-945193-96-3

\$56.00 \$47.60

Members of the Historic Brass Society enjoy a **15% discount** on titles in this series, as well as a **10% discount** on all other Pendragon Press titles

Currently available:

PERSPECTIVES IN BRASS SCHOLARSHIP

Proceedings of the International Historic Brass Symposium, Amherst, 1995

edited by Stewart Carter

BUCINA SERIES No. 2

The 1995 Amherst, MA HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest research undertaken by the most important scholars in the brass field. It includes studies by Peter Downey, Ross Duffin, Trevor Herbert, Herbert Heyde, Nola Knouse, Craig Kridel, Stewart

Carter, Keith Polk, Jeffrey Snedeker, Alexander McGrattan, Arnold Myers, Thomas Hiebert, Clifford Bevan, Robert Barclay, Vladimir Koshelev, and Herbert Myers. Also included is an extensive summary of the NEH Roundtable Discussion Panels.

1997

ISBN 0-945193-89-0

~~\$54.00~~ \$45.90

THE LAST TRUMPET

A Survey of the History and Literature of the English Slide Trumpet

by Art Brownlow

BUCINA SERIES No. 1

Art Brownlow's study is a new and thorough assessment of the slide trumpet. It is the first comprehensive examination of the orchestral, ensemble, and solo literature written for this instrument. Other topics include the precursors of the nineteenth-century instrument, its initial development and subsequent modifications, its technique, and the slide trumpet's slow decline. Appendices include checklists of English trumpeters and slide trumpet makers.

"...this is an excellent book and will stand for many years as the prime source on a much-neglected instrument..."
Jeremy Montagu, *FoMRHI Quarterly*

"...the definitive work on the subject and a critically important addition to any collection on the history of western music." *Wisconsin Bookwatch*

1996

ISBN 0-945193-81-5

~~\$54.00~~ \$45.90

For complete information on all Pendragon Press titles visit our web site

<http://www.pendragonpress.com>

ORDER FORM

Pendragon Press, 41 Fery Road, Stuyvesant, NY 12173 USA

tel: (518)828-3008; fax: (518)828-2368; e-mail: penpress@capital.net

Bill me with my books, adding postage/handling charges.

Charge my MasterCard or VISA _____ exp. _____, adding postage/handling charges.

Enclosed please find check or money order prepayment (no postage/handling). N.B.! New York residents please add local sales tax.

Title, _____ Price _____

Name _____

Address _____

City _____ State _____ Zip _____ Country _____

Area Code _____ Telephone _____ E-mail _____