

HISTORIC BRASS SOCIETY NEWSLETTER

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

Issue Number 15

ISSN - 1045 - 4594

Summer 2002

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CONTENTS

| | |
|---|----|
| HBS Financial Report, by Charlotte Leonard, Treasurer | 2 |
| An Interview with Jeremy Montagu by Bradley Strauchen-Scherer | 3 |
| 17th Annual HBS Early Brass Festival, A Report by Jeffrey Nussbaum | 6 |
| A Brief Discussion on Cornetto Making with Serge Delmas by Marie Garnier-Marzullo | 10 |
| An Approach to Playing the 2nd Brandenburg Concerto by Toshio Shimada | 12 |
| New Facts About Cornetto Playing in 17th-Century Central America by Arno Paduch | 13 |
| A Checklist of Recent Early Brass Related Recordings by Dave Baum | 14 |
| Edward H. Tarr Celebrates His 65th Birthday by Vera Hørven | 17 |
| "I Was Born Under A Wand'ring Shofar" by Malcom Miller | 21 |
| An Interview with Esa Fagerholm, Finnish Sackbut Player by Michael Holmes | 23 |
| Classified Ads/Letters to the Editor | 25 |
| Douglas Yeo Serpent Activities | 26 |
| Historic Brass Sessions at the 2002 IMS Meeting | 28 |
| Book Reviews | 30 |
| Music Edition Reviews | 33 |
| Recording Reviews | 34 |
| News of the Field | 45 |
| Fun 'n Games | 51 |
| Necrologies | 55 |
| 2002 Historic Brass Society Member Directory | 57 |

PRESIDENT'S MESSAGE

I'm glad to report once again that the state of the HBS is in fine shape, and we have a number of exciting plans and developments. This issue of the *HBS Newsletter* is one of those developments. In addition to a printed edition the *HBSNL* will be available in digital form. As I communicated to you a while back, we jumped the gun a bit by announcing that the *HBSNL* will be available only in a digital format. We will continue to publish the Newsletter in both printed and digital formats until we receive a clear message from the HBS membership concerning their preference. If, after a few years, the membership feels that the digital format is preferable, we can stop publishing the printed version (except for a select number of important research libraries for archival purposes), and use the printing and mailing funds for other HBS activities.

Concerning funds, the HBS has plans to raise an endowment for future activities. At the moment we are thinking on a small scale but in the wishful thinking department, we are hopeful to eventually raise a substantial fund. So, for those with deep pockets and also those with shallow pockets but generous spirits... However, even with our limited funds the HBS has a number of projects coming up and being planned for the future. The Early Brass Festival in Storrs and the two HBS sessions at the IMS Conference this summer look to be wonderful events. A symposium jointly held with the Bad Sackingen Trumpet Museum, Schola Cantorum and the Basel Musical Instrument Museum is scheduled for June 2004 in Bad Sackingen and Basel. There are a number of other events in the pipeline and details will follow.

Jeffrey Nussbaum, President
Historic Brass Society

FINANCIAL REPORT: HISTORIC BRASS SOCIETY, INC.

FISCAL YEAR, JANUARY 1 TO DECEMBER 31, 2001

FINANCIAL REPORT

HISTORIC BRASS SOCIETY, INC.

| | | |
|--|-----------------------|--------------------|
| Cash on-hand, January 1, 2001 | \$00.00 | £00.00 |
| FINANCIAL TRANSACTIONS | Dime Checking Account | Barclay's Account |
| OPENING BALANCES | \$8,428.59 | £2,899.25 |
| REVENUES (Earned) | | |
| Membership Dues, Library Subscriptions | \$16,989.03 | £1,082.11 |
| Festival Registrations | \$3,550.00 | |
| Sales of Back Issues | \$625.00 | |
| Advertising Income | \$740.00 | £40.00 |
| Other (Interest, Sales Items) | \$887.44 | £5.44 |
| REVENUES (Unearned) | | |
| Donations | \$1,084.00 | |
| TOTAL REVENUES | \$23,876.40 | £1,127.55 |
| OPERATING EXPENSES | | |
| Journal, Newsletter & Copyright Costs | \$12,181.33 | |
| Postage & Mailing | \$9,138.18 | |
| Office Supplies, Photocopying & Operation | \$1,746.05 | |
| Phone | \$496.16 | |
| Bank & Credit Fees | \$60.22 | |
| Festival Operations | \$3,051.82 | |
| Advertising | \$815.00 | |
| TOTAL OPERATING EXPENSES | \$27,488.76 | £00.00 |
| NET FISCAL (LOSS)/GAIN | \$(3,612.36) | |
| CLOSING BALANCES | \$4,816.23 | £4,026.80 |
| Cash on hand, December 31, 2001 | \$00.00 | £00.00 |
| Cumulative Financial Status, Dec. 31, 2001 | \$4,816.23 | |
| | \$5,786.51 | (£4,026 @ \$1.437) |
| | \$10,602.74 | |

Respectfully submitted, Charlotte A. Leonard Treasurer

An Interview with Jeremy Montagu

by Bradley Strauchen-Scherer

Oxford has an incredibly rich abundance of museums and collections, and these include some of Europe's most interesting and important musical instrument collections. The extensive holdings of the Bate Collection of Musical Instruments and its playing policy has made it a place of pilgrimage for organologists and performers alike. On 11 November 2001 I had the opportunity to talk to Jeremy Montagu, former curator of the Bate Collection, a key facilitator of the historical performance movement and a keen collector of musical instruments from around the world.

*Jeremy Montagu was born in London on 27 December 1927. His father - a leading member of the Anglo-Jewish community - worked as a lawyer and judge and was the author of *The Man Who Never Was*, a famous story of wartime intelligence intrigue. Jeremy was a pupil in the US at Hotchkiss School, Gordonstoun and Boston Public Latin School. He pursued university studies in England at Cambridge and the Guildhall School of Music, where he studied percussion and conducting. For over thirty years, he has worked as a professional percussionist, performing on both modern and historical drums and timpani. He has also built a variety of early percussion instruments. Jeremy is well known to the musicological community as a curator, most notably though his tenure at the Bate Collection of Musical Instruments, Oxford. Throughout his career, Jeremy has taught and has been an active member of numerous organology and historical performance organisations, including twenty-five years of service to FoMRHI as its founding honorary secretary.*

BS-S: As I sit here in your house, I am literally surrounded by musical instruments. How large is your collection, and what does it include?

JM: My collection as a whole includes about two and a half thousand instruments. It ranges from medieval trumpets (Jew's harps) and Peruvian pottery trumpets to ordinary modern and historical orchestral instruments.

BS-S: Is a catalogue of your collection available?

JM: The catalogue of my reed instruments should be published in the next couple of weeks (Jeremy Montagu, *Reed Instruments*, Lanham, MD & London: Scarecrow Press, 2001; ISBN 0-8108-3938-5, now available). If it sells, I hope they might be interested in publishing the next one, which will be the brass, meaning all lip-vibrated aerophones.

BS-S: In the meantime, tell me about some of the brass highlights.

JM: There are more than a dozen shofars, four hand horns, natural trumpets, slide trumpets, some trumpets that I think are probably Spanish 18th century vernacular, the Dutch midwinterhoorn, alphorns from all over the place and a number of trombones.

BS-S: An impressive range of instruments. I wish your wife Gwen was here, so that I find out what it's like to live in a house with 2,500 instruments.

JM: Crowded.

BS-S: Is there any room in your three-story house that doesn't have instruments in it?

JM: None in the dining room, and none in the kitchen, but that's only because its bad for them.

BS-S: So where, and when, did it all begin? Can you remember the first instrument that you collected?

JM: I was about 18 or 19. It was when I was in the army, in the canal zone, that I became interested in the funny noises that were going on around me, and I met Hans Hickmann, in Cario, and there were a

couple of the Egyptian reed instruments - *zummara*, *arghul* that I picked up. It was when I was at the Horniman in 1960-61 that I started the major collecting because that's when I became interested in the non-European as well as the European. I wanted to be able to illustrate my lectures on the history of instruments with instruments, not slides. I already had a fair amount of percussion, as a professional player. As a member of the Galpin Society in 1951 or so, I had a hand horn, a few brass instruments, and also some woodwinds from Reginald Morley-Pegge. We did a lot of swapping in those days in the Galpin Society. That's the way collections grow.

BS-S: What were some of your better trades?

JM: I was teaching in America not so long ago and I came back with a bunch of instruments. One of them was a Boosey & Hawkes euphonium with a forward-facing bell. The only reason I got it very cheaply was because one of the screws was missing and they couldn't replace it in America. So I took it into Phil Parker and asked if he could replace it. Phil said "What do you want with that? It's a good modern playing instrument, you don't want that to hang on a wall". He had a tenor horn in its box with a full set of crooks. I asked if he would be willing to part with it, and he said no, it was his father's. Half way home, it suddenly occurred to me, so as soon as I got in I rang up and said "Phil, would you like to swap?" and he said "Yeah, why not?" and we were both happy.

BS-S: What is the future of the Montagu collection?

JM: It will stay here with me in Oxford, because I'm spending my retirement writing about it, which is what I want to do. I hope that after my time, it will go back to the salesroom, so that other people will have the fun of collecting it as I have. It's not a progressive collection, like Philip Bate's. It's very much more random. What I hope will stay together is my library, because it is a very important one. It covers musical instruments worldwide.

BS-S: Do you have a favourite piece in your collection?

JM: I'm not sure "favorite" is the right word, because it's often what you got most recently, or what you're writing about today. I've got favorite groups—the shofar, the shawm is another, the trump, conches. For playing purposes, it would be the hand horn, although most of my teeth now are my dentist's and not mine.

BS-S: When did you start playing the horn?

JM: I started as a schoolboy at Hochkiss School in Lakeville, Connecticut, the town where Landowska wound up, but I didn't know that at the time. I was an evacuee during the war. I was sent there by a friend of the family who sent me to his old school with enormous generosity. One day they asked if anyone would like to play an instrument for the marching band. All American schools in those days had a marching band. I'd always had a fancy for that thing that goes in and out, but they said "you come from England and the war may be over any time and the trombone is difficult to play. Why don't you take the baritone instead? It's easier".

BS-S: Do you think it was a band director cunningly negotiating to fill out his ensemble?

JM: No, I think that really was quite practical. But the next term, he said "We have a baritone too many and a French horn too few, you would like to change, wouldn't you?" Well, I'm glad I did, although in a marching band all the horn plays are afterbeats the whole time and falling over a horn mouthpiece when you're stumbling over a bit of rough field is not so much fun either, but on the other hand, when I came back here, it meant I was playing an orchestral instrument.

BS-S: Tell me about your first horn. What was it?

JM: I cannot remember, but it was certainly a single F with rotary valves.

BS-S: A Conn?

JM: Something of that sort or even cheaper. When I came back here, I had a Mahillon, because it was one that one of the masters who was then fighting in Burma had left behind and I borrowed. It was an ordinary three piston-valved French single horn with an F crook.

BS: Quite in keeping with English horn playing then?

JM: Yes. My generation, we all started with those. It did mean that we started with the French horn sound in our ears, whereas kids that I've taught since are beginning on a wide bore horn, so they start off sounding like the baritone that I started with.

BS: And there were some wonderful French horn sounds to have in your ear then. The Brain family, and Reginald Morley-Pegge, who was a consummate performer and whose writing on the horn remains unsurpassed

today. Did you have a chance to work with him?

JM: Morley I met through Erich Halfpenny and the Galpin Society and that would have been after I bought my first hand horn, which was during the Festival of Britain in 1951. In Wisbech, I found an old music shop and asked "have you got any old horns?" "Yeah, I think maybe there is something upstairs. Somebody ordered it in 1870 and never collected it".

BS-S: Amazing. And....

JM: It was a Besson with a complete set of crooks, a blank slide and a two-valve slide. And so of course I wanted to learn how to play hand horn, and I met Morley. I went around to his flat in Hall Road. And he played

you start drilling holes in the thing, and therefore you're playing a colander rather than a trumpet. You open a hole and the sound flies out the window.

me a written C major scale, sitting on his bed, with not the slightest difference in tone or volume between the open and stopped notes.

BS-S: Just as you read about it in Dauprat's *Méthode*.

JM: Well this is how they were taught in France. In Morley's day, in France - he spent most of his life there - they were still teaching hand horn as it had been in the days of your thesis.

BS-S: So Morley-Pegge would have been a student of Brémond and a direct legacy of the famed French school of hand horn playing?

JM: Yes. And to find the right position for the hand in the bell, Morley explained it like this: you put your hand in the bell as you would for normal valve horn position, then you tune the seventh harmonic to the piano. Next, you tune the eighth harmonic to that, which means you have to bring your hand right over, half closing the bell - as a result you are part way stopped before you start. And then you open a little or close a little according to whether you are playing a fifth harmonic where you would open a little bit, or if you're playing the A or the B, you close a little bit and you can do it without any change of tone.

BS-S: Thinking as a modern brass player, tell me about Morley's sound in terms of volume.

JM: This is what the critics used to call the "veiled tone of the horn" and so on. Yes, of course it was quieter than the modern horn. Obviously you didn't play like that in the orchestra. Beethoven would have expected that stopped buzzing noise on a top line F. You look at the orchestral repertoire and it's pretty rare to get stopped notes except in a solo, where other people would keep down for you. If you want to play like Barry Tuckwell, you can't put your hand in that position, and unfortunately quite a lot of the modern hand horn players, even when they're playing a concerto, want to belt it out like Barry would, rather than keeping it down and making the orchestra keep it down, like Morley would have.

BS-S: Is there a time in your memory of orchestral sound where it clearly begins to creep up to today's "higher, faster, louder" expectations?

JM: Every orchestral instrument has changed since I joined the Musicians' Union in 1950. Dennis Brain, who I knew, was still playing. He wasn't the only person playing on piston valves. We had peashooter trombones and wooden flutes.

Geoff Gilbert was the first one to really start pushing the tin flute. He sent his students to finish their studies in Paris and they all came back playing metal flutes fifty per cent louder than they did on the old wooden flutes. There were two schools of clarinet playing in those days. Jack Thurston with his fairly straight sound and Jack Brymer with a much wider and louder sound, and so on. It's also the period when the steel Thomastik strings first came into the UK. Before that, we were all using covered gut.

BS-S: Have you witnessed any similarly dramatic changes in the types of instruments being used by historical performance players during your career, particularly among brass players?

JM: It's most obvious with the trumpet. Long before the time of holes, there was the Guild of Gentlemen Trumpeters - Eric Halfpenny, David Rycroft, Joe Wheeler and Teddy Croft-Murray on timp. The intonation was not always what you might like, but they were playing on natural trumpets. You could hear the difference between all the crooks. With reproduction instruments, if you use a modern mouthpiece or drawn tubing rather than rolled and soldered tubing, you're not going to be able to bend the sound as it needs to be bent, therefore you start drilling holes in the thing, and therefore you're playing a colander rather than a trumpet. You open a hole and

the sound flies out the window. As you know, I'm not a professional brass player - I was a professional timpanist. I've been in the early music business on timps and percussion since the end of the 1950s, and I've met pretty well all of these funnies playing on top of my timpani.

BS-S: That's a very graphic image.

JM: When you're playing timpani in an ensemble work, like the Bach b minor mass, you can feel the trumpets standing on your drum if you're doing it properly. It makes one unified sound, and that sound is the drum with the trumpets on it. When they were using those coiled things by Finke that looked like what Gottfried Reiche was playing in the painting by Hausmann, you could literally feel it as they opened the fingerhole - whoops - all the sonic weight comes off of the drum. You can still feel that even when they are using the more modern ones that look at least like trumpets if you're not close enough to see the holes. And of course there are all the issues relating to choice of historic versus modern mouthpiece as well.

BS-S: How interested in these issues are today's players?

JM: One of the biggest problems to my mind that we see in today's historical performance orchestras is a lack of sense of time, perhaps you could say. You see of course the same players in the orchestras in London, that's the way it's always been.

BS-S: Yes, this is certainly clearly visible in the nineteenth century.



JM: Then, as now, there are only so many people to go around. But, you also see the same instruments, and there is not yet a conscientious enough approach to the idea that if you are playing a 1760s or 1770s work, you don't really use the same instrument as you would for the end of the century. You get this in part because you can't afford to have so many instruments, but you tell that to a fiddle player. How many natural horns, or good modern copies, could you buy for the price of a decent violin?

BS-S: That's just the justification that I needed to go on a shopping spree around the auction houses. Is anyone disappointed with the historical performance movement for its lack of attentiveness to these issues?

JM: No, the general public doesn't know the difference. After all, if they did, players wouldn't be able to get away with it. You've played on the Hofmaster horns at the Bate [c. 1775] and the Christian Bennett [c.1700], which is a generation earlier than the Hofmaster and look at the difference in the sound - it's as different as chalk from cheese.

BS-S: Yes, although the best exponents of both.

JM: But how many people have that amount of experience of playing historical instruments? You came to the Horniman too late. In the museum world you're not allowed to do these things anymore. You cannot play the William Bull horn and your successors will have trouble getting at the Bennett and the Hofmaster.

BS-S: This certainly raises a lot of interesting and contentious issues in museology. Tell me about your curatorship of the Bate Collection, with its playing policy. Did many people in the historical performance world take advantage of this unique opportunity?

JM: A good many. This was very much my predecessor Tony Baines's practice. People would come into the Bate and Tony would pick up an instrument and tell them to have a go. All sorts of people began like that. One would name John Humphries, who has recently written a book for Cambridge on historical horn playing [John Humphries,

The Early Horn: A Practical Guide, Cambridge: CUP, 2000 ISBN 0-521-63559-4]. He had one of our horns for years. You see, that's what Philip Bate gave the collection for. Philip was president of the Galpin Society, twice. The whole point of the Galpin Society was that they were all people who believed that music is sound, and that if you get the sound right, you may get the music right. If you get the sound wrong, you haven't a hope for the music, and the only way to find out what the right sound is, is to play it. This was what the Guild of Gentlemen Trumpeters were doing and what Dolmetsch was doing. This view permeated the Bate Collection. It didn't so much the Horniman, although occasionally things were played.

BS-S: So how does one reconcile this ethos with more conventional curatorial attitudes?

JM: There is this museum attitude that I used to contend with, that instruments should be preserved, and it is indisputably true that every time an instrument is used, you are shortening its life, particularly with something like the Bressan recorder with its ivory beak. Every time you pick up a woodwind instrument, you do not know whether it will crack or not. Brass instruments are tougher, but even so, they need to be handled with care. I used to argue that where there was a plurality of instruments - Raoux horns for instance - you can afford to use one so people know what a Raoux sounds like. Other people in the museum world would say that every instrument is of its own self unique. These are your two attitudes. Your museum curator more and more is feeling that instruments are there to be seen, to be studied, perhaps to be taken out and measured, but not heard.

BS-S: A bit like Victorian children . . .

JM: Where this breaks down, to my mind, is that they often say "If Gustav Leonhardt comes, of course he can play the harpsichord." Or, "Wouldn't it be wonderful for the museum if we had a record where people could hear these instruments," which it would, and then so

often they are put under strain and under stress for that purpose and then put back to a museum condition, and this, I think, does much more damage than fairly constant playing.

BS-S: Is there any way forward for museums and historical performance players in this curatorial climate?

JM: I believe very strongly that there is. I think the way forward is to maintain collections like the Bate Collection where instruments can be used. There, people can get an idea of what the original sound was and can then use that as a base for making a copy. There's no point in making a copy if you don't know what sound you're trying to produce at the end of it. You're not trying to produce a lump of metal, you're trying to produce a noise. How can you measure the inside of a brass instrument? Train a worm? How do we know how a bit of solder, a dent, whatever, affects the sound and makes the instrument what it is? At least if you know what the original sounded like, you can then work on your copy until it sounds the same. If you don't know what it sounded like, you're wasting your time.

BS-S: And what are the ways forward in brass scholarship? Do you have any thoughts about what should be the focus of further research?

JM: Historically speaking, I would think more detailed study of when the hand comes into the bell of the horn. Other than that, we need to know a lot more about the metallurgy of early instruments and the actual vibratory characteristics of the instruments themselves, and then we would know more about why modern copies don't sound

like the historic instruments that they've been patterned after. Whether we can ever reproduce Nürnberg brass or Vienna brass, I don't know. Think of the Leichamschneider instruments that Handel would have known. They are one piece of metal from mouthpiece receiver to bell. How do you make that? What do you use as a mandrel, how do you form the tubing? We will never make the sort of sound that Handel heard until we know these things.

BS-S: Thank you for sharing your time with me today and giving us all much to think about as players and researchers. Is there anything else you wish to convey to HBS today?

JM: The best of British luck, I think.

Bradley Strauchen-Scherer is the Deputy Keeper of Musical Instruments at the Horniman Museum in London, where she works extensively with the Carse Collection of historic wind instruments. She recently completed her doctorate on Giovanni Puzzi and nineteenth-century hand horn playing in London at the University of Oxford. Her research and practical interests include historical performance, organology and concert life in nineteenth-century London.



17th Annual HBS Early Brass Festival

A Report by Jeffrey Nussbaum

About 50 brass musicians joined together for the 17th Annual HBS Early Brass Festival that, for the first time, was held south of the Mason-Dixon line at Wake Forest University in Winston-Salem, NC on the weekend of June 29-July 1, 2001. The event, co-sponsored by the Music Department at Wake Forest, was directed by Stewart Carter, Matthew Hafar, and Jeff Nussbaum. The opening day's activities included informal playing sessions (as were held throughout the weekend), a special tour of the Musical Instrument Collection in Old Salem, followed by a wonderful traditional meal at the Old Salem Tavern of Moravian Chicken-Pie. On Friday evening, Paul Bryan (Duke University) discussed "Mozart's Use of Horns in B-flat and the Question of Alto-Basso in the Eighteenth Century". This paper presented arguments in this hotly debated



topic that Bryan has been working on for the past several decades. The HBS looks forward to a published version of the paper in the upcoming *HBS Journal*. Friday's activities ended with a beautifully performed recital by natural trumpeter Barry Bauguess. He was assisted by harpsichordist Joanne Inkman and kettledrum player Lance Pedigo. The program consisted of *Sonata Prima* by Viviani, *Sonata detta el Niccolini* and *Sonata detta del Nero* by Fantini, Jeremiah Clarke's *Suite of Ayres for the Theatre* and four anonymous

seventeenth-century Spanish pieces, *Entrada de Clarines*, *Cancion de Clarin, con Eco*, *Otra Cancion* and *Cancion de clarin muy asprisa el Compas*. An unusual aspect to this recital was a thrilling performance by timpanist Lance Pedigo of *Marche de Timballes pour les gardes du Roy* by M. Bablon.

There was a wide range of papers presented during the weekend. The Saturday morning presentations began with Matthew Hafar (Winston State University), who presented his paper, "The Shout Band Tradition: A North Carolina Treasure," which outlined the history of this little-known brass tradition that has been a vibrant force in the African American musical community for about 100 years. A lead trombonist who is supported by a choir of trombonists and other brass players, is

largely improvisational and shares musical roots with jazz, gospel and the blues. Tom Smith (Pfeiffer University) and Gary Westbrook (Concord College) gave a talk called "Acoustic Technology for the Identification of Mystery Jazz Brass Recordings." Their intriguing research establishes a sort of acoustical "DNA" of a wind player's tone. Based on voice-recognition software, Smith and Westbrook have developed a method that identifies the unique characteristics of a player's tone quality and creates an acoustical profile of those

characteristics. The authors contend that this profile will stay constant for the performer's entire life. Tom Huener (East Carolina University) gave a thought-provoking talk on "The Baroque Trumpet and Metaphysics." Sabine Klaus (Shrine of Music Museum) concluded the Saturday paper sessions with her presentation discussing the outstanding examples of brass instruments in the Joe and Joella Utley Collection. The EBF #17 was dedicated to the memory of the late Joe Utley, and his widow Joella participated in the Festival in which Sabine Klaus gave a heart-felt tribute to our late colleague.

Two interesting sessions were also presented on Saturday. Charlotte Leonard led a mini-workshop on vocal and instrumental performance of seventeenth-century German repertoire. A large group of cornetts, sackbuts and singers had a great time reading through this rarely performed music. That evening, Ed Mallett (North Central University) gave a lecture/recital on the double-bell euphoniums. Assisted on the piano by his mother, Janet Mallett, Ed performed a virtuoso program including *The Blue Bells of Scotland* by Pryor, *Beautiful Colorado* by Joseph De Luca, *Father and Son Fantasy* by Walter W. York, and *Fantasia Original on Themes by Picchi* of Simone Mantia. All of the works were arranged for double-bell euphonium by Mallett. About a dozen historic double-bell euphoniums were on display during the presentation, and Ed performed on all of them demonstrating the subtle differences in sound and techniques needed to play each instrument. The euphoniums were on loan from the Vincent Simonetti Collection of Low Brass Instruments housed at The Tuba Exchange in Durham, North Carolina. Not only did Mallett explain the various intricacies of euphonium performance issues but gave a detailed history of the instrument and its greatest performers. There was an informal Saturday concert. Rick Schwartz gave a beautiful reading of H.L. Clarke's *Maid of the Mist*. A horn trio by Punto was led by Eva Heater who was joined by local horn students Curtis Collins and Mike Sander. The "Sackbut Sisters," a group comprised of Martha Bixler, Susan Wilcox, and Charlotte Leonard, gave a light-hearted reading of Guillaume de Machaut's *Ma fin est mon commencement*, and Paul Schmidt, Robert Wageneck, and Craig Kridel performed several pieces for sackbut and ophicleides.

On Sunday, after an informal playing session, Keith Polk and Stewart Carter gave the final lectures of the Festival. Keith Polk's (University of New Hampshire) talk was entitled "The Cornetto and Trombone and their Repertory in the Early Sixteenth Century." EBF host, Stewart Carter (Wake Forest University) presented some fascinating iconographic trombone information in his paper "Benedetto da Maiano's "Coronation of Alfonso II" (c. 1494): Instruments in Stone." HBS President Jeff Nussbaum conducted the Membership Meeting and outlined a number of issues of importance to the Society. As has been a topic for the past several years was a discussion of electronic publishing and a posting of membership information on the HBS website. Future events including the HBS participation in the IMS Congress in Belgium were also mentioned.

Before the concluding Sunday afternoon concert, natural trumpeters Barry Bauguess and Tom Huener were joined by members of the East Carolina University Early Music Ensemble in a recital, *Austro-Moravian Music of the Seventeenth Century*. Included in the fine performance were three young students of Barry Bauguess: Deidre Pelletier; Julie Willis; Samantha Woodcock. It was noted with particular happiness that their participation was a first for the EBF in having such young teenagers take such an active role. The girls were heartily encouraged to continue their natural trumpet activities. The performance included *Intrada* (1683) and *Sonata à 5* (1666), by Vejvanosky, *Balletti à 6* and *Pieces à 2* (1676) by Biber, *Sonata I à 7* (1695) and *Pieces à 2 clarini* by Romanus Weinchlein (1652-1706) and *Sonata Natalis à 12* by Schmelzer.

The concluding concert was once again, a lively and fun event where many of the Festival participants had a chance to display their talents. Michael Holmes conducted an ensemble in a rendition of Scheidt's *In Dulci Jubilo* which included Orum Stringer, Bill McDonald, Doug Young, Martha Bixler, Sue Moxley, Bob Wageneck, Paul Schmidt, Steve Lundahl, Sue Wilcox, Charlotte Leonard and Sandy Pindexter. Flora Newberry was joined by Barry Bauguess in several trumpet duets and Bob Civiletti was assisted by Sabine Klaus in a reading of the first movement of the Telemann *Concerto for Trumpet*. Sackbutists Michael Holmes, Steve Lundahl, and cornettist Orum Stringer played a *Fantasia* by Anthony Holborne and a work by Gehselin from the Odhecaton. A sackbut ensemble of Stewart Carter, Matt Hafar, Greg Dailey, Erik Salzwedel and Lance Pedigo performed a series of Renaissance and Baroque selections. The concert concluded with a beautiful performance of several trumpet duets by Romanus Weichlein by Barry Bauguess and Tom Huener.

It was agreed by all that the 17th Annual HBS Early Brass Festival was a great success and hosts Stewart Carter and Matthew Hafar were enthusiastically thanked for their efforts.



Ed Mallett





Steve Lundahl tries the serpent



Barry Bauguess and Flora Newberry



Michael Holmes leads a double-choir performance of diverse instruments



Lance Pedigo



Orum Stringer



Steve Plank plays a Moravian organ



Mike Sanders, Curtis Collins, and Jack Masarie go hunting



Rick Schwartz



Keith Polk needs a refill.



"You mean you actually *prefer* these things?"



Martha Bixler



Ed tames a two-headed monster

A Brief Discussion on Cornetto Making with Serge Delmas

By Marie Garnier-Marzullo

Translated by Benny Sluchin

The following discussion took place in Paris in May, 2001. Marie Garnier-Marzullo plays cornetto with a wide range of ensembles throughout Europe including Les Arts Florissants, Les Sacqueboutiers de Toulouse, and Jordi Savall's Ensemble Currende.

Serge Delmas was born in Domme, South West France in 1952. He studied trumpet in the Conservatory of Bordeaux then studied in Paris with Marcel Lagorce where he won first prize in trumpet and harmony. Afterwards he was recipient of the first prize in chamber music. He played trumpet in several orchestras in Paris including Gardeian de la Paix de Paris. Delmas began to study cornetto in 1987, at the age of 35, first with Jean Pierre Canihac and then with Jean Tubery at the Paris Conservatory where he was awarded the certificate of early music. He then continued his cornetto studies with Bruce Dickey in Basel. Now he is the assistant to Jean Tubery at the Paris Conservatory. At about the same time as he began studying cornetto he began making instruments but it took a period of several years before he was making cornetti of a high quality. In connection to his cornetto making activities Delmas engaged in a study of historical music theory and mathematical treatises including the Divine Proportions of Luca Paccioli. Serge Delmas currently performs with a wide range of European ensembles including Musique de Joye, La Fenice, Concerto Koln and many others. Many of the finest cornetto virtuosos are currently playing on his cornetts

M G-M: How did your career of cornetto player and maker start?

SD: First I wish to insist on the fact that it is essential to me to be able to play an instrument in order to make it. Originally I was a trumpeter and my interest for cornetto was encouraged by Marcel Lagorce, who recommended playing historical instruments. He also suggested that I meet Jean-Pierre Canihac. Later on I also met Jean Tubéry and Bruce Dickey.

M G-M: Following this "musical" basis, which are the technical elements that gave you the desire to start making cornetti?

SD: Since the beginning I wanted to build a cornetto. I had been studying acoustics for two years at Paris VI University (Dr. Leipp). Apart from this, I already owned some tools for wood crafting, and I had enjoyed sculpture for a long time.

So, one day I started up and I took apart a cornetto by Monk, which I copied, with the same flaws. This made me think that if it's possible to reproduce the flaws; it should be possible to reproduce the qualities of a good instrument.

M G-M: Has this demanded a lot of research work?

SD: I made about thirty cornettos before being able to construct one that worked correctly. Each of them had different qualities, but that wasn't enough. I noted and observed everything, and then I looked for the technical facilities, which would enable me to combine the qualities of many cornettos into one.

Anyway, aside of all these questions about the making's research, I'm convinced that there isn't an ideal cornetto which would satisfy everybody. A balance, a compromise, must be searched, and from this each cornetto should be customized for its user.

M G-M: Where and how did you finally find the elements required making a good cornetto?

SD: Three years after my first tentative [attempts], I conducted research with Bruce Dickey about the period makers at the Bologna and Venice's libraries first, and then in Verona's private collection. Around 1580-1590, there were whole families that lived on music: musicians and instrument makers. They worked for others, as a kind of subcontractors. The most famous example is the Bassano family in Venice. They were known as cornetto makers and players, but also, and this is important, as *cembalo* makers. Things got clearer

when I could study with a sketching teacher at the Guild library and learn how to use the "proportional compasses" which was once used to line *cembalo*'s tables, as well as the Luca Paccioli's *Divine Proportion*. I was finally able to design a cornetto taper where all the searched qualities (accuracy and sonority) were regrouped.

M G-M: Which tools do you use?

SD: I use traditional tools for wood sculpture (gouge, wheel), but nowadays they can be motorized. I also make some tools by myself, or made them made by craftsmen, as for example self-centering gouges or piercing heads.

M G-M: What do you know about the different woods, which were used at those times?

SD: I found some information at the Guild library as well as in instrument making treatises. Generally speaking, one should use thin grain woods and avoid long fiber woods, like oak. At those times, many woods from India were imported, plus European woods from fruit trees. The symbolic connotation of the different woods also has its own role in the choice of the material.



For example, muted cornettos are generally made of fruit tree wood (which brings something to the mankind) or of boxwood (which represents eternity), or also of maple, sycamores. As for curved cornettos, they can be found in walnut (which is toxic and represents evil) or in yew (whose berries are poisonous). There are exotic families of wood as well, rosewoods, ebony, sandalwood . . .

But even before its use, the most important thing is the drying process of the wood. It must be done for at least twenty years in fresh air, in a natural way, in order for the fibers to narrow. Boxwood is unique in that it can dry in water or in the ground, but in any case, no kind of wood must be submitted to a forced or steam room drying.

M G-M: Tell us also about leathers, glues and parchments . . .

SD: There existed two kinds of glue, animal (nerves glue and skin glue) or vegetal. This last one doesn't stand humidity, so it can't be used for cornettos. Since also the animal glue has a low resistance to humidity, it was necessary to use ligatures and leather to reinforce the instrument. It is possible to add linseed oil or pinewood resin to the nerve and skin glue mix in order to make it waterproof. Everyone must find his ideal recipe.

Concerning the cornetto covering, we can say that all historical cornettos are covered by parchment and not by leather. The leather is tanned in a vegetal way (oak or chestnut skin), while parchment is processed with lime, and is by consequent much stronger. The difficulty is that, since parchment must be posed while still humid, it narrows when drying. This proceeding has the advantage of a good hold on both parts of the cornetto, but this delicate procedure must be very well calculated, in order to avoid failure!

M G-M: Finally, how much time do you need to make a cornetto?

SD: Between seventy and a hundred hours according to wood resistance. Wood is a very sensitive material, which we must respect if we want good results. For this, the best proceeding will always be a manual, patient work, avoiding the overheating of the raw material. The tuning of the instrument is obviously extremely important and it is made patiently, step by step: a first tuning before posing the parchment, then some touching up as the last point, by oiling copiously. Moreover, too tender woods are difficult to tune, since their sound is less good, but very hard wood present the same difficulties, because any error is fatal!

Naturally, following the Bassanos example, a maker should be able to play the instrument in order to be able to make it and more particularly to tune it. It is also recommended to refine and customize the instrument according to the quality level required by each cornettist. Cornetto making is not going to be industrialized, and it is much better this way!



An International Symposium

Declamation Versus Lyricism: The Idioms of Brass

Presented by
Historic Brass Society
Trumpet Museum of Bad Sackingen
Scola Cantorum Basiliensis, Basel
Musikmuseum, Basel

To be Held in Bad Sackingen and Basel
Tentative Date: June 11-13, 2004

The concepts of declamation and lyricism have been part of the brass idiom throughout its history. Ancient trumpet calls described in the Bible and other ancient writings embrace both qualities. Tower music, Royal trumpet corps and the ancient tradition of hunting have long thought to exemplify the declamatory quality of brass music. With the advent of the modern age of the Renaissance, lyricism and the replication of vocal styles once again became a dominant influence. The tension between the two concepts continued throughout brass history with notable examples such as *alta capella* repertoire, 17th century Italian and German instrumental and vocal models, the 18th century Italian school of trumpet music, the virtuoso trombone music of 17th and 18th century music of Germanic regions, the development of the 18th century orchestral brass language, brass band repertoire and the rise of 19th century virtuoso cornet, trombone and other brass solo music, examples of both lyrical and declamatory styles in jazz music, 19th and 20th century orchestral brass writing and the continuing trend towards greater volume in our own time.

Biographical information on many noted historic brass players often describes how the player exemplifies the power of a declamatory style or of a delicate and lyrical quality. Makers have developed instruments aimed at capturing both qualities. Composers have created a large body of repertoire that also embraces a declamatory and lyrical style.

A Call for Papers and or Lecture/Performances on topics that address the symposium theme on any regional and national repertoire, biographical studies, organological, pedagogical, or iconographic topics, analytical presentations, or historical studies of any period.

Submit proposals to:

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148 West 23rd Street #2A
New York, NY 10011 USA**

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Submission Deadline: February 1, 2003

An Approach to Playing the 2nd Brandenburg Concerto

By Toshio Shimada

Translated by Hidemi Suzuki

[Editor's Note: Toshio Shimada has recently recorded the 2nd Brandenburg Concerto with the Bach Collegium Japan on the BIS label. See the review in this issue.]

There are several problems in performing the second Brandenburg concerto's trumpet part, aside from the compass of the instrument. It is so hard to play that some scholars treat it as unplayable, and some performers execute it an octave lower on the horn. For my performance in May 2000, I tried to reproduce the original as faithfully as possible.

First I had to decide what kind of instrument to use, a long one, or "tromba," or a horn-shaped, coiled instrument. I used the latter, for it is slightly easier to play in the clarino register. I believe the players of the period would have chosen the same, given the choice between the two. The coiled instrument also allows the player to cover the bell with his palm if necessary (though it is not known if players at the time did). It is also easier to balance and blend with other instruments. Although it is not directly related to the piece, the instrument depicted on the Haussmann portrait of Gottfried Reiche (1667-1734) is in F without the crook. Reiche in Leipzig has nothing to do with the Brandenburg concerto, but the instrument he holds on the portrait is certainly a possibility for this piece.

Second: How did they play? In the natural overtone system, the fourth and sixth of the scale, which appear in this concerto, are out of tune in the musical context. The task is how to get them closer to the allowance of modern ears; how and how much can one "bend" the notes? In order to do it, one should think vocally rather than instrumentally. My first experiment was to make the mouthpiece cup smaller. It makes it somewhat easier to play in the higher register and to bend the notes as some jazz players do. Then I made the shoulder of the mouthpiece more edged, making a clear difference between the shoulder and throat. I also experimented with a pinhole in the cup, but decided against it, for it affects the tone quality. My next experiment was to make the inside of the mouthpipe uneven (I also tried to make fluting). Then I made the tube four-fifths of the distance from the bell thinner in order to make the third of the scale slightly higher. The same thing was done for the fourth (sharp) and sixth (flat). After completing the instrument, I filed the body all over to make it thinner.

Unfortunately, these "ordinary" and easily imaginable processes don't change much. The natural overtone series still exists, and the intonation is not good enough. So I assumed that the instrument of the period might have leaked some air from the joints, which could have helped the intonation. I tried to imitate that by making pinholes on the body. After some experiments, I found that three holes, the diameter of about two small sewing needles, located about a third of the way from the bell, could work for the intonation without too much effect on the basic overtones. By making it "imperfect," the instrument could be freed from the overtone system. It became possible to play this trumpet holding it with one hand, the other at my hip.

The second Brandenburg has sparked investigations and experiments for 280 years and still poses a challenge to performers, so I think this solution can be called "epoch-making" in a way.

Making the instrument capable of the piece is just one step, but the player still has to adjust a lot with his lips.



Shimada's coiled trumpet

Toshio Shimada was born in Urawa, in Saitama, Japan. He graduated from Gumma University and Tokyo National University of Fine Arts and Music, and its postgraduate course. He studied trumpet under the late Prof. Fujio Nakayama and Mineo Sugiki. While studying at the university, won the third prize of the First all-Japan Competition for Wind instruments and Percussion. Shimada won the fourth prize of the Second Maurice Andre Competition in Paris. Currently he plays with Tokyo City Philharmonic Orchestra and the Orchestra of the Tokyo National University of Fine Arts and Music. He is the founder of Tokyo Bach Trumpet Ensemble, and a board member of Japan Trumpet Association. He plays with Bach Collegium Japan on a self-made baroque trumpet, slide trumpet, horn, corno da caccia, and corno da tirarsi. All the "tricky" cantatas and the instruments for them are the subject of his study: BWV 24, 46, 105, and 109 are already recorded. To its ongoing cantata series for the BIS label the Bach Collegium Japan has added Bach's Eb Magnificat, the Christmas Oratorio and other works.



New Facts About Cornetto Playing in 17th-Century Central America

By Arno Paduch

Translated by Rebecca Reese

[Ed. Note. Reader Beware! Some time ago Arno Paduch communicated to the HBS that he was hot on the trail of information about rare cornetto performance activities in 17th Century Americas. However, as is often the case with research investigations the situation turned out not to be so. The original material was translated from Spanish to Flemish and then to German. The original Spanish word for an Indian instrument was mistakenly translated to "Cornetto." Hence the end of a possible "great discovery." However, Arno Paduch thought that HBS members would find this article amusing.]

Around 1587 the publisher and copperplate engraver Theodor de Bry (1528-1598), who had fled Belgium to escape the Spanish, established a workshop in Frankfurt am Main (Germany). In 1590 he published the first volume of a series devoted to travels in the New World, a volume concerning Virginia. De Bry published seven more such tomes before his death in 1598, and his sons and Matthäus Merian the Elder (1593-1650) continued the series until 1630. Descriptions of the journeys of European discoverers and conquerors such as Columbus, Vespucci, Magellan, Walter Raleigh, etc., provided the basis of these publications, which were illustrated with copper plate engravings. These engravings are so rich in detail that they are among the most important graphic documents concerning the discovery and conquering of America. Since neither Matthäus Merian nor any of the de Bry family ever left central Europe¹, it may be assumed that they had access to other drawings or eye-witness reports which they consulted when preparing the copperplates. The number of plates which are interesting from a musicological standpoint is of course limited, especially considering that the engravers seem to have had a particular penchant for pictures concerning cannibalism. For this reason, the picture of Indians playing cornett before the god Vitzliputzli (Huitzilopochtli, the god of the sun and war, who demanded human sacrifices) is all the more important.

The priests of Mexico have certain days of penitence when they honor their god Vitzliputzli. They gather before their god, playing on schawms, cornetts, and other such instruments, after which one of the high priests takes a censer filled with incense and ignites it from the fire that always burns before the altar. Then he goes to a certain part of the temple set apart for this purpose and takes an awl (of which there are many in the temple) and pierces his foot or leg and daubs blood on his forehead. Afterwards he washes the awl in blood and places it in a designated place where the laity may see what has been done to purge them of their sins. There are also certain times of the year when the laity scourge and flog themselves with cords and stones, as seen in the picture above and as will be explained below."

This illustration is from the ninth volume of the series, published in 1600, and supposedly based on descriptions of the Dutch explorer Jan Huygen van Linschoten's journeys. The text however is actually from *Historia Natural* (Sevilla, 1590) by the Jesuit priest José de Acosta (1539-1600), who was active in Peru and Mexico from 1571 to 1588. Both the text and engraving explicitly verify that the cornett was played by Central American natives. Because of its close connection with religious observances, cornett playing was apparently stamped out during the forced conversion to Catholicism. The



How Indian priests do penance for the sins of the people

possibility that Indians learned to play cornett from Europeans can safely be eliminated since the latter were primarily interested in plunder and murder. These previously ignored facts present a musicological problem. Around 1500, the cornett appeared out of nowhere to take Europe by storm, which raises the question whether there were cornett players among the Indians that Columbus took from America to Spain.

Critics may object that pictures of simple horn-like instruments with finger holes, archaeological finds, and references in late medieval French literature speak for the existence of cornetts in Western Europe by the thirteenth century. The critics should consider however that present-day Normandy (land of the northmen = Vikings) was at that time

independent and had close connections to the Viking territories in northern Europe, Iceland, and Greenland. It is interesting to hypothesize that the Vikings, who certainly traveled as far as Newfoundland and very probably further into the North American continent, brought the North American form of the cornett to Greenland and, from there, to Normandy. Only thorough on-site examinations can answer these questions. Our colleagues in North and South America are hereby requested to help find further evidence for this ground-breaking thesis which throws an entirely new light on an important part of European musical culture.

¹An exception was de Bry's eldest son Johann Theodor (1561-1625) who, despite being a Calvinist, spent a number of years serving the Turkish sultan as a gunsmith.

A Checklist of Recent Early Brass Related Recordings

By Dave Baum

Previous Checklists appear at: www.goucher.edu/physics/baum/checklist.htm.

Some listings are incomplete (indicated by ?).

| | |
|-------------------|---|
| ?? | Telemann - Concerto for trumpet - New York Collegium |
| ?? | 'The English Trumpet' - 'Mr Shore's Trumpet' reissued |
| ?? | Tromba Hispanica - Baroque Tpt Ens Berlin |
| Acanta 44 2154-2 | From Castles & Palaces: Munich II - Ruhland |
| Accent 94102 | Affect & Effect ... Concertino Palatino - reissue |
| Accent 8643 | Telemann - Table Music III - Dombrecht - reissue |
| Alia Vox 9819 | Bach 'Art of the Fugue' + 'Musical offering' - Savall - reissue |
| Alia Vox ?? | 'Alfonso V' - Savall |
| Alia Vox 9817 | Bach - Art of the Fugue - Savall reissue |
| Apex 89421 | Mozart - Requiem - Koopman - Reissue |
| Arcana A307 | Dufay, Wolkenstein - La Reverdie |
| Arcana 302 | Viviani - 2 sonatas + vln sonatas - Lackner |
| Archiv 471341 | Handel - Messiah - Minkowski |
| Archiv 469531-2 | Bach - Magnificat in D + Easter Oratorio - McCreesh |
| Archiv 471333-2 | Gabrieli, De Rore, and others - A Venetian Christmas - McCreesh |
| Archiv 463590-2 | Bach - Cantatas 94, 105, 168 - Gardiner |
| Archiv 463589-2 | Bach - Cantatas 63, 64, 121, 133 - Gardiner |
| Archiv 115021-2 | Bachiana - MAK - Goebbel |
| Archiv 429565-2 | Monteverdi - Vespers - Gardiner - reissue |
| Ars Musica 1225-2 | Hammerschmidt - Knabenchor Hannover |
| Arte Nova ?? | Fux - Requiem - Clemencic - Reissue |
| Arts Music 47560 | Handel - Dettingen Te Deum - Fasolis |
| Arts 47627-2 | Handel - Messiah - Fasolis |
| Astree 9965 | Mozart - Requiem - Savall - reissue |
| Astree 9942 | Anon - El Canto de la Sibila - Savall |
| Astree 9959 | Beethoven - Sym 3 - Savall - reissue |
| Astree 9958 | Bach - Suites - Savall - reissue |
| Astree 8847 | Century of Titian - Douce Memoire Ens |
| ASV GAU 208 | Boyce - Ode Ste Cecilia's Day (II) - Hanover Band |
| ASVGAU216 | 18 th -Century English Symphonies - Lea-Cox |
| ASVGAU222 | Music of Ceremonial Oxford - Cooper |
| Auvidis 8512 | Handel - Watermusic & Firework music - Savall |
| Auvidis 8583 | Purcell - Suites Fairie Queen & Dioclesian - Savall |
| Auvidis ?? | ?? - Dolce Memoire |
| BBC 4066-2 | Dennis Brain recital - incl hand horn demo |
| Balance 9518-1 | Festive Xmas Concerto: Vejvanovsky, Telemann - Immer |
| Balance 9415 | Biber, Bernardi - Masses - Farnberger |
| BIS 1143 - | Bach Brandenburg con - Suzuki |
| BIS 1041 | Bach Cantatas - Suzuki Vol 13 incl 25, 50, 64, 69a, 77 |
| BIS 1081 | Bach - Cantatas v 14 - Suzuki |
| BIS 1111 | Bach Cantatas - Suzuki - Vol 15 incl 40, 70, 90, & 60 |
| BIS 1131 | Bach Cantatas - Suzuki -Vol 16 incl 119 |
| BIS 1221 | Bach Cantatas - Suzuki -Vol 17 incl 181, 73, et c. |
| BIS 1251 | Bach Cantatas - Suzuki -Vol 18 incl 66, 67, & 134 |
| BIS 1071/2 | Monteverdi - Vespers 1610 - Suzuki |
| BIS 1166 | Frescobaldi - Hamada, crnto |
| Brilliant 99377 | Bach - Cantatas incl 20, 50, 51, 63, 109, 195 - Leusink. |
| Brilliant 99368 | Bach - Cantatas incl 69, 130, 149 - Leusink. |
| Brilliant 99367 | Bach - Cantatas incl BWV 90- Leusink |
| Brilliant 99376 | Bach - Cantatas incl 11, 118, 238 + other wks - Leusink |
| Brilliant 99378 | Bach - Cantatas in 21, 59, 119 - Leusink |
| Brilliant 99373 | Bach - Cantatas incl 110, 129 - Leusink. |
| Brilliant 99379 | Bach - Canatas incl 70, 71, 74, 76 - Leusink |
| Brilliant 99289 | Vivaldi - Gloria RV 589 - Leusink |
| Brilliant 99374 | Bach - Cantatas incl BWV 79- Leusink |
| Calliope 9304 - | Mozart - Serenades KV 375&388 - Ensemble Philidor |

Calliope 9264
 Capriccio 10868/9
 Carus 83 152
 Chandos 0651 -
 Chandos 0670
 Chandos 0662 -
 Chandos 0667
 Chandos 0522
 CPO 999673-2
 CPO 999697-2
 Crystal 562
 Cypres 1626
 Decca 458837-2
 Decca 468 843-2
 Decca ??
 Deux-elles 913 -
 DG 115021
 DHM 77531-2
 DHM 77534-2
 DHM 77231
 Dorian
 Dorian 93231
 Dorian 90301
 Dorian 80153 -
 Dynamic 274 -
 Electra 2052 -
 Eloquence 469604-2 -
 EMI 557140-2
 EMI 54353-2
 EMI 252387-2
 EMI 26535-2
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 Erato 80215-2
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 FHM 901767
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 FHM 901711
 FHM 907059
 FHM 907111/1
 FHM 901742/3
 FHM 907037
 FHM 905250
 FHM 90178/20
 FHM 2908113/5
 FHM 2981690
 FHM 2951659
 FHM 2981570
 FHM 3957067
 FHM 3951490
 FHM 3957010
 FHM 907111/3
 FHM 901282/4
 FHM 901694
 FHM 7901311
 FHM 901643
 Fone 94F09
 Glissando 779012
 Glossa 921106
 Herald 251
 K&K04457
 K&K 3930643626
 Koch 36832
 Helios 55112
 Krommer - Partitas - Ensemble Philidor
 Rolle - Thirza und Ihre Sohne - Max
 Bach - Magnificat + Heinichen mass - Rademann
 Picchi Sonata - HMS&C
 Stradella, Castello, and others - HMS&C
 Haydn - Sym 94, 101, 102 - Hickox
 Haydn - Cecilia mass - Hickox
 Handel - Messiah - Hickox
 Telemann - 'Das befreite Israel' - Max
 Zelenka - Orch wks vol 3 - Sonnentheil
 Chestnut Brass Company (recital disc)
 Francoeur & Rameau - Cuiller
 Vivaldi - Gloria RV 588, Dixit RV595 - Pickett
 Bach - Cantatas 51, 202, 209 - Rifkin - reissue
 Handel - Alexander's Feast - Hogwood
 Contemporaries of Monteverdi - English Cornett & Sackbut Ens
 Bach - includes 'concerto' made from the Easter oratorio - McCreesh
 Cavalli, and others - Hengelbrock
 Bach - Magnificat + Lotti - Hengelbrock
 Purcell - Instrumental Suites - Hengelbrock
 Stadtpfeiffer - Piffaro
 Bach - Canatas 12, 172, 182 - Rifkin
 Music from Odhecaton - Piffaro
 'A Trip to Coney island' - Foreman
 Melani - Cantatas - Velardi
 Monteverdi - L'Oreo - Apollo's Fire (in English)
 Monteverdi Vespers - Schneidt - reissue
 Handel - Coronation Anthems + 'Eternal light' - AAM - Cleobury
 Handel - Messiah (Mozart version) - Max
 Music in European Cities... Leipzig - Arndt - reissue
 Music from the Court of Leopold I - Dickey - reissue
 Telemann - Suites
 Vivaldi - Gloria, Magnificat & Dixit Dominus - AAM - Cleobury
 Bach - Cantatas incl 41 & 127 - Koopman
 Bach - Cantatas V 10 incl 119, 130 - Koopman
 Bach - Cantatas V 11incl 5, 10 - Koopman
 Bach - Cantatas V 12 incl 91 - Koopman
 Haydn - Sym 6, 7, & 8 - Freiburger Barockorchester
 Padovano - Mass a 24 - Huelgas
 CPE Bach - Concerti - AAM Berlin'
 Mozart Horn 4tet - Greer
 Handel - Radamisto - McGegan
 Gluck - Orfeo et Euridice - Jacobs
 Beethoven, Brahms, Von Krufft - horn wks - Greer - reissue
 Beethoven, Danzi, Ries - horn wks - Mueller
 Monteverdi - Selva Morale - Concerto Palatino
 Bach - Christmas Oratorio plus CD Rom - AAM Berlin - Jacobs
 Bach - Cantatas 29, 199, 120 - Herreweghe - reissue
 Bach - Cantatas 8, 125, 138 - Herreweghe - reissue
 Mozart - Gran Partita - Herreweghe - reissue
 Mozart - Horn Conc - Greer - reissue
 Gabrieli & Schütz - Christmas music - AAM - reissue
 Handel - Water music - PBO, McGegan - reissue
 Handel - Radamisto - McGegan
 Cavalli - Giasone - Jacobs
 Bach - Cantatas 4, 12, 106, 196 - Junghaenel
 Schütz - SWV 344 & 50 - Jacobs - reissue
 Purcell - Odes - Herreweghe - reissue
 Viadana - Vespers of St Luke - Vettori
 Musica Sacra in Colonia - Musica Fiata Koeln
 Rameau - Suites Nais & Zoroastre - O18C - Brueggen
 Trumpets Ancient & Modern
 Handel - Jephtha - Budday
 Handel - Samson - Budday - Maulbronner Chamber Choir/Orchestra
 Haydn - Divertimenti V5 - Huss
 Haydn - Symphonies 6, 7, & 8 - Goodman - reissue

Hungaroton 12910
 Hyperion 67286
 Hyperion 67260
 Hyperion 67020 -
 Hyperion 66819
 Hyperion 66769
 Hyperion 66789
 Hyperion 67266
 Hyperion 67247
 Hyperion ??
 K617 100/2
 MA-MO48A
 Marc Aurel Ed ??
 MD&G 6051045-2
 MD&G 3321019-2
 MD&G 3321079-2
 MD&G 6050271-2
 MD&G 3229
 Meridian 84145
 Meridian 84373
 Meridian 84183
 Meridian 84393
 MHS ???
 Naxos 8.554785/7
 Naxos 8.554399
 Naxos ???
 Newport 85617
 Nimbus 7062/3
 NM 92067
 NM 92079
 Novalis 150113-2 -
 NPR Classics 0002
 Opus 111 - 30314
 Opus 111 - 30323
 Opus 111 - 30112
 Panton 9005-2 031
 Passacaille 922
 Passacaille 9513
 Passacaille 207752
 Philips 464688-2
 Philips 462602-2
 Philips 464672-2
 Philips 462597-2
 Philips 446 217-2
 Raum Klang 2001
 Raum Klang 9605
 Raum Klang 9501
 Raum Klang 9403
 Raum Klang 9801
 Raum Klang 9602
 Regis 1029
 Regis 2012
 Regis 2002
 Regis 2021 -
 Ricercar 233382 -
 Ricercar 233402
 Ricercare 203
 Somm CD227-8
 Soundalive 3055
 Stradivarius 33582
 Supraphon 1598-2
 Supraphon 3520-2
 Tactus 650307
 TDK DV-ADCNH
 TDK DV-BACHO
 TDK DV-BABBC

Scarlatti A - La Guiditta - McGegan
 Handel - Coronation Anthems - King
 Schelle - vocal wks - King
 English church music - Holman
 Vivaldi - Sacred music V 7 - King
 Vivaldi - Sacred music V 1 - King
 Vivaldi - Sacred music V 3 - King
 Classical Trumpet Concerti - Steele-Perkins - King
 Bach - arrangements of wks, includes BWV 118 - HMS&C
 Monteverdi Vespers - Goodman
 Monteverdi - Vespers 1610 - Garrido
 Modern Music for Serpent - Godard
 Music from Kromeriz - Anima mea ensemble
 Telemann - Horn concerti - German Natural Horn Soloists
 Handel - Theodora - Neumann
 Handel - Belshazzar - Neumann
 Tpt concerti - Immer, Nicholson - reissue
 Schütz - Christmas Story - Eichhorn
 Beethoven 5tet - Halstead Hn
 Fasch JF - *Concerto in D* - Linden Baroque Orchestra - Reiter
 Donizetti - Songs - Halstead (hn)
 Haydn - Masses - ??
 Baroque Christmas in Germany - American Classical Orchestra
 Handel - Deborah - Martini
 Lully - Motets - Niquet
 Handel - Utrecht Te Deum - ??
 Vivaldi - 2 tpt con, Gloria RV589 Magnificat - Radu
 Weber - Horn Concertino, 2 Symphonies, Overtures - Goodman - reissue
 Ruppe - Cantatas - Wentz
 Fesch - Joseph (oratorio) - Wentz
 Weber - Horn Concertino, Mozart K 297b - Haselbock
 Bach - Cantata 50 + other back works - Thomas
 Vivaldi - Juthitha Triumphans - de Marchi
 Frescobaldi and others - La Fenice
 Landini and his Contemporaries - Micrologus
 Brixi - Concertos fro Organ - Hugo
 Handel - Fireworks + concerti a due chori - Dombrecht
 Handel - Watermusic + Telemann - Dombrecht - reissue
 Telemann - Suites - Dombrecht
 Berlioz - Mass - Gardiner - reissue
 Haydn - Symphonies - Bruggen - partial reissue
 Bach - Magnificat - Gardiner - reissue
 Vivaldi - Gloria + Handel Gloria - Gardiner
 Thomsen, Lubeck - Musicians of the Globe - Pickett
 Bach - incl BBC #1 - Leipzig Concert
 Monteverdi - Vespers - Rademann
 Music of Reformation - Blaeser Collegium Leipzig
 Music of Bunaus - Blaeser Collegium Leipzig
 Saxon Music of 16th & 17th cent - ??
 Saxon Music of 16th & 17th cent (II) - Blaeser Collegium Leipzig
 Purcell - Te Deum, Music for Queen Mary - Brown - reissue
 Handel - Israel in Egypt - Christophers
 Bach - B minor mass - Christophers - reissue
 Monteverdi - Vespers - Brown
 Hayne - Requiem - La Fenice - Tubery
 Various - La Canzoniere - La Fenice
 Heritage of Monteverdi v6 - La Fenice
 Handel - Silia - Darlow
 Coronation of Elizabeth I - Steele-Perkins
 Viadana - Chuch music - Nova Ars Cantandi
 Cernohorsky - Organ and vocal works - Thuri
 Zelenka - Oratorio 'Sub olea pacis' - Stryncl
 Corelli - Opus 6 - Sardelli (several with trumpet parts added)
 Bach - Magnificat + BWV 61, 147 - Harnoncourt (DVD)
 Bach - Christmas Oratorio - Gardiner (DVD)
 Bach BBC Freiburg Barockorchester (DVD)

Teldec 26796
 Teldec 991192
 Teldec 12465-2
 Teldec 87793-2
 Teldec 26798-2
 Teldec 12326
 Teldec 93268-2
 Teldec 81445-2
 Ultima 41387-2
 Virgin 61900
 Virgin 5 61866-2
 Virgin 5 61844-2
 Virgin 45461-2
 Virgin 45476-2
 Virgin 61943-2
 Virgin 61964-2
 Virgin 61934-2
 Virgin 619982
 Virgin 620042
 Virgin 619552

Handel - Alex Feast - Harnoncourt - reissue
 Baroque Music from Bolongna - Staff, Bennett - Bolton - reissue
 Charpentier - Te Deum - Bolton - reissue
 Biber - Sonatas and sacred vocal wks - Harnoncourt - reissue
 Telemann - Tablemusic complete - Harnoncourt - reissue
 CPE Bach - Keyboard concerti - Leonhardt - reissue
 Monteverdi - Vespers - Jurgens - reissue
 Bach - Cantatas 190, 191, 193 - Koopman
 Bach - Suites - Gardiner - reissue
 Rossini - Overtures - Norrington - reissue
 Purcell - Songs - Bennett
 Purcell - Odes - Leonhardt - reissue
 Handel - Arminio - Curtis - reissue
 Tabart - Mass + Magnificat - la Fenice
 Beethoven - Symphonies - Norrington - reissue
 España Antigua - Savall - reissue
 Venetian wks - Parrott - reissue
 Bach - B minor mass - Parrott - reissue
 Handel - Messiah - Parrott - reissue
 Purcell - Fairy Queen - Norrington - reissue

Edward H. Tarr Celebrates His 65th Birthday

by Vera Horven

On June 15-16, 2001, ITG Honorary Member Dr. Edward H. Tarr, celebrated his 65th birthday and his retirement from Schola Cantorum Basiliensis (the renowned music academy of Basel, Switzerland); he will be succeeded by Jean-Francois Madeuf from the National Conservatory of Lyon in France. The celebration was also dedicated the great German trumpet-theorist J.E.Altenburg (June 15th 1734 - May 14th 1801), and the concert in Bad Säckingen was the Trumpet Museum's contribution to the city's Pier Festival.

Tarr had invited 50 baroque trumpet players, most of them his former students, together with his closest friends and family to participate in the celebrations. Friday evening featured a majestic summit (Trompeter-Gipfeltreffen) of 35 prominent baroque trumpeters in the Prediger Kirche, the oldest church in Basel. Tarr's first Scandinavian student from 1970, Bengt Eklund, inspired and challenged the players to their very potential with the musical movements of his baton. The trumpeters thrilled the audience with an exquisite selection of pieces by Girolamo Fantini, Johann Ernst Altenburg, Cesare Bendinelli, and the anonymous composer of Charamela real (1770). Afterwards, the Schola Cantorum hosted a delicious dinner for the guests. On Saturday morning the same amount of trumpeters graciously gave a new concert in Bad Säckingen, Germany, where its well spoken mayor, Günter Nufer, served an unforgettable dinner on a boat cruising up the Rhine. The name of the boat, written in golden letters above the entrance door, was of course "The Trumpeter of Säckingen"!

The large number of attending baroque trumpeters from Europe, the U.S., and Australia sounded their horns with heart and precision, just intermitted by rousing kettle drum performances on a highly professional level. Edward H. Tarr's son Philip Tarr, a medical doctor

residing in Washington, DC, honored his father vigorously with the most spectacular displays on these drums. He also appeared in duo with Dieter Dyk, whose work *Timpanies Delight* dedicated to Philip and his wife Bettina Tarr-Rigoli, was premiered on this occasion. Dieter Dyk's *Quadriga* for 4 kettledrum pairs was composed



especially for Tarr's celebration, and the premiere of this breathtaking piece was also deeply appreciated by the audience. Tarr's multi skilled wife, Irmtraud Krüger, whose radiance is magnetic, treated the organ and double bass to everyone's admiration and delight. Apart from being a refined musician, she also enjoys a busy career as psychotherapist and the author of successful books in several fields.

Some ensembles played important parts during the concerts. When Tarr himself entered stage as part of the quintet "Concert Brass Basel," our expectations were elevated. They had just returned to Germany from concerts in the large Hermitage Museum in St. Petersburg, Russia. Their special instrumentation gave the performance a round and rich sound very suitable for the romantic music.

Hélène Berglund laid the perfect foundation with her tuba, Heiner Krause and Dirk Amrein set a pleasant temperature with their althorns, and Edward Tarr and André Schüpbach drew the most delicate melodic lines through the air with the softness of their cornets. The irresistible performance of Viktor Ewald's *Thema con Variazioni* (from *Quintet No.2*, Op.6) highlighted the concerts.

Concert Brass Basel also appeared with the three double basses of Martin Bärenz, Andreas Cincera, and Irmtraud Tarr. They performed the humorous piece *L'éléphant* from the *Carnival of the Animals* by Camille Saint-Saëns. Rheinhold Friedrich and Hannes Läubin sounded their shiny piccolos from the gallery together with Irmtraud

Krüger's accompanying organ pipes in Petronio Franceschini's *Sonata à 7 with duo trumpets* from 1680. Their musical interpretation enhanced the perception of the large baroque church room and the magnificent, colorful glass windows. On Saturday morning, a guitar-playing troubadour, Christof Sählin, sang his charming ballad while Tarr improvised on the B-flat in pianissimo, and Martin Bärenz soothed them both with long strokes on his double-bass.

Tarr had prepared a birthday CD for his guests, a token of gratitude to everyone who made his celebration possible. Apart from historical recordings from his own collection, this CD also presents his performance from 1946 of *Largo* by Händel accompanied by his mother Ruth W. Tarr. "Happy Easter, Daddy, here is the solo you wanted me to learn!" Ed shared with us the funny secret of how he as 9-year-old had problems with the high notes and that his mother had to wait for him because of his somewhat personal timing! Irmtraud extended everyone's laughter by commenting that she still has to wait for him now that she has taken over! The entire celebration demonstrated an atmosphere of respect, gratitude, and big heart for this musician and teacher who has enriched the trumpet world so immensely through his research, performances, and personality during his entire career.

Hearing 35 baroque trumpets surpass each other with cascades of high notes and descants in "Happy Birthday to You" was an hilarious experience!

Trompeter-Gipfeltreffen
Schlosspark Bad Säckingen
16. Juni 2001, 11⁰⁰

Programm

| | |
|--|---|
| Claude Bablon | Marche de timballes faite par Bablon pour les Gardes um 1700 du Roi 4 Pauken |
| Girolamo Fantini 1600 – nach 1678 | Entrata Imperiale per sonare in concerto (1638) tutti |
| André Danican Philidor um 1652-1730 | Batteries de timballes faites par Philidor l'aîné (1685) Dieter Dyk, Philip Tarr (Pauken) |
| Johann Ernst Altenburg 1734-1801 | Concerto a VII. Clarini con Tymp. (1795): Allegro – Adagio – Allegro Trompetenensemble der Schola Cantorum Basiliensis: Frans Berglund (Solist) / Gustav Olofsson, Andreas Bengtsson, Giuseppe Frau (Chor I) / Gabriele Cassone a. G., Simon Lilly, Jonathan Pia (Chor II) Dieter Dyk, Philip Tarr (Pauken) |
| Dieter Dyk * 1941 | Timpanies Delight (2000, DT. ERSTAUFFÜHRUNG) Duett für zwei Barockpaukenpaare, für Philip und Bettina Tarr-Rigoli Dieter Dyk, Philip Tarr (Pauken) |
| Viktor Ewald 1860-1935 | Thema con Variazioni (Quintett Nr. 2, Op. 6, um 1917) Concert Brass Basel (auf Originalinstrumenten) |
| Camille Saint-Saëns 1835-1921 | L'éléphant (Le carnaval des animaux, 1886) Martin Bärenz, Freddy Steinauer, Irmtraud Tarr (Kontrabass), Concert Brass Basel (auf modernen Instrumenten) |
| Johann Christian Günther 1695-1723 / *1942 | "Stürmt, reist und rast, ihr Unglückswinde" Trio Fanfare der Poesie: Christof Stählin (Gesang, Christof Stählin, Gitarre), Edward H. Tarr (Trompete), Martin Bärenz (Kontrabass) |
| Dieter Dyk | Quadriga (2001, DEUTSCHE ERSTAUFFÜHRUNG) für vier Paukenpaare |
| Anon. Lissabon | Drei Sonaten der Charamela real (um 1770): Sonaten Nr. 6 und 5 à 12 für zwei Chöre Barocktrompeten + Pauken Sonate Nr. 53 à 24 für vier Chöre Barocktrompeten + Pauken |
| Cesare Bendinelli 1542-1617 | Sonate Nr. 335 (Tutta l'arte della Trombetta, 1614) tutti |

Die Mitwirkenden:

Trompeter: Frank Amrein* (Wyhlen), Roland Callmar* (Luzern), Ricardo Casañ* (Valencia), Gabriele Cassone (Mailand), Leonard Cecil* (Basel), Robert Civiletti* (New York), Jean-Charles Denis (Lyon), Stefan Dünser* (Feldkirch), Dennis Ferry (Genf), Tranquillo Forza* (Vicenza), Reinhold Friedrich* (Heidelberg), David Guerrier (Lyon), Andreas Handke (Chur), Andrew Hammersley* (Basel), Lothar Hilbrand* (Feldkirch), Heinrich Huber (Basel), Michael Månsson* (Basel), Jean-François Madeuf (Lyon), Pierre-Yves Madeuf (Paris), Dale Marrs (Stuttgart), David McNaughtan (Coburg), Marc Meissner (Reichshoffen), Lars Næss* (Oslo), Bo Nilsson (Malmö), Vincent Prudheon (Lyon), Joan Retzke* (Chur), Sebastian Schär* (Köln, ex Säckingen), Martin Schmid (Nagold), Jeffrey Segal* (Zürich), Olivier Tostivint (Lyon), Marc Ullrich* (St.-Louis), Jochen Wagner* (Saarbrücken)

Trompetenensemble der Schola Cantorum Basiliensis: Andreas Bengtsson (Malmö), Frans Berglund (Stockholm), Hans-Jakob Bollinger (Bern), Giuseppe Frau (Barcelona), Simon Lilly (Perth), Gustav Olofsson (Malmö), Jonathan Pia (Mailand), David Schüep (Basel)
Pauker: Reto Baumann (Zürich), Dieter Dyk (Zürich), Paul Straessle (Luzern), Philip Tarr (New York)

Concert Brass Basel: André Schüpbach*, Edward H. Tarr (Trompete, Kornett), Heiner Krause (Horn, Althorn), Dirk Amrein (Posaune, Tenorhorn), Hélène Berglund (Tuba)

Kontrabässe: Martin Bärenz (Heidelberg), Freddy Steinauer (Basel), Irmtraud Tarr (Rheinfelden)

Dirigent: Bengt Eklund* (Göteborg)

Teilnehmer an Geburtstagskonzerten, 15.-16.06.2001

Participants in the birthday concerts, 15-16 June 2001

15. & 16.06.

Trompeter: Frank Amrein, Leonard Candelaria, Ricardo Casañ, Gabriele Cassone, Leonard Cecil, Edward Cervenka, Robert Civiletti, Stefan Dünser, Dennis Ferry, Tranquillo Forza, Reinhold Friedrich, Francesco Grigolo, Wolfgang Haas, (Chur: Andreas Handke,) Håkan Hardenberger, Lothar Hilbrand, Heinrich Huber, Moritz Kohn, Jean-François Madeuf, Dale Marrs, David McNaughtan, Lars Næss, Bo Nilsson, (Lausanne: Norbert Pfammatter, David Rodeschini,) Joan Retzke, Sebastian Schär, Martin Schmid, Jeffrey Segal, Max Sommerhalder, Patrick Tacchini, Marc Ullrich, Jochen Wagner (33)

Schola-Trompetenensemble: Andreas Bengtsson, Frans Berglund, Giuseppe Frau, Simon Lilly, Ralph Oggier, Gustav Olofsson (+ Dirigieren), Jonathan Pia, Linda Saglien (8)

Pauker: Dieter Dyk, Philip Tarr (+ Bettina Rigoli), N. N., N. N.

Concert Brass Basel: Dirk Amrein, Hélène Berglund, Heiner Krause, André Schüpbach, Edward H. Tarr + Frau

Kontrabässe: Martin Bärenz (+ Jutta), Andreas Cincera, Freddy Steinauer, Irmtraud Tarr (auch Orgel am 15.6.)

Dirigent: Bengt Eklund (+ Kerstin)

15.06. allein / *only*

Trompeter: Thomas Friedlaender, Hannes Läubin

Familie & Freunde: Madeleine + Thomas Jones

16.06. allein / *only*

Schola-Trompetenensemble: Hans-Jakob Bollinger

Familie & Freunde: Micaela Baer + Karl Baier, Gerhard Geis, Gabi + Jean-Pierre Mathez mit Jeremy und Sophie, Ingrid Rosendahl + Hans Klink, Christof Stählin, Helga + Gernot Wille, Ilse Wille + Fritz Pfeleiderer

können leider nicht kommen / *unfortunately unable to come*

Trompeter: Victor Apostle, Wolfgang Bauer, Ralph Bryant, Niklas Eklund, Chandler Goetting, Bryan Goff, Karl-Heinz Halder, Anders Hemström, Anthony Plog, Paul Plunkett, Gilles Rapin, Claude Rippas, Klaus Schuhwerk, Andreas Spörri, Howard Weiner

Schola-Trompetenensemble: Henry Moderlak, David Schüep

Pauker: Siegfried Schmid, Joachim Michelmann

Antwort steht noch aus / *invited but undecided or haven't yet answered*

Trompeter, Familie & Freunde: Michael Brydenfelt, Ernst W. Buser, Roland Callmar, Iginio Conforzi, Guy Ferber, Jonathan Impett, Richard Larson, Richard Lister, Graham Nicholson, Rigmor Stenvik, Natalie Tarr & Ralph Thaler, Gerald Webster

15.06.: Basel, Predigerkirche

14.00 Pauken / 15.00 Franceschini / 15.30 tutti (Fantini, Bendinelli; Charamela real Nos. 6, 5, 53) / 16.30 Altenburg / 17.00 Concert Brass Basel + 4 Kontrabässe / 17.30 Næss, Hardenberger / 19.00 Konzert / 20.00 Empfang

16.06.: Bad Säckingen, Schlosspark oder Kursaal [bitte Notenpulte mitbringen! please bring your own music stands!]

10.00 Aufbau / 11.00 Konzert / 12.00 Apéritif, dann Mittagessen (Schiff auf dem Rhein)

Voraussichtliches Programm (Änderung vorbehalten)

Tentative program (subject to change):

Pauken / Fantini, L'Imperiale (tutti) / Pauken / Altenburg, Konzert (SCB-TRENS) / Pauken // Franceschini (Friedrich/Läubin/Krüger: nur am 15.6.) / Ewald, Quintett Nr. 2 (II, Concert Brass Basel) / skandinavisches Stück (Næss) / Saint-Saens, Elephant (Bärenz/Cincera/Krüger/Steinauer, CBB) / Takemitsu, Paths (Hardenberger) // Pauken (Uraufführung) / Anon. Charamela real, Sonaten 6 (Chor I, II), 5 (Chor III, IV), 53 (Chor I-IV, 4 Pauker) / Bendinelli, Sonata No. 336 (tutti)
Fantini in D (a' = 415), Altenburg in C (a' = 415), Charamela real & Bendinelli in D (a' = 440)

The Historic Brass Society

In cooperation with

Amherst Early Music

Presents

The 18th Annual Early Brass Festival

July 26-28, 2002

University of Connecticut, Storrs

Featuring historic brass instrument performance, scholarship, and enthusiasts

Festival Coordinators

Stewart Carter, Matt Hafar, Jeffrey Nussbaum

Friday July 26

1:00-3:00 PM: Registration *Music Building*

1:00-4:30 PM: Informal Playing Sessions: *Music Building*

4:45-5:00 PM Introduction

5:15-6:30 Lecture/Concert: Michael Holmes (The Fulbright Center-Finland) "Brass Chamber Works of Jean Sibelius"

7:00 PM: EBF Dinner TBA

Evening: Informal Playing sessions

Saturday July 27

9:00-10:00 AM: Paper Sessions

Joe Kaminski (Kent State University) "Ivory Trumpet Ensembles in Asante: Drawing Implications for a History of the Genre in Ghana and Beyond"

Henry Howey (Sam Houston State University) "Brass Music of Ponchielli"

Richard Martz "Is Left Right? A Study of Right Hand Vienna Horns"

10:00-12:00 PM: Informal Playing Sessions

12:00-1:30 PM: Lunch/HBS Board of Advisors Meeting

1:30-2:30 PM: Paper Sessions

Peter Ecklund (Orphan Newsboys) "The Early European Tours of Louis Armstrong"

Susan Thompson (Yale University) "Brass Instruments in the Yale Collection"

2:30-4:00 PM: Informal Playing Sessions

4:00-5:00 PM: Lecture/Demonstration - Eva Heater (Yale University) "A Newly Discovered Horn Concerto"

5:00-6:00 PM: Informal Playing Sessions

6:00-7:30 PM: Dinner

8:30 PM: Pizza Party

Sunday July 28

8:00-9:15 AM Breakfast/HBS Board of Directors Meeting

9:30-11:00 PM: Informal Playing Sessions

11:00-12:00 PM: Egberto Bermudez - The Ministriles Tradition in Latin America, Part II

12:00-1:30 PM: Lunch

1:30-2:30 PM: HBS Membership Meeting

3:00-4:30 PM: Concluding Concert with Buccina Cantorum (Bob Civiletti, Fred Holmgren, Kiri Tollaksen and many others)

“I Was Born Under a Wand’ring Shofar”

The Musical Qualities of the Ram’s Horn: Thoughts following the Shofar Workshop at the BJMN Jewish Music Fair, 18 November 2001

by Malcolm Miller

The *Pirke Avot* observes that “He who studies in order to practice—to him will be given the chance to practice and to teach.” I have for several years been fortunate to have been given the honor of blowing the *Shofar* for the New Year in synagogue (most recently the NNLS, Finchley) and have also had the chance to “teach” *Shofar* in a variety of workshops and events. Each year I think I know quite a bit about the *Shofar* but am constantly amazed to find new aspects and questions about it. For example, why is the plural of *Shofar*, *Shofarot*, feminine, especially when the instrument has such a male-oriented derivation? How long is a *Tekiah Gedola* exactly? There may be a verse of the *Mishna* that refers to its being three times the usual *Tekiah*, but contemporary practice often allows it to run as long as the lungs will hold up. Is the command to “hear the *Shofar*” valid if heard via a live media broadcast, and if not, why not? If any one has some thoughts on any these questions, I would be delighted to hear from you. In the meantime I would like to share some of the new insights I have gained as the result of this year’s *Shofar* Workshop, which I gave as part of the BJMN (British Jewish Music Network) Jewish Music Day last Sunday.

The event was organized by the soprano Vivienne Bellos, a charismatic champion of Jewish music and especially synagogue music, and attracted a large and enthusiastic attendance. This year’s event was at SOAS, as part of the JMI/JC Festival of Jewish Arts, and featured an action-packed program with five simultaneous sessions on all aspects of music: cantorial; choral; Yiddish; Ladino; with, however, some rather large discrepancies in attendance. For instance, while the “*Shofar* Workshop” attracted a select group, there was a full lecture hall for the later “Israeli Folksong” session given by opera singer Ruti Halvani, whom I had the pleasure of accompanying. This included a stimulating discussion and performances of familiar and new Israeli songs, and a Ben Haim duet sung together with soprano Anya Szreter.

The *Shofar* Workshop was billed as a “jazzy introduction,” and that is exactly what it became! Among our group was the well known cantor Robert Brody who is a *Shofar* aficionado; he contributed four of his own instruments. With my own, and those of friends and family, we had an unprecedented thirteen instruments to play and compare.

Each *Shofar* is unique. While one could say this of many finely crafted instruments—every Stradivarius is distinctive in character—this is intrinsically true of the *Shofar*, as it is intended as a “natural” instrument. The *Mishna* rules that it is not to be bored or adapted,

and once cracked it may not be repaired. Thus there is a wide variety of sounds and pitches among *Shofarot*. However, the *Shofar* is not entirely natural, as there is still a manufacture process, the heating of the horn, the degree to which it is hollowed and so on. So while each is unique, the maker can affect the musical qualities of the instrument. One could even speculate that in ancient times, when the *Shofar* was widespread, there may have been refined ways of creating low or high *Shofarot*; had this been very systematic, however, it would have been documented.

Musical qualities? In seminal studies of Jewish music, such as those by Alfred Sendrey, Abraham Zvi Idelsohn and others, the *Shofar* is always termed a “non-musical” biblical instrument. This is obviously an allusion to its mainly signaling function and inability to play tunes. But even if this were true (a notion which may be challenged by certain virtuosi of the “chromatic” *Shofar*), as far back as the *Five Books of Moses* there are hints of a more aesthetic purpose. The term *Zichron Teruah* on *Rosh Hashana* implies that the sounds are at one-remove from a signal. Rather than a direct call to arms or assembly, it is the “memory” of the sound and its symbolism that is crucial. The blowing is supposed to engender a feeling, to convey an idea, and thus constitutes an aesthetic process. By the time of the Temple the *Shofar* had taken its place alongside many other instruments such as the strings *Kinnor* and *Nevel*, and wind instrument *Halil* (although this was an instrument of the Second Temple, and was considered to be too sensuous during the First Temple, similarly to the use of the *Aulos* pipes in Ancient Greece).

Most people equate the *Shofar* with the New Year. However, in Temple Times it was referred to by the *Mishna*, the *Shofar* was in fact a regular feature of all three Festivals. Indeed, its most spectacular performance was during the Water Libation ceremony of Succoth. Although the term *Shofar* does not explicitly appear, the calls *Tequia* and *Teruah* are used in the *Mishna*. Rabbinical interpretations vary as to whether this applies to the Silver Trumpets (*Hazozerot*) or the *Shofarot*. However the debate is not possible to resolve, as there is no “evidence.” The point is however, that the function of the calls here was neither ritual nor military, but to create a sense of splendor. The *Mishna* records that no less than 21 blasts, but no more than 47, were blown each day.

The question arose in our Workshop discussion as to why the *Shofar* was retained only for the New Year? Why do we not blow it still on Pesach or Succoth? One answer suggested was that the connotations

with atonement and awe that came from its original military symbolism and the innate magical qualities often ascribed to horn-like instruments, were transferred from the outer enemy to the inner conscience by the Prophets, making it particularly apt for this purpose. Moreover, there is the explicit mention of the *Zichron Teruah* making it a *Din Torah*. However, the symbol of the *Shofar* as an instrument of Redemption is equally strong, notably in its use on the Jubilee, which is also a Torah commandment, and was a practice continued during the Temple times. The redemptive connotation is also clear in the Prophets. So one has to ask why it was not deemed apt, by the Rabbis, to include the *Shofar* during Passover, and perhaps Succoth as well. I do not know the answer, but the question is interesting!

Several aspects of our tradition further support the idea that the *Shofar* is a “musical” instrument. To start, it is curious that Jubal, the “inventor” of musical instruments, the *Navel* and *Outgas*, has a name that corresponds with the Yovel (young goat), one of the synonyms for *Shofar*. Secondly, there is a curious passage in the Talmud about the validity of hearing the *Shofar* if one is merely practicing it. In such a case, the Talmud asks, “Does this fulfill the Mitzvah?” The word used is *menagen*, a term reserved for musical instruments. The implication is that a certain skill and even art is required for the blowing of the *Shofar*. Similarly the prayer before sounding the *Shofar* in our *Mahzor* for *Rosh Hashana* refers to a “pleasing recital.” Moreover, the hundred-note sequence that evolved over centuries from the Temple to the Talmudic period, are formally arranged, rhythmically distinct, groupings leading to a large scale climax in the *Tekiah Gedola*. If music is both organized sound and a vehicle for symbolic meaning and of sensuous beauty, then the *Shofar* is surely (in the lips of an artful player) a “musical” instrument.

Certainly there are numerous composers in the 20th and 21st centuries that have found musical uses for the *Shofar* and its sound symbolism in their compositions. One of the most famous is Elgar whose Apostles oratorio [*The Apostles*, op. 43 - 1903] calls for *Shofar*, though orchestral brass is normally used. Castelnuovo-Tedesco refers to “quasi *Shofar*” in one piano piece (*The Dances of King David*), while Alexander Goehr refers to *Shofar* calls in several works, as does the Israeli composer Noam Sherriff in his oratorio *Mehaye Hametim*. It was recently pointed out to me by Raphael Mostel (nephew of the famous actor Zero Mostel), a composer and critic in New York, that the opening of Bernstein’s *West Side Story* is really a huge orchestral *Shofar* call. That this was a conscious musical reference is persuasively proved by the (little known) fact that *West Side Story* was originally intended to be set in the Jewish part of New York and only later switched to the Puerto Rican setting in which it known.

Mostel (whose works include a wonderful multimedia version of *Barbar the Elephant*) composed a *Ceremonial for the Equinox*. At the end of a rather long pageant of weird instruments, including gongs, Mayan rain sticks, Celtic drums and Tibetan singing bowls, there is a section for “Ram’s horn Tocsin,” seven *Shofarot* with drums, which

resonate with eerie resonance. It was particularly effective in the cavernous St John the Divine, New York City, where it was premiered in 1995, and listening to the CD of that premiere in the Workshop was an uncanny experience.

The musical qualities of the *Shofar* were clearly in evidence in the practical part of the Workshop. Happily, an experienced horn player was in our midst that displayed a quite natural affinity for the *Shofar*. She immediately produced a powerful and sweet tone, clear articulation for the three notes and was even capable of playing a tune. The rest of the group also showed incredibly quick responses too, with some tips about embouchure and breath control. We played a few rounds of the traditional notes, *Tekiah*, *Shevarim* and *Teruah* (interestingly, these terms were differently applied in the Mishanic era), taking care to add to the sustained tones, the rising sounds that precede and conclude the note. It is important to remember that there are many variant traditions for each note (the *Sephardi Teruah*, for instance, is a wavering sustained tone rather than short staccato tone). We then experimented with some more complex effects: dynamic fluctuations, and flutter tonguing which our horn player demonstrated with consummate artistry! We also performed a section of my *Jubilee Fanfare* composed for the “Israel at 50” commemoration in 1998, originally for the “World’s largest *Shofar* Orchestra” attempt in the B’nai Brith Festival, which gathered some sixty players. It was later played by a select team at St John’s Smith Square in the presence of the Israeli Ambassador and the (then) culture minister Chris Smith, and involves a use of canon and dialogue amongst the *Shofarot*. Our workshop concluded with a rousing chorus of “O When the Saints Go Marching In” played by *Shofar* Quartet: the lead was taken by our expert horn player, with the harmonic accompaniment well supported by the experienced *Shofar* playing of Robert Brody and myself. This augured well for an exciting jazz *Shofar* ensemble in the making: watch this space!

Postscript

As I write this article, memories of my own *Shofar* used this year float across my mind’s eye and ear. I had chosen it especially for its melodious qualities, and capacity for a full chromatic range: on this instrument, a Mozart horn concerto sounds a treat! It went mysteriously missing on *Kol Nidrei* night and, despite desperate dovening, has still not materialised. In the inimitable words of Michael Flanders, “Without my horn, I am sad and so-o forlorn.” I am considering placing a large placard on the tree outside the shul: “Missing: Musical *Shofar*, regularly blown, with a sweet, well-tuned voice. Last seen silently resting in white plastic bag in shul reception on *Kol Nidrei*. Anyone who may have heard it wandering around North London, or perhaps not s(h)o-far (groan...), or who has taken it inadvertently into their home for safe-keeping, please call owner ASAP: preferably with a loud and clear ‘Tekiah Gedola’.”

An Interview with Esa Fagerholm, Finnish Sackbut Player

By Michael Holmes

Finnish musical life is one of the most active and lively musical scenes in Europe, promoted and encouraged by generous government subsidies and a universal love of music in a country inhabited only by 5.5 million people. Nevertheless, many of these developments are only recent traditions. The first orchestras to gain international reputations were formed around the turn of the 20th Century. The popularity of the early music movement did not reach Finland until the mid 1980s.

The following is an interview with trombonist Esa Fagerholm, an instructor of early trombone at the Sibelius Academy in Helsinki and trombonist for Nordpfeiffer and the Retrover Ensemble, and a significant early brass pioneer in Finland. I spoke with him in Helsinki in April 2002. Mr. Fagerholm discusses the late blossoming of early music in his native Finland, and how Finnish musicians view themselves within the historical performance movement in Europe. In this interview, he also speaks about his approach to teaching early brass.

Michael Holmes: First, considering the situation in Finland, I would presume that you began as a modern trombonist?

Esa Fagerholm: That is correct. I began my formal trombone performance studies at the Sibelius Academy in 1985, but within one year I was playing in the Finnish National Opera Orchestra. I played for the FNO for 1½ years before I deciding to take further study in America. At this time, I was searching, as we all do, for an identity (or home) in the music world.

MH: Where in America did you study?

EF: I studied modern trombone at the Cleveland Institute of Music. However, I found the atmosphere there quite different from what I was accustomed to in Finland. I missed the collegiality and sense of family that I enjoyed back home. Either way, one of my teachers in Cleveland, Robert Dessano, taught me in a very positive and constructive way, and I grew from the experience. I also enjoyed the structure of the brass department at CIM, where there was some flexibility in terms of how the students were able to play for teachers other than those in my area. For example, I was able to take a lesson from the tuba professor if I wanted, or even from the horn professor. I remembered this idea many years later after I had returned to Finland. One year, gambist Sarah Cunningham came to Helsinki, and so I asked if I could play for her. She told me worriedly, "I don't know anything about the sackbut." I told her "Great! That's the answer I wanted to hear." The lesson turned out beautifully. I find that an open-minded approach that shies away from "compartmentalization" can be the first important step in approaching early music.



MH: What were some of your earliest experiences with the sackbut?

EF: I had always toyed with the sackbut, and knew about it, but like many other Finnish musicians during that time, I wasn't overly interested in it. Perhaps this was because the complete lack of playing opportunities then made it impractical. Also, there was a pervading skepticism about period instruments amongst serious Finnish musicians, and some of the earlier (and feeble) attempts in Finland didn't do much to help the reputation of early brass playing. Many of us were not aware of the high level of performance that was then going on in continental Europe.

MH: A parallel can be drawn with musicians in America, who in those days had to come to Europe to find teachers and even performing opportunities.

EF: True. It wasn't until the Finnish musicians went to the continent and came back to display what they had learned that things started to get exciting. I might point out that one

characteristic that most of us Finns share is that no matter where we go, we always return. As the saying goes for Finnish early musicians "If you live in Finland, you work in Europe. If you live in Europe, you never leave home." When I came back from America, I started to play a great deal on the *traverso* flute. But I thought to myself "What about the trombone?" I was, more or less, in a state of crisis. I remember quite vividly one major turning point which occurred in the Atelier Pub in Helsinki in 1989 (then the most popular bar in Helsinki for Sibelius Academy personnel). Mika Suihkonen, then and now a very prominent early music figure in Finland, put his hand on my shoulder and said to me rather frankly "You should really seriously take up the sackbut!" He said this because his ensemble was planning on performing the Monteverdi Vespers two seasons later.

MH: Interesting. The Monteverdi Vespers often turns out to be the very first experience for early brass players. Your story sounds familiar. Was this experience the deciding factor for you in becoming more involved in early music?

EF: Not exactly, because that project was not realized until the mid-90s, when Andrew Lawrence-King came to direct it, taking all of us on a tour within Finland. Since those days, everything has happened so quickly, and we all have been involved in so many different projects.

MH: Perhaps you could comment on the quality of these early performances. For example, how did the Finnish musicians handle the meantone temperament?

EF: It was difficult at first. Andrew Lawrence-King was like a father to us, and very patient. Though I found it amazing how quickly we learned. Successive performances of this work (in 1997 and recently in 2000) with AL-K have been at a very high level.

MH: I have read that many people like AL-K and Monica Huggett have especially enjoyed working with Finnish musicians because of their sharp intellect and strong musical instincts. In my experience, I have found the musicians here in Finland quite enterprising and very open-minded. Do you agree?

EF: Yes. Much of this has been made possible by a large number of stipends available for Finnish students, and also the far-sightedness of the Sibelius Academy together with the fine music high schools in this country. Finland has always placed education as one of its highest, if not *the* highest, of priorities. In 1995, the Sibelius Academy bought three baroque trombones. These instruments very quickly went into frequent use. I, and my trombone ensemble Art Trombo, which had previously played on modern instruments for several years, began to perform the first half of our concerts using the baroque instruments. We enjoyed this very much, and it brought a completely new dimension to our music making. Also, this improved greatly the reception of our ensemble, so much that we played many more concerts in this manner inside and outside of Finland. Before I knew it, the sackbut was becoming a very important part of my musical life. It was during this time that I decided to seek further study in The Hague and enter Charles Toet's class. My experience in The Hague was quite challenging but wonderful. I returned to Finland with a completely new idea about how to perform music. I said to myself "I now know what all this fuss about period instruments is about!"

MH: What were some of the most interesting projects in which you and your colleagues took part?

EF: We all have worked with many great musicians. Andrew Lawrence-King has a very close relationship with us, and he has returned several times. I remember a wonderful representation of the Florentine "La Pellegrina" intermedii we did with him for the

Finnish Radio (YLE) at the House of Nobility in Helsinki. We also performed another brilliant Monteverdi Vespers in 2000. Around this time, a number of us decided to form the group now known as Nordpfeiffer. Before this, all of us had been busy from the beginning mostly as individual players inside and outside of Finland. These would include the natural trumpeter Juhani Listo from Turku (Åbo), who has played and recorded with Concerto Palatino, and the trumpeter Raivo Tarum from Estonia (of Tallinn Baroque). Since 2000, interest and monetary support for early music in Finland has grown considerably. We have worked with numerous singers, string players, and also with the Renaissance harp ensemble directed by Pekka Toivanen. Also, I remember one Praetorius Christmas program that we did which was a great success.



Arto Trombo at Finlandia Hall in Helsinki: Left to Right - Vesa Lehtinen, Jaum Auramo, Esa Fagerholm, Martti Vesola

MH: What is the instrumentation of Nordpfeiffer and what genres of music do you perform?

EF: We have three trombonists and two trumpeters who also play cornetto. In this manner, we are quite versatile. For example, for one of our upcoming projects for the Sastamala Gregorian Festival, where we will perform music from the Christian III's court in Copenhagen, our audience will enter the church hearing outdoor

"Trumpeter Corps" fanfares. When they come inside, we will perform the more delicate polyphonic works on cornetts and sackbuts with one added singer.

MH: Even though Finland's earliest organ is now located in the National Museum in Helsinki and not in use, I know of several good organs which are versatile (and tuneable) for early music. Considering this aspect, and also acoustical value, where are some of your favorite venues to play early music in Finland?

EF: The neo-Baroque Cathedral in Oulu is quite impressive. Also, the churches in Turku and Espoo work rather well. But regarding organs, the most practical thing that Finnish early music ensembles do is to use the customary small positive organs. The Church in Espoo owns one of these made by Porthan. There is also one owned by the Sibelius Academy, and another owned by the chamber ensemble Battaglia.

MH: One very prominent early music group in Finland has coined its creed "Period instruments? Yes. Authenticity? No way!" Do you think that this is the general attitude of Finnish early musicians? And, is this your personal attitude?

EF: Perhaps that was the attitude of some musicians in the early days. They wanted to develop a special style with its own personality. But for the most part, 90% of the Finnish early musicians have trained on the continent in places like Basel, The Hague and in Bremen. So these days, there are very little differences in the playing styles

between Finland and central Europe. When continental musicians come to Finland, or vice versa, it's my experience that both sides think and feel the same way, and are more or less aiming for the same goals.

MH: Perhaps we should finish by discussing a little bit about your approach to teaching at the Sibelius Academy. Are your sackbut students also modern trombonists?

EF: Yes. They study the sackbut as a welcome supplement to their modern trombone studies. So my intention is to enhance their musicianship by working out with them the fundamental ideas about how much early music has in common with singing. I talk very much about the inflections and musicality of languages, the primary ones being Latin, German and Italian. In the first year of their studies, my students play only motets, madrigals and 16th Century counterpoint. I will very often ask a student to sing in their lesson. They also spend some time trying to get comfortable with transposition.

MH: Singing is very important indeed. Many cornetto teachers make supplementary choral singing a requirement. Are there other instruments that the Sibelius Academy students are required to play?

EF: Keyboard skills are required for all. In the Sibelius Academy early music department, as in Basel and The Hague, the students study continuo realization, which is extremely important. However, I put an enormous emphasis on singing. I stress that they must sing first and foremost before they study the piano. This is the key to playing early brass in my view. Also, some early musicians loosely use the phrase "play the text," but instead, I use the expression "speak the language." It's not the text, but the "language" which must be presented clearly in order to make sense out of early music.

MH: What about technique and articulation? Do these aspects have their roots in singing and language?

EF: We don't talk so much about technique because the Sibelius Academy students already possess a high technical level that is already assumed before they come there. Many are ready for orchestral or solo careers before they enroll, representing the best of the young musicians in Finland. This allows me to concentrate on guiding them to think about more important things like language. They quickly notice that no one speaks any language "straight," therefore music should not be this way. I often have my students make up their own texts for instrumental music. This completely changes the presentation of the musical argument. Language then becomes the fundamental basis for articulation. Also, I talk very much about making sense out of the inner tensions of the music and the way to handle rhythm. With this and with language inflection, one can then be able to interpret the logic of the music's implied macro and micro-phrasings.

MH: That would be true for the composers who set languages well and logically, which perhaps are most of the ones who are played today and considered great. In my experience, the rules about language were things that composers had to live by, especially regarding much of the affectation-ridden music in the 17th Century.

EF: Yes, take for example take the composers like Schütz, Hammerschmidt, and Scheidt. This is certainly the case with them.

MH: So by the time your students have developed a firm grasp on language, I would estimate that the other issues can be

worked out with relative ease.

EF: Yes. The remaining issues, including historic tunings and non-vocal articulations, are learned as the student goes along. But based on the fine students that I've had to work with, these are only small issues.

MH: This has certainly been very interesting, and I am highly impressed by the musicians that I have worked with this year in Finland, and also by your students. I, and the HBS, would like to thank you for taking the time to share your experiences with us. Kiitoksia oikein paljon!

EF: Kiitos samoin!

Michael Holmes is an early brass performer, an active conductor, and music director of the Orchestra of the 17th Century in Washington D.C. This year, he lived in Finland on a Fulbright Fellowship to do research on turn of the century Finnish National Romanticism and Jugendstil.

Classified Ads

TENOR SACKBUT: G. van der Heide (NL); good condition; historical hand-made factory; full decorated and engraved, silver plated with gold plated garland, bell-stay, sleeves and garnishes; slide parallelism checked-up; no water-key, no tuning-slide; extra-bows for pitches at 465, 415 Hz; 3 tuning-bits; with 1 mouthpiece (baroque C cup, 6.1/2 Bach rim diameter) and hard case.
Price: 3.050 EUR. J. J. Herbin <jjherbin@ifrance.com>

SLIDE TRUMPET in D. 440Hz: G. van der Heide (NL); very good condition; long form (baroque trumpet-like); historical hand-made factory; decorated, silver plated with gold plated engraved garland, sleeves and garnishes; extra-bows for pitches at D. 415 Hz, C. 440 Hz, C. 415 Hz; 2 tuning-bits; with 1 mouthpiece (Trb.alto.baroque C cup, 6.1/2 Bach rim diameter), no case.
Price: 1.100 EUR. J. J. Herbin <jjherbin@ifrance.com>

SERPENT: Monk (J. West) BCK in C, wood covered in leather. 6-hole, 3 brass keys with hard case. bocal, resin mouthpiece. About 9 years old, "professionally played." Looks great, sounds haunting, just the thing to liven up those quiet evenings at home.
PRICE: US\$2250. Contact: Larry Bird, E-mail: bassbonebird@juno.com

Letters to the Editor

The list of trumpet makers, in the *HBSNL* 14, has makers listed who make a figure-eight trumpet after Schnitzer and call it a *tromba squarzada*. Also Parrott recorded some years ago a Monteverdi Mass with "reconstructed" trumpet parts in the Gloria, on the mistaken assumption that the *trombe squarzade* known to have taken part in the mass, were trumpets whereas they were quite definitely trombones. Giovanni Severino left "Uno trombone over tromba squarzada" to the Accademia Filarmonica di Verona in 1566, thus making it quite clear that *tromba squarzada* is a trombone. This is cited in the catalogue of instruments in the Accademia Filarmonica di Verona by John Henry van der Meer and Rainer Weber.

— Roland Wilson

Douglas Yeo Serpent Activities

In January 2002 I finished a run of concerts with Boston Baroque (Martin Pearlman, director) playing serpent on the Handel Royal Fireworks. It was one of the most magnificent musical experiences of my life. On January 2 there was a recording session of this in Mechanics Hall in Worcester, MA. The album (Telarc) will fill out with the complete “Water Music.”

I have to say it was thrilling to have the serpent completely accepted in the group; Pearlman was very keen on it. Yes, Handel crossed the serpent out of his score, but we don’t know when or why. The serpent added so much to the sound of the orchestra. In so many performances of Fireworks the bass is rather thin—we recorded the piece with strings and harpsichord so we didn’t have 50 bassoons. With one bass and three celli, it’s tough for them to compete against ten violins with their very bright and present sound. The serpent gave a real bottom to the orchestra, particularly in the final notes of movements, which were magnificent low Ds. We played at A=415. I used my Baudouin serpent in C with a short bocal which allowed me to play the piece (written in D) as if it were in C so I got all the “good” notes on my horn.

The serpent blended well with the bassoons, and there was enough enthusiasm among the wind players about the serpent to lead me to be very hopeful I’ll be able to scare up some reading sessions and perhaps concerts playing *harmoniemusik* on period instruments. Now THAT will be a treat. Martin Pearlman is very open to my repertoire suggestions of material using serpent. So, the search is on. It’s nice to have found a conductor who is supportive of the serpent.”

I am beginning a serpent solo recording project and it will unfold over the next couple of years. Now is the time. Making such a project come to life has taken many years of thought and planning and on Monday, April 22, 2002, the first step was made as I had a full day of recording in the first of three planned recording sessions for this new album.

With my goal being to show the serpent in a variety of roles it has held from its invention c. 1590 to the present, this first session was conducted in Boston’s Symphony Hall and featured solos, duets and trios for serpent.

In this session I was assisted by Craig Kridel, who played both serpent and bells, and Deborah DeWolfe Emery on piano. The recording engineer was Brad Michel (Clarion Productions) who has extensive experience recording and editing recordings with historical instruments as he has over 100 recordings with Harmoni Mundi to his credit. Stephen Gerber, my close friend who is the music director at my church (Westgate Church in Weston, Massachusetts) contributed

in many ways including tonmeister, page turner and sandwich gofer!

The session began with the recording of four 18th/19th-century duos originally written for serpent, all taken from serpent tutor books. I played my c. 1810 Baudouin church serpent in C (2 keys, pearwood), with a mouthpiece made for me by Keith Rogers in 2001 from a stick of 1914 ivory Christopher Monk had acquired many years ago. Craig Kridel played the 2nd part in the duets using his Monk church serpent in C (no keys, sycamore) made by Christopher with an ivory mouthpiece made by Keith in 2002.



Doug Yeo with Boston Baroque

We recorded the following duets: Military style duet in F major (marked “Staccato”), by Roze, taken from page 14 of *Methode de Serpent pour le service du culte et le service militaire* (1814); Duo 2 (marked “Largo Grazioso”) in D major (transposed to C major) by Hardy, taken from page 17 of A. Hardy’s *Methode de Serpent* (c. 1815); Duo in F minor (marked “Andante”) by Gossec,

taken from page 25 of *Methode de Serpent pour le service du culte et le service militaire* (1814); Duo in D minor after chant by Metoyen, taken from page 127, vol. 3 of Metoyen’s works (c 1810?).

With the duos completed, Craig and I turned our attention to two trios. I never knew Christopher Monk, but I feel a deep kinship with his spirit through knowing many who did know him, principally Craig. One of the first serpent recordings I heard was the London Serpent Trio’s “Sweet and Low” which was recorded in Boston’s Lindsey Chapel in 1981. I decided I would like to include two tracks on this new recording which pay tribute to those who have inspired both me and many others who love the serpent.

I chose the “March from *Scipione* (Scipio)” of Handel to record in tribute to the London Serpent Trio (Alan Lumsden, Christopher Monk, Andrew Van der Beek) and Sieber’s *Foxtrot* in tribute to Christopher Monk. I played the top part of each trio (we used the arrangements written by the London Serpent Trio) and Craig played the middle part. Later in the session, I overdubbed the bottom part to each piece.

After a break for lunch we were joined by Debbie Emery who began warming up on the Boston Symphony’s magnificent Hamburg Steinway grand piano. Debbie and I then recorded Cliff Bevan’s *Variations on “The Pesky Sarpent”* for serpent and piano. Before recording the piece, I recited the poem that Cliff had reproduced in the score. Not only was Cliff’s piece the first (known) solo for serpent and piano but the poem and original tune have their origin in about 1840 here in Massachusetts. The sound of Cliff’s Lisztian introduction, played by Debbie in Symphony Hall, was something to behold!”

We turned finally to Simon Proctor's *Serpent Concerto*, composed in 1987 and premiered in 1989 by Alan Lumsden at the University of South Carolina Serpent Festival. While I have played the "Concerto" many times with orchestra (including performances with the Boston Pops Orchestra conducted by John Williams), it was not financially feasible for me to use an orchestra for the recording. I decided to record the "Concerto" with piano (I first performed it with piano at a recital on March 31, 1997) AND bells as the bell part is so integral to the piece. Craig played the original set of "medieval bells" which Simon found so inspirational when he originally composed the piece while living with Craig. For the "Concerto" I used my Monk Workshop serpent in C (walnut, one-key) made in 1996 by Keith and Nick with a metal mouthpiece made for me by Hiro Imaoka of Yamaha in 1997 (a modified copy of a resin mouthpiece after a mouthpiece by Christopher Monk).

A piano is not an orchestra, but Simon's piano reduction is quite good, and gives the piece a remarkable energy and drive. There was one part in the score where Simon wrote for three hand piano (in the third movement, from FF to GG). In order to play all the parts Simon wrote in the piano part (albeit in brackets), Debbie overdubbed those eight bars with the third part so there exists melody, counter melody and bass line. Craig proved to be a great bell player. He had mallets which got just the right sound and the bells added so much to the recording.

Finally, I overdubbed the bottom part to the two trios (*Scipione* and *Foxtrot*) Craig and I recorded earlier in the day, returning to the Baudouin serpent with the mouthpiece made for me in ivory by Keith Rogers.

The day was long; we arrived at Symphony Hall around 8:45 am, and the last note was recorded just exactly at 4:00 pm. But as the days have passed and I have listened to the hours of raw master material, I am very, very pleased with what we did. All of the collaborations were quite successful and each of us got a "second wind" as time went on. Symphony Hall was far from empty during the session; it was filled with memories of so many people who have been a part of our collective love for the serpent. Christopher, Andrew, Alan, Cliff, Keith, Nick, Simon. All of them were there, and many others as well. It was quite a special time as we made a little bit of history, recording many pieces for the first time. Words are really inadequate to describe what it was like to be in the hall and hear the sound of the serpent reverberate so beautifully, and to be with Craig and Debbie on stage bringing the music to life.

We left Symphony Hall both exhausted and exhilarated. I will begin the process of editing sometime in May with hopes to have the first edit done over the summer. The final editing will come in the fall.

Two additional sessions will be scheduled over the next 1-2 years. The first will be for serpent with choir. I have engaged the Gloria Dei Cantores choir of Orleans, Massachusetts to assist in recording two pieces, Cliff Bevan's *Les Mots de Berlioz* for choir with buccin (Ben Peck), serpent (me), ophicleide (Phil Humphries), and bassoon (commissioned by the Berlioz Historical Brass), and a realization by Peter Wilton of the DuMont Royal mass for choir with serpent (commissioned for this recording project by Craig). The Gloria Dei Cantores is one of the leading choirs in the U.S. and they are recognized as one of the great choirs in the world specializing in chant (see their website at <http://www.gdaf.org/gdc/default.htm>); the session to record Cliff's Berlioz piece and the DuMont will be held at the choir's home, the Church of the Transfiguration in Orleans, Massachusetts (learn about this magnificent new building at <http://www.cofj.net/transfig/default.htm>). I hope to schedule this session during the 2002-03 season.

The third and final session will take place again in Boston's Symphony Hall at which time (sometime in 2003-04) I will record as yet undetermined selections of harmoniemusic. I will certainly record the Allegretto from Beethoven's *Symphony No. 7* playing my contrabass serpent "George," which I purchased from Connie Palmer a few years ago, in the place of the contrabassoon part. Other *harmonie* items will be determined once I know how much time is left on the album (this is beginning to look more like a 2 CD set anyway!). Also to be recorded on this session, with soprano Jennifer Ashe, is Drake Mabry's *Quatre Tanka* for serpent and soprano and Charles Plantade's old French song, "Le Serpent de La Paroisse" for voice and piano, with a serpent part of my own composition interpolated throughout.

There is no end of work, but no end of joy. I shall keep you all posted as to progress on the project. I've become the first person to play ophicleide in the Boston Symphony Orchestra since its founding in 1881. For the opening night concert of the 2001-02 season (October 2, 2001), music director Seiji Ozawa chose Mendelssohn's complete incidental music to "A Midsummer Night's Dream." The performance featured singers Dawn Upshaw and Susan Graham with Blythe Danner reading excerpts from Shakespeare's play; Ozawa warmly acknowledged my playing the ophicleide at the end of the concert. In November 2001, the Boston Symphony performed the overture to Richard Wagner's first opera, *Das Liebesverbot* which calls for an ophicleide. When guest conductor Gennady Rozhdestvensky was asked if he would like a real ophicleide to play the part he said, "Yes, of course, it is the right instrument!" He and I had a lengthy conversation during intermission of a rehearsal when Rozhdestvensky lamented the fact that when he conducts the overture, he always hears it on a bass tuba, which is "Just the wrong sound!" and that his performance in Boston was the first time (and hopefully not the last) he has heard it on the correct instrument.

I've finally undertaken a project that I've wanted to do for some time. I've added many of my photos (20+ and growing) of serpents to my website. You can find these images, which include many photos of me with various serpents and playing situations as well as some photos which were given to me by others at http://www.yeodoug.com/serpent_photos.html.

Douglas Yeo can be contacted at email: yeo@yeodoug.com or on the web at <http://www.yeodoug.com>.



Doug with Craig Kridel (left) recording serpent duets

Historic Brass Sessions at the 2002 International Musicological Society Meeting in Leuven, Belgium

Symposium 5: Musical Migrations The Historic Brass Society

Brass Doesn't Rust: Migrations of Brass Traditions From the 15th Through the 20th Centuries

This session presents a series of lectures and discussions by an international panel, representing a diverse range of intellectual perspectives. It traces the migration of several musical traditions in an international and intercontinental context, from the 15th to the beginning of the 20th century. Cultural and musical travels are seldom conducted in a straight line. These four papers reveal the cross-relations that developed when musicians and musical traditions traveled from one land to another. The session also sheds light on the ways in which musical traditions can be shaped by travel, with musical host and visitor influencing one another.

The session begins by considering the activities of 15th-century German instrumentalists who migrated to Italy. This paper examines not only the influence these musicians had on repertory and performance practice, but also the influence that the Italian musical vocabulary had on German-speaking lands when the instrumentalists returned to their home regions.

The migration of some musical cultures such as the Moravian brass culture, are much smaller in scope, with little or no worldwide impact. However, as *A Musical Diaspora* shows, the very insularity of the Moravian tradition offers an interesting perspective on the changes that occurred in repertory, instrumentation and instrument manufacture.

Other musical travels offer a view into the economic and social realm. The migrants' return considers the interplay between two similar musical traditions, the European band tradition and the quintessential American sound of John Philip Sousa, giving an interesting illustration of change in a key period of American and European music history.

Musical change is often fashioned by widely dispersed movements, but there are instances where the individual force has been decisive. The influence of Louis Armstrong is arguably one such. The performances given on Armstrong's European tours inspired a host of jazz players, composers and critics. An organological aspect of Armstrong's European travels will also be explored in his change to the trumpet, particularly the trumpet made by the French firm of Henri Selmer.

Abstracts:

Dr. Keith Polk, (USA) *15th-Century German Instrumentalists: The Lure of Italy and Ties to Home*

A stream of German instrumentalists poured into Italy in the fifteenth century. They were the prestige musicians of the day, and their imprint was particularly clear in the leading cultural centers of Ferrara, Florence, Mantua, and Milan. Through the work of D'Accone, Lockwood, Prizer, and others, the framework of this traffic in performers is reasonably clear. What is less clear is their

impact on repertory and on performance practice (these musicians worked without written texts which has complicated study of these matters). The first segment of this study will show that instrumental music appears to have changed quite dramatically at about 1450, and that German minstrels active between Italy and southern Germany appear to have played a key role in this development.

A second segment of this study will be devoted not to the effects of Germans in Italy, but something of the reverse - to the aspects of the musical culture present in Italy which the Germans might have taken back with them to their home regions. That is, many German instrumentalists, once in Italy, settled and remained there. On the other hand some returned north - and, in any case, the lines of communication were clear and quite efficient for the time. This portion of the study will explore the results of the reverse migration, especially in the area of repertory. One phenomenon that becomes clear is that French and Netherlandish repertory seems to have arrived in Germany not directly from France and the Low Countries, but more potently through Italian channels. Portions of the *Glogauer Liederbuch*, as will be demonstrated, seem to have distinctive links with the Casanatense manuscript (this latter collection was connected with the wind players of the court of Ferrara, who were German). Repertory in the *Augsburg Liederbuch* also has very direct ties to German players active in the south. In short, as will be shown, the migration of Germans across the Alps resulted in a fascinating synthesis, leaving cultures, both north and south, richer.

Dr. Stewart Carter (USA) *A Musical Diaspora: Brass Ensembles of the Moravian Brethren in North America*

Brass instruments appeared in the earliest community of the renewed Church of the Moravian Brethren shortly after its founding in 1722. Some of the religious exiles from Moravia and Bohemia who sought refuge at Herrnhut in Saxony were proficient on these instruments, and they provided a core of performers and teachers. Beginning in 1732 the Brotherhood initiated a far-flung missionary program, transplanting their theology, communal style of living, and music to Africa, Asia, Greenland, the Caribbean, South America, and North America. Early Moravians cultivated many different types of music—vocal and instrumental, sacred and secular. Brass ensembles primarily served a ceremonial function, intoning chorales and supporting congregational singing out of doors.

The present study considers the full range of source material pertaining to Moravian brass ensembles in North America. Documents, music, and early photographs reveal the development of the religious, social, and cultural function of these ensembles. They also demonstrate the evolution of brass ensembles as they adapted to changing musical styles and social trends in their new homeland while retaining elements of their Saxon heritage. Surviving instruments reveal a parallel development—initial dependence on Saxon makers, followed by a turn toward American makers/dealers—some of whom were themselves Moravians (and Saxon immigrants)—in the late nineteenth century. This study delineates an important chapter in the history of the brass instruments and offers one of the earliest examples of their systematic use by amateurs.

Dr. Trevor Herbert (UK)

The Migrants Return: The British Reception of John Philip Sousa's Band

John Philip Sousa made five tours of the UK: in 1900, 1901, 1903, 1905, and 1910. Even by 1900 his was the most famous and celebrated American band. Its success was based on a sophisticated blend of musical and presentational neatness, deft programming, the exhibition of a particular brand of musical 'excellence' - and the considerable personal charisma of Sousa himself.

Sousa's band was not merely a class act: it was innovative and musically novel. It was also marketed and perceived as a distinctively American species. Indeed, it was one of the earliest and most notable examples of how a hybrid migrant music culture was transformed into a manifestly American musical product. Many of the players in Sousa's band were first generation European immigrants. Sousa's own father had left Europe as an emigrant musician less than half a century before his son's triumphant first British tour.

What did European - especially British - audiences make of the Sousa phenomenon? Brass and military bands were ubiquitous and distinctive in Europe. Indeed, virtuoso solo and ensemble playing was a common feature of the amateur British band tradition, which - at the start of the twentieth century - was at its apex. This paper offers an analysis of the reception of Sousa's band and the extent to which that reception points to emerging differences between American and British bands: their repertoires and playing styles. The paper draws on sources found in Sousa's business archives and his personal press-cutting books.

Louis Armstrong's Early European Tours

Peter Ecklund (USA) and Irakli De Davrichewy (Colombes, France)

The first European tours by Louis Armstrong in the early 1930s were far more than a series of concerts. They had an important influence on the reception of jazz by critics, musicians, and the public. These early European performances helped generate a new elevated view of jazz as a true art-form where previously it was considered only exotic entertainment at best. A number of influential critics and composers were so captivated, not only by the music but by Armstrong's charismatic persona, that this new view emerged. European instrumentalists were also influenced by his musical brilliance and personality and a number of imitators launched their careers. Armstrong's switch from cornet to trumpet, particularly his ultimate choice of the French Selmer trumpet, had both an important impact on the style and sound of his own music and that of the entire genre. This paper will explore these developments of Louis Armstrong's early European travels.

Session Schedule:

Renato Meucci, (Italy) Session Chair 15 Minutes

Introduction

Keith Polk (USA): 30 Minutes

15th Century German Instrumentalists: The Lure of Italy and Ties to Home

Stewart Carter (USA) 30 Minutes

A Musical Diaspora: Brass Ensembles of the Moravian Brethren in North America

Trevor Herbert (UK): 30 Minutes

The Migrants Return: The British Reception of John Philip Sousa's Band

Peter Ecklund (USA) and Irakli De Davrichewy (France): 30 Minutes
Louis Armstrong's Early European Tours

Renato Meucci: Summary Discussion : 20 Minutes

Symposium 7 - Instruments of Music: From Archeology to New Technologies

The Historic Brass Society

*Brass instruments: An Interdisciplinary Approach
Manufacturing, Composing, Playing: From Royal to Mass Culture,
from Africa to England*

The understanding of a musical instrument and its history requires the cooperation of a team of specialists: the maker, with his or her knowledge of manufacturing techniques; the acoustician, who can explain the sound of an instrument in scientific terms, and who can help the maker to change the instrument according to a specific sound idea; the musicologist, uncovering and interpreting sources regarding the use of instruments; the player, rediscovering old performance practices; the historian, viewing the instrument in its larger cultural and historical context; the sociologist, illuminating the changing social context in which an instrument was and is played; and the ethnomusicologist, understanding the diverse use of instruments in different cultures.

Brass instruments have a particularly rich, multi-faceted history. Their production has changed from hand-crafted instruments manufactured by a small group of extremely specialized makers working in an enclosed trade in the Imperial City of Nuremberg from the fifteenth through the eighteenth centuries to machine-driven mass production of the nineteenth through the twenty-first centuries. Their musical capabilities range from the trumpet virtuosos of the time of J.S. Bach to much simpler repertoire of contemporary brass bands. Their wide range of functions include the ceremonial representation and military signaling of the early court trumpeters, the reinforcement of vocal church ensembles since the Renaissance, as well as the amateur playing in unions and village ensembles until the present day.

This session presents formal lectures by the above mentioned range of specialists, and a brief discussion after each paper. It shines light onto the diverse and cross-cultural efforts of present brass instrument research, and features an international panel of speakers from Belgium, Canada, Germany, France, the U.K., and the U.S. A lecture-demonstration by one of the leading natural trumpeters of our days will conclude the session.

Lecture Abstracts:

Manfred Hermann Schmid (Germany) *What Mozart's Horn and Trumpet Parts Tell Us About Harmonic and Formal Structures of His Compositions?*

In a pre-valve-era the restriction to a few notes of the harmonics force all composers to a special treatment of horns and trumpets in order to integrate them into an orchestral movement. While the horns gain more flexibility during the 18th century by new playing techniques, especially found in Germany ("Stopfen" and Dämpfen", i.e. hand stopping and muting, mainly used for solo parts), the trumpets lose their high register and become extremely restricted. It can be found, therefore, that certain combinations of notes in the traditional two-part-setting always induce a certain chord (like the unison d2/d2 the ii#-chord, meaning the dominant of the dominant, or the octave e2/e1 the vi-chord, meaning the related minor key). Since the formal plan of a composition in 18th century music is generally understood by a fixed series of tonal steps, as theorists like Joseph Riepel ("Anfangsgründe zur musicalischen Setzkunst", I-II: 1752 and 1755) and Heinrich Christoph Koch ("Versuch einer Anleitung zur Komposition", I-III: 1782, 1787, 1793) confirm, the horns and trumpets indicate necessarily the progress of a formal plan.

This lecture takes its starting point from a comparison between Michael Haydn and Wolfgang Amadeus Mozart during the 1770's, and tries to demonstrate a special interrelation between instrument and music. It deals primarily with orchestral compositions, but also includes some remarks on solo parts (Mozart's horn concertos).

Ignace De Keyser (Belgium) *The Paradigm of Industrial Thinking in Brass Instrument Making during the XIXth Century.*

Industrial revolution occurred in brass instrument making in different ways. Technically, it consisted in the choice of materials and in technical solutions being adapted to the instruments, economically in the division of labor, in mechanization of production and in mass production, sociologically in the development of mass culture, and ideologically as a continuous search for progress. In this paper, this paradigm is considered along the history of Belgian, French and German brass instrument makers in relationship with other branches of musical industries.

Hélène La Rue (UK) *'And all the trumpets sounded for him' A comparative study of two royal trumpet traditions, England and Benin.*

'Instruments of command in battle, herald of authority, proclaimer of the destiny of man' so Baines wrote of the trumpet. It is remarkable that sound of the trumpet does have such similar uses and meanings across so many cultural traditions. This presentation will consider two of these trumpet traditions, those of the English royal court and the West African Kingdom of Benin. In particular the paper will focus on the life and training of trumpeters such as Simon Beale in seventeenth century England and the court musicians of the Oba (King) of Benin. Simon Beale was both player and instrument maker, as well as having played both for the King and, during the Civil War, Cromwell. His tradition represents one in which pairs of trumpets were royal gifts and trumpeters themselves only employed by the Royal Court. The side-blown trumpet, the orhu, was traditionally introduced into Edo court tradition by the Oba Ewuare in the mid-fifteenth century. These instruments, made of ivory, and beautifully decorated are only played by men and have certainly been used in the royal court for the last 400 years. In Benin also, the trumpet can be a special royal gift.

Herbert Heyde (USA) *Ever More Colorful — and Louder.*

Since the 17th century, the bore diameter of brass instruments was growing increasingly wider. Starting slowly, the evolution accelerated during the 19th century, and as early as the end of that century some low basses approached a size that rendered them almost unplayable. The trend toward widening the bore did not evolve in the same ratio in all ranges. In the trebles the bore became only somewhat wider, while in tenors and basses its increment was larger in proportion to the length of the tube. Thus the spectrum of the timbre between treble and bass was spreading in the course of time, as was the potential of playing louder. The wider the bore, the mellower and darker — but also the louder — became the sound.

In the first part, the paper gives a documentation of the evolutionary changes of the bore. The second part is concerned with explaining the changes. They can be seen in the changes in artistic expression. The widening of the spectrum of the bore increased the availability and the richness of subjective expression that came to be in demand over time.

Arnold Myers (UK) *The Acoustics of Historic Brass Instruments.*

The general understanding of the acoustical behaviour of brasswinds has advanced significantly over the last twenty-five years, however, a complete theory has not been achieved. The behaviour of a system consisting of player, mouthpiece, instrument, room, and auditor can be usefully modelled, but approximations have to be made corresponding to second-order effects which are perceptible to instrumentalists. At the same time increasing attention has been given in recent years to the acoustics of historic brass instruments such as the cornett. This paper presents an overview of the present state of brasswind acoustics, with particular attention being given to results and methods of use to the organologist. This includes the use of acoustical techniques to ascertain performance characteristics of instruments in museums, and other collections, which for reasons including fragility cannot be played.

Robert Barclay (Canada) and Jean-François Madeuf (France) *Doing it Right: Making and Playing Natural Trumpets.*

This lecture-demonstration will discuss developments in brass instrument manufacture between the 16th and 19th centuries, concentrating upon the playing qualities of the products in relation to their roles. Particular emphasis will be placed upon the natural trumpet, and its so-far stunted revival in the modern baroque orchestra. Discussion will center upon methods of manufacture and their influence on the acoustics of the instrument. As a companion piece to this presentation, there will be demonstrations of natural trumpet playing, discussions of technique, and examination of instruments made using historically informed practices.

Book Reviews

Pioneers in Brass by Glenn Bridges. CD-ROM. Trescott Research. 2000.

Most people who are interested in brass playing of the nineteenth and twentieth centuries will be aware of and grateful for Glenn Bridges's *Pioneers of Brass*. Published in 1972 as something of a labor of love, it has become a collector's piece. I have lamented the fact that it fell out of print and that no one has seen fit to bring out a new and greatly extended edition. This CD-ROM makes the fruits of Bridges's endeavors available once again, and does so in a form that has an extensive utility. It is a pity that yet more new material could not have been incorporated, but let's concentrate on the virtues of this project rather than its disappointments.

All of Bridges's original subjects have been dealt with and there is much new material too. The selection is mainly restricted to players whose careers were based in the USA. In all, about seventy individual subjects are given, together with some other categories (such as "women cornetists"). The CD-ROM is genuinely multi-media. In addition to the textual commentaries there are excellent photographs, facsimiles and 45 extremely well presented archival sound recordings. This last feature makes this product immensely valuable. I am certain that many of the recordings are not otherwise easily available. I am delighted to be in possession of this excellent resource. The CD-ROM is easily navigable. It is supplied with a brief but lucid explanatory leaflet, and it will be an important asset to the library of any brass historian. It is excellent to have this material available again in such a valuable form. The editor Paul T Jackson and the

publisher Trescott Research deserve our gratitude—it is an appropriate tribute to Glenn D Bridges.

--- Trevor Herbert

The Trumpet by Crispian Steele-Perkins. (Yehudi Menuhin Music Guides Series) Kahn & Averill, London (9 Huntington Road, London, SW7 3ES England) ISBN 1 871082 69 2. 150 pages. 2001.

The noted trumpet virtuoso Crispian Steele-Perkins has published an excellent work in his brief overview on the history of the trumpet. A much-needed publication since Ed Tarr's book on the same topic has gone out of print, the present work has a different slant than previous efforts. Steele-Perkins' publication is a book very much oriented to performers but this is not to suggest that it is not also a serious study of the history of the trumpet.

The author calls himself a "musical archaeologist" whose goal is to "act as a human guinea-pig in bringing trumpets back into musical life from the dusty cupboard and cabinets of museums . . ." Steele-Perkins has certainly done much in his performance career to achieve that goal and this book is a wonderful complement to his playing activities. In addition to his status as one of the foremost trumpet virtuosos active today, the author is also an active, collector, lecturer and teacher. Steele-Perkins writes very much as he speaks, which is to say, as anyone who has witnessed his bravura lecture/demonstrations can attest, is a whirl-wind of exuberant enthusiasm. The book has sixteen chapters covering a wide range of historical developments including early trumpets from Antiquity through the Classical period, slide trumpets, keyed instruments, cornetts, valve developments, mutes, and mouthpieces. All of the historical surveys are clearly oriented to modern performers, giving helpful tips as to how this information might prove helpful in everyday life of a performer. The chapter entitled "Sibling Rivalries" is a particularly fascinating account of how trumpeters dealt with the multitude of changes to brass instruments from the 18th to the start of the 20th century. Since he has daily, intimate, hands-on experience with practically all of those instruments, Steele-Perkins can offer a unique view of what the historic players themselves experienced. The author also presents the perspective of the performer/scholar in the chapters "Recent Developments and The Vented 'Baroque-Style' Trumpet." Changes in compositional styles, performance practices, and in conservatories and academia are addressed with Steele-Perkins' typical wit and common sense. Concerning the vented trumpet, he offers a concise summary of its evolution and makes no effort at hiding his opinion. He mixes the practical considerations facing a professional trumpeter today with the optimistic and informed view of a "musical archaeologist." His heart is clearly on the side of authenticity and Steele-Perkins makes a claim for playing non-compromise trumpets. Steele-Perkins is also honest about his own use of compromise instruments but, of course, he has also done a great deal to promote authentic performance practice in his teaching, lectures, performances and recordings.

Other chapters deal with performance issues including articulations, posture and breathing and a multitude of playing tips. Social and psychological aspects of trumpet playing are also explained in a most thoughtful manner offering advice from the perspective of one of the most successful trumpets active today.

His is an authoritative voice of someone who has witnessed and participated in many important developments in the early music community. Crispian Steele-Perkins' enthusiastic quest to recreate the sound world of old trumpets has led him to become one of the leading authorities in the field, particularly in the area of English

trumpet history. Footnotes, a bibliography, and appendices with listings of resources would have added value to this book and it is unfortunate that they are missing. However, Steele-Perkins has given us an excellent overview on the trumpet. We are all richer for having him in our community.

--- Jeffery Nussbaum

Influence and Assimilation in Louis Armstrong's Cornet and Trumpet Work (1923-1929) by Edward Brooks (Studies in the History and Interpretation of Music Volume 70, ISBN 0-7734-7546-X. The Edwin Mellen Press, Lewiston, NY, USA, Queenston, Ontario, Canada, Lampeter, Ceredigion, Wales, UK) SHIM Series ISBN 0-88946-426-X. Published 2000.

Between 1923 and 1929 Louis Armstrong participated in about 300 phonograph recordings as featured artist, sideman, and guest accompanist. Many of these records were enormously influential in their own time and they continue to win the admiration of succeeding generations of listeners and scholars. Recordings from the first ten years of his career, more than any other period, have established Armstrong as probably the most important jazz musician of the first half of the 20th century.

Most of these recordings have at least one passage where Armstrong is neither stating a previously memorized or arranged melodic line nor creating a collective ensemble improvisation with other wind players. In other words, he is playing an improvised jazz solo. Like most jazz solos, Louis's improvisations are a mixture of stock phrases that the artist reuses frequently, modifications to these stock figures that may or may not be one of a kind, and original material.

Edward Brooks's mission in this book is to trace the origin of these stock phrases, and also the technical mannerisms of Armstrong's playing, as concretely as possible by examining the recorded legacy and comparing recordings of musicians that he certainly heard, either live or on record, in which the musicians play figures that resemble Armstrong's. This would confirm at least the probability of the origins of aspects of his style in the playing of others he had heard. Brooks has done some extraordinary work, not the least of which is to transcribe or commit to memory several hundred jazz solos by Armstrong and others. He then cross-references them in the same systematic fashion that a musicologist in the classical domain compares passages in scores, or a student of comparative literature compares texts.

The book is organized not by chronology but by categories consisting of musicians or groups of musicians whose own recordings point to an influence on Armstrong. Some, like King Oliver, are choices one would expect to find in all accounts of Armstrong and early jazz. Brooks's analysis of Armstrong's stylistic debt to King Oliver, and his departure from Oliver, is thoroughly convincing. It now seems impossible that a future jazz historian could claim, as some have in the past, that Armstrong was relatively uninfluenced by Oliver. Some of Brooks' other choices for comparison with Louis, like Joe Smith and Bix Beiderbecke, seem more idiosyncratic but are no less interesting.

The book actually consists of three simultaneous narratives. First, there is the musicological analysis. Unfortunately it is entirely in prose without musical examples. This may have been necessary for reasons of space, but for North American readers it does provide an opportunity to finally master the British system of naming note values. (hemidemisemiquaver, anyone?) Interspersed with the analysis, where it is relevant, there is a running summary of all the best writing on the subject of Louis's music. Brooks mentions some

works that deserve to be cited, or have been cited much more frequently by others in the field, such as the writings of the great trumpeter and jazz scholar Humphrey Littleton. The third line of narrative, which is always intriguing, is Brooks's own reaction to Armstrong's music as to its emotional meaning and artistic worth. One is left with the impression that Brooks approaches the comparative analysis not as his semiotic duty to supplant all other study, but merely as a tool to throw light from a different direction on a difficult subject. Armstrong's style analyzed this way can be a kind of Rosetta stone; since Armstrong stands at the beginning of jazz, anyone who successfully describes where his style originates has also answered a part of the question of the origin of jazz itself. Unfortunately we cannot be sure if the hieroglyphics at the bottom are not just a feeble copy of the Greek at the top and do not relate to anything older.

There are almost no jazz recordings of any sort before the early 1920's. Louis's solos were widely imitated by dance band musicians everywhere almost as soon as his recordings with Fletcher Henderson appeared in 1924. Musicians whom he might have imitated were quickly imitating him. Even now, collectors who buy the original 78s find that the grooves are worn out at the point where Armstrong takes a solo. It seems reasonable to assume that Armstrong did not influence Joe Oliver, but it is known that Beiderbecke worshipped him and it cannot be proven that even Bunk Johnson did not at some time come under his spell since Johnson did not record until he came out of retirement in the 1940s. However, Brooks's assertion that Armstrong sometimes reached for the sensibility of Beiderbecke's music cannot be dismissed.

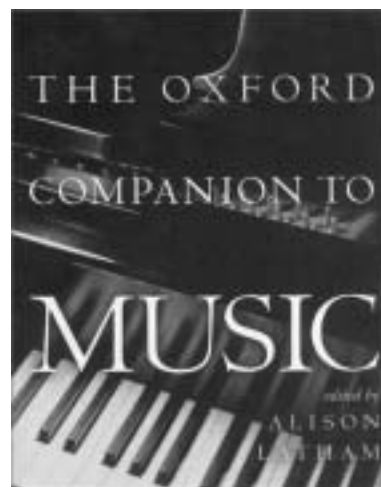
Brooks is well aware of the limitations of his method, especially regarding the dearth of jazz recordings actually antecedent to Armstrong. Nevertheless, his almost quantitative approach should help to clear the decks of nonsense prior to many jazz battles to come. Even if musicology tends to choke on the big questions it can find answers in ways that have not been studied before and throw doubt on some common unexamined assumptions.

There is much that cannot be known and will remain speculation in the history of early jazz. In my own studies I have found the immediate antecedents of the elements of Louis's style in the playing of others to be a less intriguing subject than the question of the ultimate origins of the melodic, harmonic, and rhythmic components of his improvisations in other styles of music (see article in *HBSJ* 2001). Unfortunately some critical pieces of recorded evidence are missing. Not much remains to be done except to compare recordings from the 1920s of music that probably entered into jazz at least 20 years before. There are recordings of rags and marches from the 1890s, but to my knowledge nothing of country blues or early ragtime jazz. Students of other American styles also born from cultural and musical blending some years later, like bluegrass and urban blues, have a large recorded legacy to draw on. Meanwhile, jazz scholars forlornly await the discovery of the legendary Buddy Bolden cylinder.

--- Peter Ecklund

The Oxford Companion to Music edited by Alison Latham. Oxford University Press, 0-19-866212-2. July 2002. 1,408 pages. \$60.

The Oxford Companion to Music is billed as the biggest single-volume music encyclopedia, and one would be hard pressed to find a challenger. This wonderful publication contains over 8,000 articles by a team of 150 expert contributors with over 1,000 new entries from the previous publication. Not only are all aspects of Western art music provided, but also jazz, popular music, dance, and ethnomusicological topics are addressed. Many areas of brass music



are also included. The trumpet and trombone entries were by Anthony Baines and updated by Jeremy Montagu and the horn and all other brass entries were by Montagu alone. Indeed, it seems that Jeremy Montagu authored many of the wind instrument entries. A glance at the list of contributors reveals a number of names familiar to HBS members including Hugh Macdonald, Peter Holman, and Ann Buckley, but Baines and Montagu seem to be the only brass scholars included.

I was surprised to learn that Alison Latham is the editor of this publication. She was the co-editor of the *Cambridge Companion to Music* (Reviewed in *HBSNL* 14) along with Stanley Sadie (who is also a contributor to this Oxford book.). I have always regarded CUP and OUP as leading competitors in the scholarly book world. Seeing Ms. Latham's name on the spine of both publications made me feel as if I discovered that Avis is secretly owned by Hertz! A striking point about this book was the overwhelming number of British contributors. Of course Oxford University is in England, and the contributors are clearly qualified, and in some cases world-renowned experts, but perhaps a more inclusive team might have resulted in a wider perspective. However, this is a very minor suggestion considering the fine reference work Alison Latham and OUP have given us.

--- Jeffrey Nussbaum

The Cheque Books of the Chapel Royal transcribed and edited by Andrew Ashbee and John Harley. 2 vols. Aldershot: Ashgate, 2000. xxv & 388 pp, and vii & 328 pp.

The Chapel Royal was, and still is, the principal private chapel of the English monarch. Since the thirteenth century it has been one of the main focuses for sacred music in the English establishment. Despite the fact that large quantities of records of the English court have survived, there are relatively few references to the inner workings of the Chapel Royal. Those references, recording as they do the administration of the court itself (usually from the need to record financial transactions and information about appointments and other warrants), simply note the passing of block grants to the Chapel and say little about the day-to-day workings of the Chapel. The records of the inner workings of the Chapel survive principally in two sources: *the Old Cheque Book*, which was the main depository of record from the 1580s to the early eighteenth century; and *the New Cheque Book*, which appears to have been initiated in 1721 and contains entries up to 1867.

This two-volume set contains transcriptions from both books. They extend and make more comprehensible the information contained in

Edward Rimbauld's famous 1872 transcription, which was reprinted as recently as 1966. In addition, the present volumes contain other transcriptions, including that of the extensive 'William Lovegrove's manuscript', the personal documents of the Serjeant and Clerk of the Cheque, who meticulously recorded important administrative matters to ensure that he received his just pecuniary rewards. As well as other documents, the volumes contain extensive and helpful indices and appendices.

The publication of these volumes extends yet further the series of transcriptions of important English documents published by Ashgate, in which the editorial constant is Andrew Ashbee. These are important sources not just for musicians but also for ecclesiastical and cultural historians. They stand alongside Ashbee's multi-volume *Records of English Court Music* as essential sources for anyone with a serious curiosity about English music.

--- Trevor Herbert

Infantry Bugle Calls of the American Civil War with commentary by George Rabbai. Mel Bay Publications 1998. (4 Industrial Drive, Pacific, MO 63069-0066 email@melbay.com http://www.melbay.com 40 Pages with CD recording of 49 bugle calls. \$14.95.

George Rabbai has presented a handsome publication of music with over fifty bugle calls with commentary on each one along with an accompanying CD beautifully played by the author. Narration and spoken commands are also included. There are also brief historical chapters outlining bugle and military history and information on nineteenth-century bugle manufacturers. Also of great interest are the many anecdotes and stories from accounts of infantrymen of the American Civil War that are interspersed throughout the book, highlighting many of the calls. These historic tidbits do much to bring to life the full meaning of these calls and how vital they were to the action in battle and consequently to the outcome of history. This is a perfect publication for the novice as well as the bugle expert.

--- Jeffrey Nussbaum

Music in Words A Guide to Researching and Writing about Music by Trevor Herbert. The Associated Board of the Royal Schools of Music, 24 Portland Place, London W1B 1LU UK. <www.abrsmpublishing.co.uk> Pub. 2001. ISBN 1 86096 236X. 212 pages.

This concise volume will serve many HBS members well. While not specifically about early brass topics, its is geared towards many who are in our ranks, namely active and intelligent musicians who have a wide range of musical interests including doing a bit of research and writing, and who may not necessarily be full-time academics. Trevor Herbert not only does a fine job of presenting a writing and research guide, but he also explains in a clear manner many academic writing and research conventions and most significantly, why those conventions and practices are important. There are a number of style manuals and writing guides available but it is Trevor Herbert's careful step-by-step explanations of how to formulate a research project and how to write it in clear standard, but not stuff, academic fashion that makes this invaluable publication stand above the rest. For those among us who are seasoned academics, there is an up-to-date reference source on a myriad of research, writing and language questions.

--- Jeffrey Nussbaum

Music Edition Reviews

14 Duets for 2 Natural Trumpets by Valentine Snow, edited by Bryan Proksch. Published 2000, The Brass Press, a division of Editions BIM. <http://www.editions-bim.com> order@editions-bim.com 41(0)21-9091000. \$11.

Bryan Proksch has come up with an important discovery in this collection of trumpet duets by the well known trumpeter Valentine Snow (c. 1700-1770). Proksch documented his find in a recent issue of *Brass Bulletin* (no. 115, 2001), and the trumpet community is much the richer with his new edition of the music. It is always exciting when new repertoire is unearthed, but this particular discovery is all the more interesting because it has been right there in front of our noses all along. Well, maybe not in front of trumpeters' noses but certainly in front of the noses of our colleagues in the flute section of the band. Bryan Proksch made note of the fact that these 14 duets are in a flute collection by John Simpson, *The Delightful Pocket Companion for the German Flute. Containing a Choice Collection of the Most Celebrated Italian, English, and Scotch Tunes Curiously Adapted to That Instrument* (London, 1745). The work is preserved in Penn State University's Rare Books Collection [M60.D45] and lists "Mr. Snow" as the author of the duets. Three of these fourteen have been previously published. That 18th century trumpet works should be found in a flute collection should not be a complete surprise. *Grano's Diary*, (John Ginger, editor, *Bucina: The Historic Brass Society Series*) is a fascinating account of the activities of John Grano, a sometimes performer for Handel, played both trumpet and flute. Proksch points out evidence that it was not such a rare combination as our modern view might indicate.

This is a handsome edition printed on sturdy stock, includes a facsimile page of the original which contains the first two duets, notes which outline a brief history of the discovery and a color reproduction of Snow's portrait which is now housed in Fenton House, London. The music was originally printed in D major but this edition is written in C for more convenient playing on natural trumpets in D. Interestingly, Handel for whom Snow played, also wrote many of his trumpet parts in two sharps. The first thirteen duets are clearly trumpet pieces and are very characteristic of trumpet music of this period. Proksch points out that, while not particularly demanding in terms of range, the duets are somewhat of an endurance challenge. The duets are lively and pleasant pieces, mostly employing the low and middle register and only occasionally going to the 14th harmonic or beyond. There is ample use of the 11th and 13th harmonics but no other problematic tones. He makes elegant use of triple meter minuets and 6/8 jigs as well as binary form duple meter fanfares. The fourteenth and last duet is certainly not a trumpet piece but most likely written for the flute. It is included in this edition for the sake of completeness. Certainly a wonderful discovery which not only leaves us with new music for natural trumpet but also suggests new places in which to continue to search for more long-lost brass music. For more information about the portrait of Snow and biographical information readers should refer to the fine article by David Edwards in the *HBS Newsletter* #5 (1993), "I'm Almost Shore it's Snow."

--- Jeffrey Nussbaum

Recording Reviews



* *Baltic Brass: Sibelius, Ewald*. The Wallace Collection, John Wallace, director. John Wallace, Eb and Bb cornets; Roy Bilham, John Miller, Bb cornets; Paul Gardham, Eb alto horn; Anthony George, Bb tenor horn; Robin Haggart, F tuba; Kevin Hathaway, Christopher Terian, percussion. Deux-Elles (DXL1042). Recorded in August 2000.

It would take a lifetime for any ensemble to record the vast amount of brass literature written in the Baltic region around the turn of the 20th Century. The amount of unpublished and still unperformed brass music from the Sibelius Museum archives in Turku (Åbo, Finland) is astounding. For the Wallace Collection's new recording, the choice of Jean Sibelius (1865-1957) and Victor Ewald (1860-1935) as prime representatives of this genre provides for the listener an important link between the Russian and Finnish brass band traditions. The Finnish wind bands were supported and controlled by the Tsars, who used them to their advantage as propaganda in their oppressive "Russification" campaigns within the autonomous Grand Duchy of Finland. With the coupling of Sibelius and Ewald, one is forced to contemplate the similarities between Ewald's quintets and the brass music of the pre-symphonic Finnish master.

Relatively little is known about Victor Ewald, who to this day has been curiously excluded from the *New Grove Dictionary*. Consequently, very little is known about Sibelius's brass music. Where both composers received much of their influence and inspiration from the established Austro-German Romantic tradition, one can also hear a strong modal flavor from the Russian national school. These issues weighed heavily on the young Sibelius while he was struggling to pave his way into the musical world, creating what was to become the Finnish National Romantic style inspired by

Finnish folklore.

Whatever John Wallace's motivation for this recording may have been, his ensemble has reached a new milestone in period-brass recordings. With their continued pioneering projects that employ original instruments from the 19th Century, completely new sounds and textures emerge for the ear. Most noteworthy is the fact that this project will be the first internationally visible "authentic" instrument recording of the rare Sibelius works written for the traditional Finnish brass septet (called *seitsikko* in Finnish). It should be noted, however, that the other three works that Sibelius wrote for *seitsikko* (*Overture*, *Atenarnes Sång*, and the recently discovered *Allegro*) are excluded in this recording.

Despite the existence of a large number of brass septets in Finland, there has been relatively little activity in the type of realization that the Wallace Collection creates. There are a handful of significant antique brass instrument collectors in Finland, but in Finland, period performance even on Baroque instruments is a relatively new industry. So in this atmosphere, Finland is highly prone to the formation of modern performing traditions, which may not correspond to the original wishes of the composers. With the WC's new CD, it is refreshing to finally hear a recording of *Tiera* that goes directly toward what the score suggests. One "Finnish" tradition of a faster tempo for the repeat is ignored here. In Kauko Karjalainen's book on the *seitsikko* tradition, he provides quite a long list of septets now existing in Finland. It would be of great interest to the historic brass world if one were able to access recordings of these groups to make a fairer comparison.

The textures and sounds of the old instruments are infinitely superior to the colorless smoothed-over aura of their modern equivalents. As a result, these recordings of the Ewald quintets are also musically clearer to the listener. The Wallace Collection continues to provide an ideal balance between artistic polish, musicality and scholarship. This recording is a triumph and its widest possible distribution by the Deux-Elles label would do much service to the advancement of the finest in virtuoso historic brass performance.

— Michael Holmes

* *Classical Trumpet Concertos*. Crispian Steele-Perkins, keyed and natural trumpets; The Kings Consort, Robert King conductor. Hyperion CDA67266. Recorded 2001.

In this recording Crispian Steele-Perkins takes on the daunting task of performing the

Hummel, Haydn, Leopold Mozart, Hertel, and Michael Haydn trumpet concerti upon the instruments for which they were originally composed.

For the Haydn and Hummel he plays on a five-keyed trumpet, which he reconstructed himself, based on photos of a Viennese instrument by Joseph Riedl (1812-1840) that was destroyed in 1944 in Berlin. The remaining works are performed on a clarino trumpet, also reconstructed by him after John Kohler, London (1780-1790). He plays an original mouthpiece by John Kohler, circa 1790.

The results are certainly mixed for a number of reasons to this reviewer's ears. His playing, while accomplished and virtuosic, is not in question. What I detect are the limitations imposed by the understandably recalcitrant instruments. The performances are all too often restrained in order to continually control the instruments' intonation and register boundaries.

The Haydn concerto was admirably performed, with excellent cadenzas and as the first work on the disc, startling for the unfamiliar sound of a keyed trumpet. However, the balances between the orchestra and soloist were oddly out of balance. The trumpet sound was all but engulfed by the strings and winds, as though a modern brilliant ensemble were accompanying the softer more intimate period trumpet. I suspect a recording discrepancy on the engineer's part.

The Michael Haydn concerto, on clarion, solved these problems nicely with a careful performance of the Adagio, followed by a more relaxed and musically satisfying Allegro. On the treacherous Leopold Mozart work, A delicate Adagio was followed by a spirited and graceful Allegro. Steele-Perkins's choice of wonderful tempi brought the most out of this otherwise not very interesting concerto. Hertel gives much more interesting material to the soloist and a smooth Allegro was followed by a Larghetto with beautiful sustained and phrased sounds from start to finish. The final Vivace was spirited and lively.

The Hummel concerto (on keyed trumpet again) fared the best of all, with a fully confident and very satisfying performance. The balance problems heard in the opening Haydn concerto were fully resolved and the middle Andante brought out the finest Mozartean qualities of the melody with a beautiful spun interpretation. The entire concerto was engaging, idiomatic and was played with freedom and grace.

—Frank Hosticka



* *Andrea Gabrieli: Missa Pater peccavi/ Motets and Instrumental Music.* His Majestys Consort of Voices. His Majestys Sagbutts and Cornetts. Oliver Webber, Renaissance viola; Keith McGowan, dulcian; Timothy Roberts, chamber organ, director. Recorded September 1999.

If Andrea Gabrieli had not taken up the task of teaching music to his nephew Giovanni, he would still have been an important historical figure. Andrea stands as contact point between the Franco-Flemish musicians, who held the most important Italian church posts during the first three quarters of the 16th Century, and a later generation of native Italian composers, Giovanni Gabrieli among them, who collectively initiated the baroque era. His fine madrigals and sacred music would have ensured his place as one of Venice's most important musicians, but the connection to Giovanni is a reality that paradoxically amplifies and obscures Andrea's place in history. Giovanni's fame draws our attention to his teacher, but the brilliance of the nephew's career, however, has obscured the uncle's career for generations.

A recording of only Andrea Gabrieli's music, featuring historic brass, is long overdue. This effort by HMSC, along with vocal ensemble taking a parallel name, provides a full-course hearing of the elder Gabrieli's music that once resounded in the basilica of San Marco while Giovanni was still learning his hexachords. The centerpiece of the recording is Andrea's six-voice *Missa Pater peccavi*, a parody of his own motet, which is surprisingly not included in the recording. A comparison of the source to the mass would have been informative. Instead, Timothy Roberts programmed the mass along with various *ricercari*, canzone, madrigals, and a pair of unrelated motets, seeking an emotional progression from sorrow to joy. The attempt is a creative one, but the mass Ordinary does not necessarily follow this progression—the Kyrie and Agnus Dei book-end the mass with penitential texts. Personally I would have preferred to have the mass movements placed together, but this is easily accomplished with

the program function on my CD player.

Musically, one can hear both the Northern seriousness and Italian sense of long melody. Andrea had learned at feet of the Northern masters but he brought an Italian sensuousness to the music as well. This is especially evident in the Gloria of the mass. Frequent rich homophonic textures, which Roberts wants to attribute to the Counter-Reformation motivation, are particular suited to vast spaces of San Marco. The music is also well suited to the cornett, sackbut, curtal, and viola, which play almost non-stop during the mass. The pairing of these instruments with the voices matches what researchers have learned about the instrumental ensemble at San Marco, that existed towards the end of Andrea's life. The result is more than convincing.

Intrumentally, Gabrieli's *ricercari*, both ensemble and keyboard, are on display here. Some of the selections, such as the *Ricercar in duodecimo tuono à 4* (a brass quartet favorite for years) and the wonderful *Ricercar per sonar à 8* that concludes the recording, were quite familiar. Each of the examples shows Andrea's ability to create an intellectually abstract work that is also sensually appealing.

The instrumental performances are consistent throughout. The trombone players must have enjoyed every moment of this music. It offers the same rewards as Giovanni's music, even though it is much more conservative harmonically. The recorded balance between instruments and voices was obviously engineered, but this offers a more transparent result than any 16th-century performance (especially at San Marco) could have enjoyed. We are able to hear the little things that would have been lost to a Venetian listener.

The singing was not as even throughout the CD as the instrumental work. I didn't mind so much that the male singers employed vibrato during the motet *De profundis*--this approach is as valid as any--but at times I heard it working against the upper voices and instruments in the full ensemble texture, especially when listening through headphones. The other small problems in tuning and ensemble were probably the result of a tight recording schedule and difficulty of perfecting this type of music.

As a document of Andrea Gabrieli's individual voice, I can recommend this recording. Regrettably, it will be tempting to compare his music to that of his nephew, and in doing so, one will not hear Andrea's music in its proper light. If only he had not been such a good teacher!

— Michael O'Connor



* *Tra Sacro e Profano.* Igino Conforzi and Marco Nesi, trumpet; Claudio Brizi, organ. Arts 47580-2. Recorded 1993-1999.

Those who attended the HBS symposium at Amherst in 1995 will no doubt recall the recital by Igino Conforzi in which he performed arrangements of pieces from an anonymous eighteenth-century collection of Italian keyboard music. A selection of pieces from this manuscript, held in the Biblioteca comunale de Montecatini Terme, provides the core of the program presented on this CD, which was recorded in four different churches in Perugia and Pistoia (Italy) between 1993 and 1999. The short single-movement pieces are interspersed with arrangements of unpublished keyboard works from the 18th and early 19th century for one and occasionally two trumpets and organ.

Justification for the addition of trumpet parts to the keyboard pieces is set out in an essay in the accompanying booklet (attributed to Sofia Cavini in the English and German translations and Conforzi in the French and Italian versions), which reveals that in Italy during the 18th and 19th centuries "it was quite customary to use wind instruments, particularly the trumpet or horns" in performances of keyboard, and especially organ, music. Evidence for this practice is found in the archives of Pistoia Cathedral, where numerous compositions survive with additional parts for wind instruments, which may or may not have been written by the composer, or indications in the score pointing to their possible performance in this manner. It is unfortunate that the only composer discussed in the essay, G.P. Baldi, is not represented on the recording. As far as can be ascertained from the liner notes, none of the pieces presented fall into the above categories, but have been chosen due to their stylistic resemblance to trumpet music.

Twenty-four of the forty-four pieces on the recording are from the Montecatini Terme manuscript, which dates from the first half of the 18th century and contains a total of ninety-eight short pieces. On the whole I found these to be the most satisfying on the disc. The trumpet parts for the majority are

stylistically appropriate for the natural trumpet, although a few sound contrived. Several bare a resemblance to English trumpet tunes of the late 17th and early 18th centuries, an interesting analogy since many of the English pieces survive in different versions, with and without trumpet, and it is not always possible to determine if individual pieces were intended for trumpet.

Of the remainder of the arrangements presented, several sound entirely convincing, but a few are barely credible as pieces for natural trumpet. In the former category I was particularly struck by organ pieces from other collections from Montecatini Terme: "Elevazione" from an anonymous *Messa piana per Organo*, *Suonata 69 da Organo* by Vincenzo Panerai, for two trumpets, and three movements from *Versetti per organo a pieno e concertati in tutti i toni* by Giuseppe Gherardeschi (1759-1815), also for two trumpets.

Less successful are several pieces with highly virtuosic trumpet writing. Although these are theoretically possible on a natural trumpet they lack the distinctive melodic contours associated with music for that instrument. Also problematic are pieces in the subdominant key of the pitch of the instrument on which they are performed. Although there are many examples of trumpet pieces requiring instruments pitched in a key other than that of the music, it is almost impossible to imagine some of the trumpet parts of the arrangements presented here being performed on a trumpet without vents or valves. This is the only problem that I have with the recording. Without dwelling on the issue of the use of vent holes, surely the benchmark as to the suitability for material to be arranged for natural trumpet must be whether it is appropriate for performance on the instrument without vents, otherwise we are entering the well trodden realms of baroque violin or oboe concertos transcribed for valve trumpet. This is particularly relevant in light of the stated intention of presenting music that is stylistically appropriate for the natural trumpet: "The historically correct approach starts with the baroque trumpet. This instrument is particularly characterized by its spectrum of melody, which is solely made up of natural tones."

Despite my qualms over a few of the arrangements on the disc, the quality of trumpet playing throughout is excellent and Conforzi is clearly a player who, while playing a vented trumpet, takes a thoughtful approach to issues relating to historical performance practice. For example, there are numerous instances where he appears to avoid using vents for the lower eighth-harmonic leading note, in favor of liping,

in a most expressive manner. Mention should also be made of the quality of organ playing. This is one of the main strengths of the recording; at no point does it merely sound like a typical performance of trumpet music accompanied by organ. On repeated listening, some of the most enchanting pieces on the disc are those with less than convincing natural trumpet parts, but which succeed through the inventiveness of the performance.

In summary, I find this a most enjoyable and thought-provoking CD, for which Conforzi is to be congratulated. He has shed light on an interesting area of performance practice in Italy that deserves further attention. Although I have expressed reservations about some of the arrangements, this type of speculative work is not out of place from an historical perspective, and it is only through ventures such as this that the benchmarks for reconstructing possible trumpet repertoire can be tested. The liner notes provide a detailed listing of the musical sources from which the pieces are taken, but little in the way of information relating to the nature of these sources. On listening to the disc I repeatedly felt that I wanted to know more about the sources of the music and the practice of adding wind instruments to keyboard pieces, alluded to in the text. An article by Conforzi on these issues would provide a valuable complement to this recording.

—Sandy McGrattan, Edinburgh

* *Leonard B. Smith: America's Premiere Cornet Soloist*. Walking Frog Records WFR312. Web: www.walkingfrog.com Price on the site: \$14.95.

Often when newer recordings are remastered from older ones, there is a very noticeable loss in terms of the depth of sound. Not so with this recording. The producers of this disk made every effort to maintain the integrity of the Mr. Smith's tone and the timbre of each type of accompaniment. The results are both musically satisfying and historically rewarding. This recording speaks of a time when the cornet reigned as the supreme solo instrument of the upper brass family, and Leonard Smith's exciting and musical performances capture the essence of such a time.

Leonard B. Smith's career is an amazing one, including being featured as cornet soloist with the Ernest Williams Band (1933-1936), the Goldman Band (1936-1942), and the United States Navy Band (1942-1945). After his discharge from the Navy, Smith returned to Detroit to form his own Leonard B. Smith Band (also known as the Detroit Concert Band). A premiere civilian band, it played

concerts all over the country for over forty years. Leonard B. Smith is perhaps unique as he is recognized not only as a world renowned cornetist, teacher, clinician, conductor, and performer on trumpet, but also a musician who has recorded for an amazing forty-five year span.

The recordings on this disk were all obtained



Leonard B. Smith in 1937

from the personal library of Leonard B. Smith and represent an incredible forty-five year time period from c 1937 to 23 August 1982. The original recordings exist as 78-rpm disks, acetate masters, or audio tape, and fifteen of the twenty-one pieces are from live concerts or broadcasts. Such recordings were made in one take and without any editing, and some of them have never been released until this time. From the *Posthorn Galop* (Bellstedt) to the more modern *Concert Etude* (Goedicke) compositions, pieces are from a wide variety of musical styles. Accompaniments also range from piano to full concert band, including the United States Navy Band, the Leonard B. Smith Concert Band, the Detroit Concert Band, and the Goldman Band. Compositions include three of Smith's favorites: *The Harp of Tara* (Rogers), *Willow Echoes* (Simon), and *My Heaven of Love* (Edwin Franko Goldman). There are also many perennial favorites of the great cornetists of an earlier generation such as *Napoli* (Bellstedt), *Sounds from the Hudson* (Clarke), *Stars in a Velvety Sky* (Clarke), *The Carnival of Venice* (Staigers), *La Mandolinata* (Bellstedt), and *The Carnival of Venice* (Clarke), a veritable *tour de force* of music. Three of Smith's own compositions appear on the disk as well, *Ecstasy*, *Spanish Caprice*, and *Venture*. *The Bugler* (E.F. Goldman), originally dedicated to Smith by the composer, is unique for most of it requires only the open position on cornet. Recorded almost forty years after its first publication, the piece is played very quickly and is most exciting to hear. There are two performances of *My Heaven of Love* (E.F. Goldman) on the disk.

The span of recordings runs from the first track on the disk, recorded around 1937 when Smith was twenty-two and new to the Goldman Band, to the last track on the disk, which was done when he was sixty-seven. Both recordings have depth and freshness, two of the many special qualities that Smith successfully maintained during his incredibly long career. There are perhaps two recordings on this disk that are the most memorable to this listener, Herbert L. Clarke's *Sounds from the Hudson* and Del Staiger's *Carnival of Venice*. The former certainly represents a quintessential performance of the piece, as Clarke himself is conducting the work, and the latter is especially memorable because it was done on the day Smith heard of Staiger's passing in Hollywood, California. He played the piece with exceptional warmth and expression. It represents one of the very frequent performances that Smith made of Staiger's piece and must have been a very moving and difficult performance for Smith.

No recording of a cornetist would be complete without containing a composition representing the great operatic tradition of the nineteenth century and *O don fatale*, the great mezzo-soprano aria from Act IV of Verdi's *Don Carlo* fulfills that function. In the piece Princess Eboli bewails the fact that her beauty has caused so much pain for all those she has loved. Smith accurately portrays this pathos in a very moving performance on the disk.

Two pieces which provide a unique touch to the recording are *Tally Ho* (Barsotti) and *Post Horn Galop* (Bellstedt). Both are for a straight English-type Posthorn. Smith displays incredible lip flexibility and accuracy.

Each of the twenty-one pieces has a special character of its own, but the reviewer's favorite from a recording standpoint is *Willow Echoes*. The piece is executed with perfect ease and incredible control by Smith, and is played in a rubato style which is reminiscent of the players of the late nineteenth and early twentieth centuries. The recording quality of this track is exceptional, as it is clean, warm, and incredibly balanced.

This recording will certainly have a prominent place in the archives of recorded performances on the cornet and will undoubtedly provide inspiration to a younger generation of musicians.

— Richard Schwartz



* *Annibale Padovano Messe a 24 voix*. Huelgas Ensemble, Paul Van Nevel, director. Alto Sackbuts: Tim Dowling, Willem Geritsen, Sebastian Krause, Dominique Lortie, Harry Ries, Michael Unger; Tenor Sackbuts: Olav Calbow, Werner Engelhardt, Cas Gevers, Lutz Jorres, Joost Swinkels, Simen Van Mechelen, David Yacus Bass Sackbut: Wim Becu; Cornetts: Bertrand Blondet, Marleen Leicher, Bjork Frithof Smith, Kiri Tollaksen, Jean Tubery; Curtals: Mirella Ruigrok, Michele Vandembroucke, Claude Wassmer. Harmonia Mundi HMC 901727. Recorded in 2000.

So when was the last time you heard six alto trombones at a time? Furthermore, when was the last time you heard a choral work where the number of brass players nearly equals the number of singers? This luscious recording by the Huelgas Ensemble with nineteen cornetts and sackbuts and three bassoons (oh, and singers, too), offers two interpretations of Annibale Padovano's *Mass for 24 Voices*, one of which contains just such an opportunity.

Annibale Padovano, born in Padua in 1527, is recognized as a pioneer of Italian organ music and of toccata composition as well as an important composer of *ricercari*. His vocal music, however, is not well known and little has been published. His career began in 1552 when he became the organist at San Marco in Venice where he remained until 1565. While there, he published epic work entitled *Primo libro de ricercari*, followed by a series of madrigals beginning in 1561 and a collection of five- and six-part motets in 1567.

In 1565/66, Padovano left Venice for Graz, Austria to become the organist at the court of Karl II, Archduke of Austria. One year later, he was named "Chief Musician" of instrumental music, and in 1570, he succeeded Johannes de Cleve of Holland as director of the court orchestra. He served in this position until his death in Graz in 1575.

Paul van Nevel discovered the manuscript of this *Mass for 24 Voices* in the Austrian

National Library in Vienna; the library contains numerous works by Padovano. The mass is composed for three choirs of eight singers each, an uncommon feature at this time when the norm with multiple choirs was the use of four to six voices per choir.

Padovano was partial to wind instruments. After coming to Graz, he made changes in the court orchestra, modeling it after the orchestra at San Marco by adding wind instruments including shawms, cornetts, trombones and horns. It is not known whether this Padovano ever performed this mass a capella by eliminating the high instrumental parts for cornetti. The lower voices are quite low, so the use of trombones was a possibility.

To attempt to answer some of the questions on how this piece could have been performed, the Huelgas Ensemble offers two different interpretations on this recording. The first uses two cornetts and a trombone with each choir. In the second the instruments dominate as in the Italian concertato style.

Although the recording of each interpretation is warm and rich and the music is beautifully performed, I find here a situation where I long to have been in the hall during the recording sessions to have fully experienced the full glory of this music and its performance. Two speakers can only provide the shadow of the majesty of this music when performed in a great church. Furthermore, I expect that had I had the opportunity to hear these two interpretations live, I would have been able to hear the distinctions between the two different instrumentations with more clarity. It is very difficult to record large ensemble works such as this with voices and brass with a balance that gives each voice the clarity of a live performance. Often, a few voices end up sounding somewhat in the background.

Aside from the minor complaint that the technology hasn't perfected to the point of transporting me into the performance space, this is a wonderful recording, truly worthy of one's special "late night listening with the lights off" collection. Highly recommended.



— Steven Lundahl

* *Deutsche Barock Kammermusik (VI)*, Matthias Weckman (1619-1674). La Fenice: Jean Tubery, cornettino; Jean-Jacques Herbin, trombone; Christian Beuse, bassoon; Jean - Marc Aymes, harpsichord and organ; Christina Pluhar, theorbo; with the Ricercar Consort: Greta De Reyghere, soprano; Francois Fernandez, violin, Enrico Gatti, violin; Philippe Pierlot, bass viol; Wilhelm Jansen, organ; Siebe Henstra, harpsichord; Vincent Dumestre, theorbo. Ricercar RIC140152. Recorded in the Church of Saint-Appolinaire de Bolland, May 1995.

This is a fascinating recording for many reasons. In addition to presenting a large portion of the cornettino repertoire, it contains some unusual trombone writing and a few other surprises as well. While many composers of the mid to late 17th century occasionally wrote for the cornettino in the context of vocal works, only a few wrote for it in a strictly instrumental setting, and none so prolifically as Matthias Weckman. He wrote eight sonatas for cornettino, violin, bassoon, trombone, and continuo, and two for a trio of cornettino, violin, and continuo. Alternate instrumentation options are also indicated in his manuscript: viola replacing the trombone; bombard replacing bassoon. In two of the sonatas violin is also offered as an alternative to the cornettino. All 10 of these sonatas are offered here, interspersed with his Lieder.

I think of the cornettino as one of the last frontiers of the early brass world; even as a few brave players tackle the instrument and its repertoire, the makers are rethinking and remaking the instrument, based on the feedback they get. Jean Tubery gets an amazing amount of resonance out of this foot-long bit of tubing, along with plenty of wonderful music, which makes me look forward to hearing more cornettino from him and other players.

This recording is full of good music, extremes of range in emotion and pitch, and satisfying demonstrations of technical prowess. The Sonatas sound challenging, yet fun and well worth the trouble. There is a sense of playfulness, experimentation, and stylistic stretching on the part of the composer, as if Weckman is trying hard to bring an instrumental grouping favored by two generations of composers before him into new stylistic territory. There are interesting and unusual tone colors and textures: the high register of the trombone and cornettino are used frequently, but the low range is not neglected; sometimes they are contained in the same sweeping phrase; at times in the slow passages unusual voice leading creates an eerie, melancholy effect. In the faster

sections Weckman uses some surprising devices, like a motive built on fourths leaping up and down, another built on a downward leap of a fifth, and fast arpeggios and quick register changes.

While Herbin and Tubery are spectacular in these sections, they make me a little wistful. I see them as the writing on the wall, a hint that the strings will soon be taking over this solo literature entirely. Sonata 10, using the alternate instrumentation, is played entirely by the strings. The sound is not necessarily better, but more homogenous, and evidently preferred by the composers who followed Weckman.

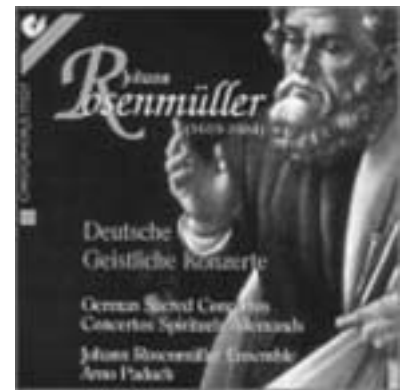
It is interesting that in Weckman's preferred grouping the four obbligato parts combine instruments with four distinctive sounds and that all four share the motivic material quite equally, with lots of imitation, and no attempt to adjust the idiom to the instrument. Weckman's unusual style of intervallic bouncing (which may derive from the fact that his primary instrument was the harpsichord) works well for the violin and bassoon, but is much more difficult for the lip-vibrated instruments. Cornetto players (because they share so much of their solo repertoire with the violin) are fairly used to encountering parts that don't fit the instrument's idiom, but it's unusual to find this kind of writing in a trombone part. The role of the trombone in these sonatas is somewhat like that of a horn in a woodwind quintet, sometimes playing second to a soprano line, sometimes trading bass lines with the bassoon, sometimes filling in the middle in four part imitation and trilling like a flute, sometimes hopping here and there like a violin; Herbin fills all these roles admirably.

Except for a few high fast-moving passages where the cornettino and trombone overpower the other instruments, the ensemble works quite well. There are some luscious moments when the voices build up in layers then intertwine, each voice individual, well defined, and absolutely equal (such as the opening to *Sonata 9*). The ornamentation throughout the ensemble is interesting and exciting and in one or two spots even alarming (there is one perfectly matched trill on parallel fourths which makes me feel like I've stumbled suddenly into the world of Wayne Shorter), but always unified. I was especially impressed with Herbin's lip trills which are delicate and calibrated exactly to the finger trills of the other instruments, and I was intrigued by the sound of Tubery's vibrato-like ornaments that involve allowing the note to waver slowly up and down.

The Lieder bring a welcome contrast to the

instrumental pieces (I think even great fans of the cornettino would have a difficult time listening to it in nine consecutive pieces), while maintaining the sense of playfulness. The texts seem to be mainly about Weckman's friends, sometimes admiring and sometimes poking fun at them. Greta De Reyghere sings them in a pretty, light voice appropriate to the humorous style, and the consort accompanies her with energy and sensitivity. Since the sonatas were also written for a group of friends and fine musicians who made up the local Collegium Musicum, it makes sense to present them together, and they do complement each other nicely.

— Flora Newberry (with thanks to Steven Plank and Robin Leaver for the background



information on Weckman.)

* *Johann Rosenmüller: German Sacred Concertos*. Johan Rosenmüller Ensemble, Arno Paduch, director and cornetto. Christophorus CHR 77227. Recorded, November 1-3, 1999.

Johann Rosenmüller (1619-1684) is hardly a household name but one of many great creative talents of the 17th century who are certainly deserving of our attention today. According to Arno Paduch in his thorough liner notes, Rosenmüller was a very well known composer in his day that managed to synthesize the Italian and German musical languages in much the same spirit as Heinrich Schütz. He was also a trombonist who traveled and worked in Germany and Italy.

This recording is one of a rather growing number of CDs by musicians who are performing repertoire not only because of its fine artistic worth but also wish to explore the cultural riches of their own lands and regions. The Rosenmüller Ensemble, under the direction of Arno Paduch has been doing just that since their inception in 1995. They employ moderate forces on this recording with six vocalists, five strings, curtal, organ, chitarrone, two cornetts, and three sackbuts. The brass is first-rate but they play a very supportive role with little featured

performance. Paduch plays a Fanciullacci cornett and Francois Petit-Laurent is on a Delmas instrument. Steffen Schwartz and Fernando Günther play sackbuts by Jurgen Voigt, and Felix Schöpe plays an Egger sackbut. The ensemble performs with precision and great feeling for the style of this repertoire. There are nine pieces by Rosenmüller on this recording taken from published as well as manuscript collections from the mid to the end of the 17th century. The highlight of the program is a 20-minute, 13-part work *Entsetze dich Natur* which is an expansive and most beautiful example of Rosenmüller's art. For anyone interested in the music of Johann Rosenmüller, you can't go wrong with this fine disc.

— Jeffrey Nussbaum

* *Pierre et le Loup* [*Peter and the Wolf*], CD recording featuring the Nouvel Ensemble Instrumental de Conservatoire National Supérieur, Jacques Pési, director, with Bernard Fourtet, serpent; Jean Tubery, cornetto; Stefan Legee, sackbut; Eddy Mitchell, narrator. EMI Records / Virgin Classics 7243 5 45369 2 2 (also listed as 5 45369). Recorded 1999. [Available through Amazon-France <www.amazon.fr>]

* *Deux*. Michel Godard, serpent; Pierre Favre, percussion. Altrì Suoni AS101. Obtained from publisher's website, <www.altrisuoni.com>

* *Le Livre d'Orgue de Montréal* [The Montreal Organ Book]. Damien Herisset, organ; the Choir La Maîtrise de la Cathédrale d'Angers; Bernard Fourtet, serpent; Ateliers du Fresne 300 002.2; Ateliers du Fresne, B.P. 12, 44370 Varades, France.

Three CDs, featuring serpentists and distributed outside regular venues, have come to my attention. The first is a French-language reading of Prokofiev's *Peter and the Wolf* (*Pierre et le loup*) featuring distinctive early instruments. The album's producers have taken the classic children's story and reframed it as a young person's guide to instruments their mother never told them about. The narrator is middle-aged French rock'n'roll star turned vocal talent Eddy Mitchell. Peter, instead of being a string section, is now a baroque violin. His grandfather is Bernard Fourtet's serpent, and the part of the wolf is played on accordions. Peter's friends are the bird (Chinese sheng), the duck (shawm), and the cat (oboe d'amour). The hunters are ensemble La Fenice's Jean Tubery (cornetto) with Stephan Legee's sackbut and steel drums. All narration is in French.

After the subject's 24-minute run, the CD continues with 18 tracks introducing the players and their instruments. The sheng performs a traditional tune *The Flight of the Partridge* on one track following another track with the narrator describing the instrument and its uses. In the same manner, pairs of tracks present the oboe (playing the theme from Ravel's *Bolero*), the shawm (an improvisation), the accordions (*Ellin Polka*), sackbut (*The Swan* from Saint-Saens' *The Carnival of the Animals*), the cornetto (van Eyck's *Questa Dolce Sirena*), steel drums (improvisation), and serpent (Scarlatti's *Le Papillon Léger*). The cornetto, sackbut, and serpent then join for Jean de Castro's *Una Strana Fenice*, and the orchestra is presented by way of the final track.

The CD is an interactive one, so it also works in a computer to present educational interviews with the instruments. This is a fine idea for an album, and the presentation is first rate. I would prefer that the narration were in English, in order to reach a wider audience, but this is a minor quibble; even if the listener does not understand the text, it's still "kinda cool."

The second of the CDs is a recording by serpent jazz great Michel Godard, who has teamed with famous percussionist Pierre Favre to good advantage on his latest album *Deux*. This is a combination of avant-garde and more traditional jazz forms, arranged as a series of nine duets interspersed with more soloistic tracks that feature both performers, but focus on one of them. Most of the selections are by the performers, but a couple of them have outside influence (e.g., Duke Ellington and Billy Strayhorn's *Angelica*). Favre uses just about every percussion instrument imaginable, often in what must be overdubbing, and Godard uses serpent, tuba, voice, and combinations of the three. From the opening track's foghorn serpent and lighthouse bell effects, the music sweeps through cool jazz, Middle Eastern caravans, Stravinsky *Rite of Spring*-inspired dances, avant-garde, the steppes of Tibet, and alien outer reaches. As with most of Godard's compositions, the listener is well advised to simply let the music take you where it will.

Please note that this recording is poorly distributed. It was finally obtained directly from the publisher, whose website could stand to be better organized. The company is Italian-Swiss, but the website is in English. If you choose to order from this site, note that the prompts suggest that you need to log in, but there is no place to actually do this! It turns out that login is required only for retailers, who enter the website via a different URL. So, just click on the AS101 link on the first page of the site, then click the shopping

cart icon below the album cover photo, and proceed to checkout.

The third CD in this survey is a fine example of the serpent in its original application in the accompaniment of plainchant, performed by the leading practitioner of that art. The tracks consist of a mass for organ and unison choir and a Magnificat plus a few hymns, taken from the famous *Montreal Organ Book* of Jean Girard.

Girard was a schoolmaster and trained church musician when he set foot in the New World at the small town of Québec, New France, which counted 5,000 inhabitants in 1724. He brought with him two organ books, one of which numbered 540 pages of manuscript. This volume is now considered to be the most significant example of French organ music from the time of Louis XIV.

The selections on the recording were either composed by, or are obviously influenced by, the king's organist, Nicholas Lebegue, and share many characteristics with the masses of Couperin. The form of the music generally alternates short segments between the choir and the organ, and the musicians on this recording adhere to the original version, including serpent doubling of the unison voices on all vocal sections. Girard was himself a serpentist from his youth as a choirboy.

Besides the mass and Magnificat, the hymns on this recording include the *Pange lingua* and *Tubas cum citharis*; both of these had special significance to Girard. It is thanks to the Sulpicians of the seminary in Montréal, where Girard made his career, that these works have been rediscovered in our time. This CD features what are probably the only recordings of most of these selections.

The recording was made in the church where Girard grew up in Bourges. The acoustics are excellent for the style, the choir has the appropriate sound, the accompaniment by the instrument the CD booklet calls Les Grandes Orgues de la Cathédrale de Bourges is powerful yet complimentary to the voices. Fourtet's serpent is rich and sonorous, and does a fine job of supporting the vocals without overwhelming them.

I recommend this recording as one of the best examples of the serpent in its original venue. For those interested in obtaining a copy, please contact the Ecole Maitrisienne Regionale des Pays de Loire, 10 rue du Vollier, 49100 Angers, phone 02-41-88-60-61, email <angers@ecole-maitrise.org>. The cost was approximately US\$40 with shipping. I had great difficulty in locating a source, and it was with the help of Doug Yeo

of the Boston Symphony that the source in France was finally utilized. Also, be aware that there are at least two other recordings of the same that are quite different; one of these is readily available from Amazon and Tower, so don't be misled into buying the wrong version.

— Paul Schmidt

* *Winds and Voices, Volume I: Music at the Court of King Christian III; Vol. II: Music at the Danish Court Chapel in the 1540's*. Copenhagen Cornetts and Sackbutts; Musica Ficta (choir); Ars Nova (vocal group); Bo Holten, director. Jeremy West, Bente-Errebo-Nielsen, Gertie Johnson, and Jan Bachmann, cornetts; Hans Tjalve, tenor cornett, alto and tenor sackbutts; Jan OlovLundberg, alto sackbut, tabor; Claus Skjold Larsen, Flemming Andreassen, Thomas Dahlqvist, Jan Mortensen, tenor sackbutts; Ian Price, Jens Engel, bass sackbutts; Keith McGowan and Nicholas Perry, shawm and crumhorn; shawm, Ian Harrison, curtal. dacapo/Marco Polo 8.224029 & 8.224077. Recorded 1995, 1997 in Denmark.

Scandinavia's distance from continental Europe had resulted in a relative reluctance to quickly incorporate new musical trends and fashions. In the "early days" before globalization, Nordic advances in art music always seemed to depend on imported and itinerant court musicians. Recently, this area's audiences have witnessed a considerable increase in taste for early music and historical performance, particularly in Sweden and Denmark. After the pioneer artists of the 1960s and '70s, Sweden was one of the first to take considerable risks. One reason for this was that there were enormous amounts of 17th- and 18th-century manuscripts from Stockholm and Uppsala waiting to be realized in modern times. It is not widely known that each of the five Scandinavian countries has its own distinct history of early art music. This even includes Iceland, with its Medieval and Renaissance missals and canon fragments. Finland's pride is the well-known *Piae Cantiones* (1582), of which several cantios were set in three- and four-part polyphony during the 17th Century. Sweden's massive Düben collection is one of the most important sources of 17th-century music in Northern Europe. Norwegian polyphony has even been traced as far back as the year 1250! Norway's political dependence on Denmark, and its ruling court in Copenhagen, reveals a kingdom with a rich and fascinating musical history.

In the midst of the Danish early music revival exists three ensembles, The Copenhagen Cornetts & Sackbutts, and the two choirs Ars

Nova and Musica Ficta, both directed by Bo Holten. All have joined together in an interesting project to record music from the Danish Renaissance. The recording consists of what appears to be three CDs. Vols. I and II have been released, but it is unclear whether or not Vol. III has been completed and is out of print, or if it has not yet been completed. This information was not available at the time of writing this review.

In either case, Vol. I and Vol. II give a generous representation of some sacred polyphony and "trumpeter corps" fanfares from the time of Christian III (1540's & 1550's). The music is taken from two collections of court music, which are currently preserved in the Royal Library in Copenhagen (KB 1872). The works were collected and published by Ludwig Mair and Jørgen Heyde in 1541, both seasoned trumpet players in the Danish trumpeter corps.

The Copenhagen brass tradition remained strong for many years, well through to the end of the 17th century. Town musicians were quite popular. By 1700, as many as 30 Danish towns employed wind players, and during the long reign of Christian IV (first half of the 17th century), Danish brass playing enjoyed its highest artistic summit. Between 1613 and 1625, there were a total of 16 trumpeters employed by the court in



Copenhagen.

It is this same "golden age" that Bo Holten and the Copenhagen Cornetts & Sackbutts try to recreate. Together with Jeremy West, who plays only for the first volume, their project is indeed a welcome and worthy representation of this glorious music. The partbooks from the Royal Library collection contain mostly music written by the more famous central European masters; the lack of "home-grown identity" was common in Scandinavia until the 19th century. The familiar masters include Finck, Gombert, Stolzer, Josquin and Senfl. Among the native Danes and/or ones employed by Christian III

include Jørgen Presten, Severin Tham and David Abell. All of these are placed alongside other north German masters who worked in Copenhagen.

The choral direction of Bo Holten is stylistically and beautifully executed (for both choirs). The majority of the selections are played colla parte, with additional shawms, crumhorns and curtal supporting the brass in Volume II. Volume I is clearly the better recorded of the two CDs, whereas in Vol. II, the absence of Jeremy West's mastery of phrasing and division are noticeable. However, this brings one to think about the ensemble's intentions in relation to what one might have actually heard in the Renaissance. The debate continues among cornett and sackbut players over how the instruments were tongued and articulated, even while doubling vocal melismas. The Danish players are clearly influenced by the English style of sackbut playing where every note generally receives its own separate articulation (also during melismas). The opposite "smooth" approach, perhaps influenced more by the human voice, and often more pleasing to our modern ears, is demonstrated by many of the continental European ensembles.

On the whole, these recordings are highly satisfying, if only for historical interest. The Copenhagen Cornetts & Sackbutts are clearly an established ensemble of a high caliber. One would only wish for Vol. III (if it has been released) to reach a wider circulation, and for the ensemble to record more ambitious projects like this in the future. The enormous amount of music produced in Copenhagen (which includes the likes of Heinrich Schütz, Kaspar Förster and Matthias Weckmann) would keep Danish musicians busy for a lifetime.

— Michael Holmes



* *Alessandro Melani: 6 Cantante per Soprano, Stumenti e Basso Continuo*. Alessandro Stradella Consort, Estevan Velardi, conductor. Dynamic CDS 274.

Recorded 1999.

Of the various accomplished performers on natural trumpet in Europe, Gabriele Cassone is well known to HBS members as a notable virtuoso that ranks among the world's very best players. His proficiency and gifted abilities are once again on display in this collection of six cantatas by Alessandro Melani (1639-1703). Melani, born in Tuscany of a musical family, spent many years in Rome as *maestro di cappella* at three different posts from 1667 to 1698. During this time, he, as other composers in Rome with musical positions, was a prolific creator of cantatas, thirty of which are currently known. Many were written for soprano and trumpet.

On this recording of six, two of the cantatas are for this popular combination; *Quai bellici accenti*, and *Qual mormorino gioconda*. Soprano Rosita Frisani collaborates with an artful and pure expressive sound, which is well suited for this intimate and dramatic form. Mr. Cassone contributes to the animated and dramatic nature of these delightful works by exhibiting equally every nuance and detail as an equal voice; so well, that one is convinced that the performers genuinely inspired each other in the musical result. The consequence of their partnership rewards the listener with an absorbing, satisfying and engaging performance. The ability of Cassone to be as vocal as the soprano, as well as provide the contrasting drama of the war-like trumpet conventions, demonstrates once again that he is certainly an accomplished instrumentalist, but also a truly musical performer, with taste and subtlety uncommon to performers of his difficult instrument.

The overall quality of this recording, in technical sound and ensemble ability is first rate, with wonderful attention to the packaging and liner notes.

— Frank Hosticka

* *J.S. Bach: Brandenburg Concertos*. Bach Collegium Japan, Masaaki Suzuki, director. Toshio Shimada, natural trumpet; Teunis van der Zwart, Satoshi Tsukada, natural horn. BIS CD-1151/1152. Recorded 28 May and 2 June 2000.

This recording must be something of a landmark. The history of recordings of the Second Brandenburg concerto has included the use of clarinet, saxophone, piccolo trumpets of various sorts and, in recent years, many fine recordings on vented Baroque trumpets. Now, to the best knowledge of this reviewer, Toshio Shimada has for the first time recorded this most difficult of works on

a non-vented coiled natural trumpet and the result is quite wonderful. The two-CD set contains all six of the Brandenburgs and the performances are consistently of the highest order. The pieces are recorded at A=392 Hz. and Suzuki has given great attention to many historically informed performance issues including tempi, pitch, instrumentation and other issues which are explained in the liner notes to the CD. As to the choice of pitch Suzuki cites the research of Bruce Haynes, a scholar who has conducted decades of research on this topic. Particular attention is given in those notes to the use of a non-compromise natural trumpet.

The Bach Collegium Japan gives an elegant reading to the First Brandenburg concerto. The horns don't overpower the ensemble but achieve a wonderful blend and balance and the playing is flawless. Van der Zwart plays on a baroque horn made by Andreas Jungwirth which is a copy of a Leichnamschneider and Tsukada plays a baroque horn made by Rick Seraphinoff. The Second Brandenburg is also beautifully and skillfully played, and the use of a non-vented trumpet results in a very different sound than is often heard. The smooth and flowing quality that the best players have now achieved on performances of this piece is not present here. This is not to say that the playing is forced or not beautiful, but there is an edge to the sound and articulations that is not the norm. The thought immediately comes to mind that Shimada's performance must be closer to what Bach heard.

The makers of the instruments are not listed but it has been reported that the coiled trumpet used in the recording was made by Shimada himself. Toshio Shimada's report in this issue of the *HBSNL* on his approach to performance practice is certainly most revealing and gives us much to contemplate. His manipulation of the instrument and mouthpiece including thinning various areas of metal and making pin-size holes in the instrument should give organologists new areas of investigation to see if there is any historical validity to his method. It seems that Shimada himself admits that no historical evidence has been found but even if this recording does not represent a complete move in the area of historically authentic performance, as using a historic 18th-century trumpet might be perceived to be, it is a giant accomplishment deserving of our praise. All six of the pieces are beautifully and skillfully performed. Masaaki Suzuki and the fine members of the Bach Collegium Japan are to be praised not only for a fine performance but for their dedication to historical veracity.



— Jeffrey Nussbaum

* *Viva Ciaccona*. Anthonello; Yoshimichi Hamada, director, cornetto & recorder; Midori Suzuki, soprano; Kaori Ishikawa, viola da gamba; Marie Nishiyama, harpsichord & harp; Rafael Bonavita, theorbo & baroque guitar; Junichi Furuhashi, recorder; Itsuko Noto, organ. Live Notes, Cookie & Bear WWCC-7377 (C&B 00004). Recorded August 4-6, 2000.

* *Frescobaldi Arie, toccate e canzoni*. Anthonello [as above]. BIS CD1166. Recorded May, 2000.

* *Estro Venetiano* Anthonello [as above]. Cookie & Bear C&B 00002 Recorded August 11-15, 1998.

* *Landini: Cara mie donna* Anthonello; Yoshimichi Hamada; Director, cornetto, recorder and slide trumpet, Midori Suzuki; soprano, Kaori Ishikawa; fiddle, Marie Nishiyama; organetto & harp, Rei Hoshino; rebec, Genzo Takehisa; organetto, Heihachi Nagata; lute. Musica Humana MH1063. Distributed by Meister Music. Recorded July 16-19, 1998.

These four recent CDs feature the wonderful Japanese ensemble, Anthonello under the direction of the cornetto virtuoso Yoshimichi Hamada. They represent not only their brilliant musical virtuosity but also the versatility in which the group approaches a wide range of varied repertoire. The ensemble has a core membership but is able to expand if the music calls for larger forces, and each member doubles or triples on a number of instruments. The ensemble Anthonello is named for the 14th-century composer Anthonello da Caserta. Their sophistication and musicianship is equal to the finest early music ensembles performing today. Yoshimichi Hamada plays an A=440 and a high-pitch cornett by Serge Delmas with a mouthpiece made by the recorder maker Takashi Nakagawa. The slide trumpet is made by Egger.

Cara mie donna features 10 two- and three-part ballate by Francesco Landini (1325-1397)

and four medieval instrumental *istampittas*. Yoshimich Hamada is certainly among the ranks of the greatest cornetto virtuosi. At this stage of early brass performance history we are familiar with hearing great cornetto virtuosity on 17th-century repertoire, and Hamada amply demonstrates that on these other recordings, but the same sort of spell-binding virtuoso technique on medieval pieces such as the *Istampitta "Isabella,"* is startling. The instrumental works are played at break-neck speed, but it's not just the dazzling technique that is remarkable. Hamada brings such a wide range of expressive articulations to the music that it brings new meaning to the often made comparison of that instrument with the human voice. All members of the ensemble perform with great musical beauty and precision. Anthonello uses a Pythagorean temperament at A=468 pitch level, which is common practice for this period of music.

Viva Ciaccona is musical collection featuring the chaconne, giving everyone in the group the opportunity to display the wonderful improvisational skill that this form calls for. This form is absolutely infectious and, as Professor Tatsuo Yamanishi (President of the Japan Cornetto Society) explains in his thoughtful essay in the notes to the CD, originates from Latin America (possibly from Peru), around 1600. It is a form influenced by Natives and African slaves, was considered sensual and even erotic and quite dissimilar to other dance forms of the period. The *ciaccona* became a very popular form and found expression by Spanish, German, French, and English composers, but it received its most common use in Italy. This recording has fourteen selections by Merula, Frescobaldi, Selma, Salamone Rossi, Angiol Bartolotti, D'India, Benedetto Ferrari, Bernardo Storace, Falconieri and Kapsberger. The cornetto is on two selections; Tarquinio Merula's *Su la cetra amorosa* (1633) and Salamone Rossi's *Quel augellin che canta* (1642). This performance employs meantone tuning at A=440. Ensemble Anthonello performs this music with imagination and anyone who wants to study the many

incarnations of the dance form *ciaccona* need not go any further than this wonderful recording.

The Frescobaldi (1593-1643) recording offers seventeen selections by the great 17th-century master, including vocal works from *primo/secundo libro d'arie musicali per cantarsi* (1630) and instrumental pieces from *Il primo libro delle canzoni*, *Liber secundus diversarum modulationum* (1627), and *Toccate e partite d'intavolatura di cimbalo libro primo* (1615). Hamada performs six works on cornetto and two on the recorder and, as with the other recordings discussed in this review, he and his colleagues perform with brilliant virtuosity and imagination. Of the five canzonas, *La Bonuisia* features the recorder and *La Tromboncina* features the wonderful gamba skills of Kaori Ishikawa. Hamada plays cornetto on *La Bernardina*, *Canzon seconda*, *La Nicolina*, and *La Lucchesina*. It is striking how well these well known works hold up to repeated listenings, an indication of the high quality of these brief masterpieces. Hamada's interpretation of *La Bernardina* offers a good view of his style. He molds each section of the canzona, achieving a different musical personality for each but he manages to accomplish in the most understated and delicate manner. There is a relaxed feeling to his playing, even in the fast sections, and the tone is constantly focused and beautiful. The CD is performed using a meantone tuning at A=440 Hz.

Estro Venetiano is a recording of virtuoso 17th-century division and solo repertoire that features of the cornetto and recorder playing of Hamada and also displays the wonderful playing of the others in Anthonello. They perform at high pitch using a meantone tuning. The composers represented on this recording are de Selma, Rognoni, Bassano, Andrea Gabrieli, Fontana, Uccellini, Johann Schop, Rore, and Castello. Needless to say, this is virtuoso writing of the highest order and Hamada and company do great justice by it. Hamada's cornetto is featured on Rognoni's divisions on *Ancor che col partire* and the Bassano divisions on Gabrieli's

beautiful *Caro dolce ben mio* as well as Fontana's *Sonata sesta*. His recorder and other members of the ensemble perform the rest of the program magnificently. This recording and the other recent CDs certainly go a long way to establish Yoshimichi Hamada as one of the leading players of his generation.

— Jeffrey Nussbaum

Danish Brass Music anno 1848. Copenhagen Brass Quintet. Martin Corfix, trumpet and cornet; Lars Hastrup, trombone. Ole Simonsen, tuba. Lars Ejlif Hansen, Eb cornet, Birgitte Leth, trumpet; Niels-Erik Mogensen, trumpet (not listed in CD notes); Charlotte Hojlund Simonsen, horn (not listed in CD notes); Mike Cholewa, horn; Ian Joffre Price, trombone; Lars Skov, Gert Rostock, percussion; Rasmus Tofe Hansen, baritone. Classico CLASSCD 391. Recorded 2000.

Judging from a number of reviews in this and recent issues of *the HBSNL* and several important articles in the *HBSJ*, there is somewhat of an explosion of interest in early brass music from the Scandinavian regions. This recent CD adds to this trend and presents a fascinating and little known repertoire. The performers are apparently playing modern brass instruments (based on the obvious sound to this listener, the photo accompanying the recording and the explicit mention of only one period instrument in the ensemble, an 1880 cornet played by Lars Ejlif Hansen. However, the music is of great historical interest. According to the essay in the CD notes by Martin Corfix, this music is from a collection of 135 scores housed in the Danish State Archives in the Army Archives. Corfix claims to have rediscovered this collection which mainly consists of polkas, gallops, marches, fanfares and other light music scored for Db keyed bugle, Ab cornet, 2 trumpets in Db, tenor trombone in Bb, and tuba in F. The collection is inscribed for "His Majesty Frederik The VII's Hunt Music at Frederiksborg Castle." The scores were written between 1848 and 1850 and consist of the brass arrangements by Andrea Frederik Lincke (1819-1874) and August Dehn (b. 1815). Many of the arrangements are of compositions by Hans Christian Lumbye (1810-1874), a musician known as the "Scandinavian Strauss." The repertoire has an obvious charm and evokes the spirit of the mid-nineteenth century, a simpler and gentler period than our own complex time—even if that period was not actually simpler and gentler, the music makes it seem so. There is certainly a common language to 19th-century band music that spans many regions but this Danish repertoire does have its own unique personality. The 25 works from this collection, played beautifully by the Copenhagen ensemble, gives us a wonderful view of that long-lost time. Perhaps their next recording of this wonderful repertoire might be on period brass instruments.



— Jeffrey Nussbaum

* *You Naughty, Naughty Men!* Saxton's Cornet Band. SCB 3923. Brumfield and Associates. 1430 Union City Road, Richmond, KY 40475 USA.



<www.brumfieldassociates.com>. Recorded 2001.

Instruments: Eb Cornets: Quinby Bro. c.1870, E.G.Wright c. 1863, unsigned c. 1865, Bb Cornets: Hall and Quinby c. 1865, Eb Alto Horn: Isaac Fiske c. 1858, reproduction 1980, Bb Tenor Horn: C. Zoebisch & Son c. 1859, Boston Mfg. c. 1869, Bb Baritone: Graves c. 1860, Hall and Quinby c. 1864, Bb Tuba M. Slater c. 1864, Rope Tenor Bass Drum, Rope Tenor Snare Drum, Cymbals.

This is another release of small-town American band music from the later nineteenth century. The thirteen-piece band is made up of eleven brass and two percussion. All but two of the brass instruments are historic, the other two historical. The playing is good and idiomatic. Some suspect intonation is evident on most tracks, but this does not detract from the overall performances, which are entertaining and convincing. Most of the players get the opportunity to show their skills at some time or another, and some beautiful phrases are turned. This type of release is beginning to proliferate, but I found the Saxton's Cornet Band to be one of the most impressive I have encountered.

The value of recordings such as these to our understanding of historic brass idioms comes both from the individual releases and from their sum. They reveal both the individuality of instrumentation and repertory, and a certain commonality—mainly in repertory (through arrangements vary considerably) and in the function of the music.

The liner notes are detailed and informative, a point for which I am grateful. It is especially good to get a clear description of the instruments. The title of the CD has no other significance than that it is the title of one of the tracks; at least I think that is the case.

— Trevor Herbert

* *Custer's Last Band: The Original Music of Felix Vinatieri.* The New Custer Brass Band. 2001. America's Shrine to Music Museum. SMM-CD101. <www.usd.edu/smm> Recorded 2001.

Felix Vinatieri (1834-1891), an Italian bandsman, emigrated to the USA in 1859, settled in South Dakota and there formed a versatile band. He made a sufficient impression on George Armstrong Custer to be engaged as the great man's chief musician. In that capacity he led a resident band at Fort Lincoln and also accompanied him on his various excursions into Dakota territory. In 1876 the band traveled with him by river on his last journey. The players showed impeccable judgment by remaining on the boat when the rest of the party continued west towards Little Big Horn. It goes without saying that Vinatieri was soon in need of a new sponsor. He obtained one in a circus back in Yankton, where he lived for the remainder of his life. André P. Larson's admirably researched and informative sleeve notes provide an excellent context for this disc. Who could have resisted the temptation to give it this title?

The collection of Vinatieri's compositions and arrangements are played by six brass instruments (2 Eb cornets, Bb cornet, Eb alto horn, Bb baritone horn and Eb saxhorn) and percussion. All the instruments used are contemporary with the period of the repertoire. The playing is good, but more to the point it is consistently sympathetic to the idiom and period. The director Steve Charpié has wisely and immodestly not manicured the



Steve Charpié poses with Vinatieri's Eb cornet

musical loose ends to satisfy our contemporary thirst for neatness.

Some of the music is charming, as is usually the case, and the lighter dance music and sentimental ballads are most convincing musically. Attempts at larger, more "serious" genres such as the *Yankee Notions Overture* are well played, but have more doubtful quality. But does that matter? What we have here is an entertaining disc that gives substance to a piece of history, an entirely convincing snapshot of a musical past for which other species of historians would eat their heart out. The Shrine to Music, whose hand was behind this project, should be warmly congratulated.

— Trevor Herbert

* *A Storm in the Land: Music of the 26th N.C. Regimental Band, CSA.* The American Brass Quintet Brass Band. Ray Mase, director, Eb cornet; Allan Dean, Eb cornet; Kevin Cobb, Lee Soper; David Wakefield, Robert Sheldon, Eb alto horn; Michael Powell, Michael Hosford, Bb tenor horn; Kenneth Finn, Bb baritone horn; John Rojak, Eb bass horn; John Beck, Benjamin Herman, percussion. New



World Records 80608-2. Recorded October 24-26, 2001.

A number of recent early music recordings have the express purpose of exploring the cultural heritage of a particular time and region. Many CD reviews in the *HBSNL* bear this point out, and the lion's share of these recordings explore the culture of a range of European districts and regions. This recording project by the American Brass Quintet Brass Band, with the support of the Moravian Music Foundation (Winston-Salem, NC), has done the same for a special slice of American musical history. ABQ Director, Ray Mase, with the assistance of Moravian Music Foundation Director, Knola Reed Knouse, music scholar Robert Sheldon and his assisting performers, has explored one of the more important American 19th-century brass repertoires. The Moravian Music Foundation houses the only complete set of band books from a Confederate band in the American Civil War. It is quite fitting that The Moravian collection in Winston-

Salem now holds this important source of music since the musicians from the 26th North Carolina Regimental Band were all Moravian musicians from Salem.

Nola Reed Knouse has written an extensive essay in the notes to this CD. Her essay along with the piece on the instrumentation by Robert Sheldon presents a fascinating and detailed history of the band and its music. Knouse describes the music in the band books (six complete sets and a seventh partial set) as a cross section of music that was played by both Confederate and Union bands including marches, quicksteps, ballads, waltzes, polkas, patriotic airs, Moravian chorales, and other sorts of music. There are hundreds of titles in the collection that Knouse parenthetically mentions could easily provide programs for three or four more CDs, and we certainly hope that becomes a reality. This CD contains 23 selections. It is interesting that while the band was Moravian, the repertoire was decidedly worldly, drawing heavily on opera tunes, popular airs of the day, and novelty tunes. The *Trovatore Quickstep* is a rollicking example of the influence of opera and the arrangement of *Schubert's Serenade*, which featured the exquisite playing of Ray Mase. Some pieces are certainly associated with the Confederacy such as *Bonnie Blue Flag*, *Dixie* and *Southern Victorial March* but many others such as Stephen Foster's *Come Where My Love Lies Dreaming*, the Beethoven arrangement of *Die Ehre Gottes*, and the March from Donizetti's *Belisario*, have a much more universal appeal.

There is not much one can say about the playing on this CD other than it is utterly brilliant. The ensemble, intonation and dazzling technique are astounding. The American Brass Quintet and the supporting musicians of the ensemble don't play 19th-century period brass instruments all the time. I would venture to guess that it's a relatively uncommon event in their busy musical schedules, and there are period brass groups that do it more frequently. However, this performance is spectacular because they are such amazing, world-class brass players. It is not just spellbinding virtuosity, but there is deep and sensitive playing as well. This recording is one of those rare projects where the whole is greater than the sum of its parts. The thoroughly prepared and scholarly editions, the historical essays and a magnificent performance leave us with a fuller sense of the musical landscape of period of American history. The only drawback is that we are probably being given a slightly distorted view of that history. It is unlikely that the 26th N.C. Regimental Band played anywhere near as well as the ABQBB.

— Jeffrey Nussbaum

* *Je ne vais plus a la Guerre Liège-Maastricht-Aachien 1500-1650*. Barocco Locco. Fritz Heller, director, cornetto; Saskia van der Wel, soprano, cello; Richard Zook, tenor; Annelies van der Vegt, violin; Berhard Stilz, dulcian, recorder, Marilyn Boenau, dulcian; Wim Becu, sackbut, Klaus Bickardt, dulcian; Henk Verhoef, organ. Musique en Wallonie CYP 5682. Rue Charles Magnette 5, Liege 4000 Belgium. <<http://www.ulg.ac.be/musiwall>>. Recorded 1994.

Cornetto player and maker Fritz Heller has done extensive research in the region surrounding the three cities in the title of this CD and has presented an important look at the music of a special area of the Low Countries. While under Burgundian rule, these cities did manage to exert a certain amount of autonomy and develop a special musical language of its own. The CD program consists of works by little known composers from these three cities including Arnt von Aich, Thomas Tzamen, Adam Luyr, Lambertus de Monte, Reichard Mangon, Johan Stockem, Lambert Piekin, Leonard de Hodemont, Henry Du Mont and Ludovicus Episcopius. These are not exactly household names, but composers of remarkable skill and expression. The repertoire from the 16th Century is very much in the complex polyphonic Burgundian tradition. It is most interesting to hear how the works from the 17th Century have been obviously influenced by the modern Italian style but still maintain somewhat of the Northern quality. Fritz Heller's cornetto playing is the most featured voice on these works but the others in the ensemble are equally brilliant and expressive in their performance. There is a great deal of wind band music in this repertoire that is of a high order and those looking for new and interesting literature need not look further. The high point of the performance for this listener was the virtuoso sonatas by Piekin, although the earlier works were also beautiful. Fritz Heller and his ensemble Barocco Locco have given us an important and beautiful performance of a little-known musical world. We look forward to future activities.

— Jeffrey Nussbaum

* *Stadtpfeifer: Music of Renaissance Germany*. Piffaro. 2001. Dorian Recordings. XCD-90292. Recorded 2000.

This impressive disc contains thirty tracks of music found in German sixteenth-century sources. Only one brass

instrument is used; Tom Zajac plays trombone along with other wind instruments. He plays well and with a sense of phrasing that may derive from his intimacy with these other instruments.



This recording is not just interesting and academically rigorous but really enjoyable. I urge anyone who plays this type of music listen to it to witness the true potential of this repertoire. The recording label Dorian makes much of its "custom record electronics." Whatever Dorian does (you can find out by following directions in the notes), it works. I commend Piffaro and their collaborators, this is a disc worth savoring.

— Trevor Herbert

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If you are an Instrument maker, repairmen, music retailer, publisher, or performer, you can reach a dedicated audience and help to support historic brass research and performance worldwide.

Contact: Jeffrey Nussbaum at president@historicbrass.org



Ensemble Barocco-Locco

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 email: president@historicbrass.org.

Lost Mozart Trumpet Concerto Discovered?

The Czech-born trumpeter, Peter Dostál-Berg has claimed the discovery of a long-lost trumpet concerto by W.A. Mozart [KV47c]. The trumpet concerto was written in 1768 when Mozart was twelve years old, and performed at the orphanage in Rennweg on 10 December of that year, with the young composer conducting. Surviving letters by Leopold Mozart refer to the piece and the concert. Peter Dostál-Berg claims to have discovered the work in the Czech Republic, ending a search that began many years ago when he fled that country, returning only after the Communist government collapsed. The claim of the discovery is, as yet, unsubstantiated. The HBS contacted a number of noted Mozart scholars all of whom were unaware of the discovery and knew of no Mozart scholar who has examined the music. If proven true, the discovery of the lost Mozart trumpet concerto would be a major find for the entire music community. On 9 March



Peter Dostál-Berg

2002, Dostál-Berg gave a performance of part of the concerto at the European Academy of Arts and Sciences in Salzburg, Austria at the Kaisersaal der Residenz. An official premier concert is planned to be held during the week of 21 April 2003 with Dostál-Berg as the soloist with SWR Orchestra at the International Bodensee-Festival.

Peter Dostál-Berg has developed a unique, valved trumpet called the tromba soprano. He believes that this instrument produces a sound closer to the human voice than other modern trumpets do and has certain characteristics of original instruments. Dostál-Berg is Jewish and has developed an interesting thesis concerning Jewish thought and cultural influence in European artistic traditions, much of which was lost during World War II. How this ties in with his claim of the Mozart discovery is unclear but we certainly look forward to hearing more from him as well as from Mozart scholars who will have an opportunity to examine the music. The HBS will be following this intriguing story very closely. It is planned that Dostál-Berg will submit an article to the HBS about his claim. In the meantime Peter Dostál-Berg's CD will speak for itself. The recording has some beautifully played works by Sperger, Fischer, Greene, Bach, Clarke and Stanley. For more information: email <MuGuWi@gmx.de> or <www.tromba-soprano.de>.

Early Brass in Finland

Sonus Borealis, an early music ensemble from Imatra, Finland, recently presented two concerts of hymn settings from the Nordic countries in Imatra and Lahti. Imatra is located by the river Vuoksi in the

heart of Karelia on the edge of Finland's beautiful Saimaa lake region. The normal Sonus Borealis configuration, consisting of 16 singers and 12 instrumentalists, performs twice per year as part of its regular season, and presents several other concerts with smaller forces, including a series of weekend concerts in July.

While the early music ensembles of Helsinki perform mostly 18th-century music, the Imatra-based group specializes in music of the early 17th century. Sonus Borealis has performed a large repertoire including works by Giovanni Gabrieli, Michael Praetorius, Claudio Monteverdi, Johann Hermann Schein, Mogens Pedersen, and music from *Piae Cantiones*, an important Finnish 16th-century collection of Latin songs. The ensemble regularly performs using period instruments, including cornets, sackbuts and shawms.

The group was founded during Christmas 1998 by its present music director, Johannes Vesterinen, a sacred music student from Imatra. The members of the ensemble consist of students, professionals and skilled amateurs, mostly from the ensemble's hometown and its neighboring regions. This is encouraging because Imatra is a small city with a population of 30,000, but yet it can support such a remarkable interest in early music. What possibilities will there be for early music in the other "provincial" towns of Finland?

— Submitted by Jaakko Saarinen

Sondershausen Mss Inventory List On-line

The Riemenschneider Bach Institute has put the hand list inventory of microfilmed musical Mss. from the Schloss-Archiv at Sondershausen, compiled by Don Smithers, on the Web. To view the archive, go to <http://homepages.bw.edu/~bachinst/Smithers_microfilm_version_three.htm>. Don Smithers donated this inventory to the Riemenschneider Bach Institute some years ago. It has a number of pieces for natural trumpets and horns, including some fiendishly difficult trumpet parts by Freislich, who is represented by a number of Sondershausen Mss. The institute is offering stipends for scholars to study the Sondershausen music.

Fanfares on the Web

RJ Stamp posted an interesting item on the bugle discussion group <[email:bugle@yahoogroups.com](mailto:bugle@yahoogroups.com)>. He drew attention to the *Fanfare du 2eme. Hussards* site <<http://www.ifrance.com/fanfare2rh/sonneries/pansage.htm>> which contains audio tracks of all cavalry calls from the 1825 manual by David Buhl.

The Historical Brass Instrument in Japan Today

The history of the natural trumpet in Japan started in 1968 when the late Prof. Fujio Nakayama brought it back from Europe. Tokyo National University of Fine Arts and Music purchased many baroque instruments around 1986, but not many students have learned them. There were some players without good basic technique playing these instruments elsewhere, but the quality of performance was very unstable. Less than 10 years ago, there still were some players using modern D-flat "fanfare-trumpets" to fake as "natural trumpets" among other original instruments. Even today, players often think that the original instrument seems interesting, but untouchable. There still is a prejudice that the original instrument is something for immature

players, although I believe almost all the brass players want to try original instruments, even if unconsciously.

Since the difference between modern and original instruments on the horn is smaller, the number of players is increasing. But it seems they still stay only with the classical era. There is only one group of trombone players. Trumpet players are also too few to cover the increased number of concerts with original instruments nowadays.

—Submitted by Toshio Shimada

U.S. Historic Brass Recording Project

Michael Holmes, Music Director and Principal conductor of the Orchestra of the 17th Century directed a recording and videotape project of music by Giovanni Gabrieli and Heinrich Schütz during the last two weeks of July, 2001. This unique undertaking was perhaps the largest early brass recording project of its kind ever held in the U.S. The cornett and sackbut players, largely drawn from the Washington Cornett & Sackbutt Ensemble, were augmented by a number of historic brass and wind players from across the country. Among the musicians performing were cornettists Tim Collins, Stanley Curtis, Gregory Garrett, Joyce Johnson-Hamilton, Flora Newberry, Jeff Nussbaum, William Page, and trombonists Paul Arbogast, Graydon Barnum, Dave Betts, Brian Cardell, Matt Hafar, Michael Holmes, Fred Moyes, Michael O'Connor. William Adams added his wonderful bass and great bass curtals along with violist Sarah DeWall, violinist Carol Holmes, gambist Daniel Rippe, organist Bozena Jedrzejczak, and theorboist Tim Miller. Vera Kochanowsky directed the vocal soloists and choir *Carmina*.

The repertoire for the recording project included *Zion Spricht, der Herr hat mich verlassen, Alleluja! Loben dem Herrn, Ist nicht Ephraim,*



U.S. historic brass players from left: Tim Collins, Flora Newberry, Dave Betts, Michael O'Connor, Bill Adams, Stan Curtis, Joyce Johnson Hamilton (partially shown).

mein teurer Sohn, by Schütz, and *Sanctus à 12, Sonata XVIII à 14, and Lieto godea sedendo* by Gabrieli. During the recording and video taping of a series of interviews at the St. Mark's Episcopal Church, Capitol Hill, in Washington D.C., Project Director Michael Holmes commented on the significance of the event. He stated that the vast majority of early brass activity takes place in Europe and many American performers find it necessary to move there in order to find playing opportunities. The entire project was completed in just two weeks, and Holmes viewed it as an experiment and opportunity for American performers of a very high quality to gain some valuable recording experience, while at the same time, documenting the process on film. The recording will not be commercially available, but will serve to prepare these North American musicians for future projects of this type.

Results from the 2nd Altenburg Natural Trumpet Competition

Edward H. Tarr, the director of the Altenburg Natural Trumpet Competition at Bad Säckingen, Germany has announced the results of the event that occurred this past November, 2001. Guy Ferber of France was the 1st Competition runner-up five years ago, placed first in the 2nd Competition. The second place winner was Jaroslav Roucek of the Czech Republic and Frans Berglund of Switzerland placed third. Reports are that the playing was spectacular. Niklas Eklund, the first place winner in the First Altenburg Competition performed with the soprano Nuria Rial and the Schola Cantorum Orchestra together with the first two prizewinners. A concert was presented on 4 November in Bad Säckingen (as the final event of this year's 6th Trumpet Festival) and on 5 November in the Predigerkirche in Basel.

Patent Book of Brass Instruments

A new publication both in physical printed form as well as an e-book has been edited by Jim Kennedy and Kathy Murter, is entitled *The Patent History of Brasswinds*. It contains an introductory essay by Niles Eldridge comprising a historical overview of major developments of early valve construction. The publication contains over 300 facsimile pages of the actual patents of early cornets, trumpets, baritone, tubas, valve systems, mouthpieces, mutes and related inventions. It is over 1,200 pages and includes detailed mechanical drawings and texts describing early brass instrument. It is organized alphabetically by the maker's (American and European) name. This is a fascinating book and an absolute must for any serious collector, organologist, or anyone interested in the history of 19th-century music. One great advantage of the e-book, which comes in the form of a CD-ROM formatted in Adobe Acrobat Reader 5.0, is that the mechanical drawings can be enlarged or reduced according to the readers' desire. Enlarging the drawing enables the reader to carefully view even the most detailed aspect of a mechanical drawing in full and clear view. These patents also show in a very concise way the actual design of the instruments and how they differ from one another. All the major brass makers of the period are represented in this important work. The authors have set up a website that features parts of the publication at <<http://www.phoosnax.com>>. Contact: <jimkennedy@rcn.com> or <kmurter@home.com> 72 Clifton Avenue, Sharon Hill, PA 19079 USA.

Historical Trumpet Playing – Current Trends: A Colloquium

A special Colloquium was sponsored by the Schola Cantorum Basiliensis and the Music Museum Basel on Wednesday, 22 May 2002 at the Music Museum Basel. The occasion for this colloquium was to take note of the changing of the guard at the Schola Cantorum Basiliensis; in Autumn 2001 Jean-François Madeuf succeeded Dr. Edward H. Tarr as instructor of trumpet. As in the case of many other historical instruments, the natural trumpet is currently experiencing an increasingly differentiated discussion concerning the instruments, their construction and the manner of playing. In recent years, for example, new developments have taken place leading toward the goal of playing the trumpet entirely without the aid of vent holes, even in professional situations. In addition, greater attention is now being given to the differences between the various historical types of trumpet, as well as to the question of historical mouthpieces. The increased risk of playing without "holes" runs counter to the demands of concert audiences and recording producers for controlled, clean, and in-tune playing at all times. This results in a field of tension in which also instrumental teachers and instrument makers have to take a stand.

The Schola Cantorum Basiliensis presented the colloquium in which prominent representatives of the trumpet-playing and trumpet-making guilds publicly discussed the various aspects of this issue. Co-sponsor of the conference was the newly restructured Music Museum Basel, which houses one of the world's largest collection of

brass instruments. Jean-François Madeuf and his ensemble Les Trompettes des Plaisirs presented a concert in the Predigerkirche, Basel, on the evening before the conference. Speakers at the colloquium were: Robert Barclay (Ottawa); Andrea Fornaro (Basel); Friedemann Immer (Cologne, Amsterdam); Jean-François Madeuf (Basel, Montpellier); Graham Nicholson (Amsterdam); Dr. Edward H. Tarr (Bad Säckingen); Dr. Patrick Tröster (Basel); Dr. Klaus Wogram (Braunschweig).

The Colloquium schedule was as follows:

Tuesday, 21 May 2002

Concert French and English music for trumpets and timpani; works by Philidor, Marchand, Delalande, Eccles, Handel. Andrea Büchel, soprano; Jean-François Madeuf, Joël Lahens, natural trumpets; Gilles Rapin, Philippe Genestier, natural trumpets and natural horns, Thierry Gomar, baroque timpani; Luc Antonini, organ.

Wednesday, 22 May 2002

Music Museum Basel (Im Lohnhof 9), Roter Saal (Red Hall)
Dr. Edward H. Tarr (Bad Säckingen), "Das Barocktrompetenspiel in der Historischen Musikpraxis: Rückblick und Ausblick"
Dr. Klaus Wogram (Braunschweig), "Resonanz und Anblasprozeß bei Blechblasinstrumenten"

Friedemann Immer (Cologne, Amsterdam), "Konzertalltag mit der Naturtrompete-Vor- und Nachteile unterschiedlicher Instrumententypen und Spieltechniken"

Robert Barclay (Ottawa), "Developing and Refining a Natural Trumpet: Johann Leonhard Ehe Revisited"

Andrea Fornaro/Dr. Patrick Troster, "Das elektronische Mess-System BIAS-Tröster (Music Museum Basel) Demonstration an ausgewählten Trompeten"

Graham Nicholson (Amsterdam), "Mouthpiece: more than half the story"

Jean-François Madeuf (Basel, Montpellier), "Playing and teaching the natural trumpet: a utopia?"

Panel and plenary session / Concluding discussion

Recital: Trumpet class of the Schola Cantorum

Courtyard of the Music Museum

For information contact: Basel Academy of Music, Schola Cantorum Basiliensis, Leonhardsstrasse 6 / Postfach 232, CH-4001 Basel, Telephone: +41-61-264 5757 / Fax: +41-61-264 5749, e-mail: <schola@musakabas.ch, <http://www.unibas.ch/mab/scb/scb.htm>>, Historical Museum Basel-Music Museum, <<http://www.historischesmuseumbasel.ch/mumu>>

Blues Shofar

New York's Knitting Factory is usually a bastion of the most cutting edge avant-guard music of Manhattan's downtown scene. However, according to a feature article by Misha Kratochvil in the July 27, 2001 issue of the *New York Times*, Jeremiah Lockwood, the lead musician for Sway Machinery, was playing wild solos on the shofar. He said that the sound reminded him of Coltrane's saxophone. He incorporates the shofar into music blending blues, urban rock, and Hasidic tones. Whether it is kosher for shofar to play in that context is a matter of rabbinic debate. The shofar can be heard on Sway Machinery's new CD, *Sway Machinery*, on an old blues tune, "I Heard Somebody." The CD was independently produced by the group. Lockwood first came to the shofar last year when his cousin asked him to fill in as a last minute *Baal tekiah*, or shofar blower, at his congregation in the Inwood section of Manhattan. For more information: <info@swaymachinery.com> on the Web at <<http://www.swaymachinery.com>>

Cornetto Website

Carlos Escalante has continued to add valuable information to his fantastic cornetto website <<http://www.osuna.com/instruments/cornetto.html>>. Contact: <carlos@www.threadnet.com>.

Shofar Workshop

Malcolm Miller reports that he held a shofar workshop in London this past winter where a number of people learned the ancient art. The workshop ended in the participants playing "When the Saints Go Marchin' In" arranged for jazz shofar quartet.

Arno Paduch

Arno Paduch sends notice that, in April, his new CD with music by Johann Caspar Kerll will be published. It contains some pieces with obbligato sackbuts and cornetts. In summer he will record the next CD with music by Pachelbel and perform some concerts of polychoral music from the Hofkapelle of Hessen-Kassel (works by Schütz, Gabrieli, Moritz von Hessen, Chr. Cornett and G. Otto). One of these concerts will take place on 28 September 2002 in the Schloßkapelle in Schmalkalden with one of the oldest organs in Germany (1593). This is the only place where Schütz and his friends performed music that still exists in the same form as it did in their time. He also reports that his research has produced about 450 pieces with cornett that are not listed in the catalogue by Bruce Dickey. For more information contact Arno Paduch at <A.Paduch@gmx.de>.

Conforzi Correction

Previous information on a CD by Iginio Conforzi was incorrect [*HBSNL* 14, pg. 59]. The correct information is: *Tra sacro e profano* Trumpet: Iginio Conforzi, Organ: Claudio Brizi, ARTS 47508-2. Contact: <conforzi@infinito.it>.

John Wallace Appointed at RSAMD

John Wallace, OBE, has been appointed to the position of Principal of The Royal Scottish Academy of Music and Drama, Scotland's National Conservatoire in Glasgow. He succeeds Sir Philip Ledger, CBE, who was Principal for the past twenty years. Wallace was previously the head of the Brass Department at the Royal Academy of Music in London. An unfortunate side effect of Wallace's appointment is the disbanding of the Wallace Collection, an ensemble that specialized in 19th-century period-brass instrument recordings. The final performance was at the Matt Thompson Hall of the RSAMD on February 8, 2002.



Historic Monteverdi in Atlanta

New Trinity Baroque, directed by Predrag Gosta, along with the Washington Cornett & Sackbutt Ensemble, performed the Monteverdi



Predrag Gosta conducts the Monteverdi Vespers with New Trinity Baroque and the WCSE (lower center to right) in the first Atlanta period performance.

Vespers at the historic Peachtree Christian Church in Atlanta, GA, on March 10, 2002. This was, to anyone's knowledge, the first period instrument performance of the Vespers in Atlanta. The performance was well received by all in attendance and the local American Recorder Society publication called it one of the "one of the best early music performances this year." Short audio clips from the performance can be heard at <http://www.earlymusic.net/newtrinity/about/recordings.html>.

Passing the Torch

As many of you know, David Maller has taken up the task of building brass instruments from the materials left by Ron Collier at his death (See Necrologies section of this NL). David has sent this short report about how his work.

I had the great fortune to work with Ron Collier on and off for seven years. His health was already declining when I first met him, but while he was able to work, we were made both period and modern instruments. I also helped him design a piccolo trumpet.

When Ron passed away two years ago, his family convinced me to carry on his tradition. I was very thankful for their support, since this was what I had intended to do anyway. Now every time that I have worked at building an instrument since then, I have felt an extra set of hands guiding me.

I attended Bob Barkley's workshop (July, 2001) and studied modern manufacturing techniques. I also worked with a jeweler who was teaching me about jewelry and hand engraving. I have recently left my full-time job of teaching music for the Chicago Public Schools to dedicate my life to building musical instruments.

I have all of Ron's notes and tools. I am using the same basic design and methods that he used with some minor adjustments here and there which have resulted in dramatic improvements in sound and intonation. I am offering copies of the Johann Leonhard Ehe II (1720) trumpet and a full line of the legendary Collier model sackbuts. All instruments are made by hand, using traditional techniques. The trumpets are made purely naturally, the way that they were intended. However; despite my own personal views, vented instruments will be offered upon request. I am also offering a variety of options with the sackbuts, such as brass or nickel inside slides, as well as with or without socks.

For more information contact David at: Maller Baroque Brass Instruments, David L. Maller, 1243 Church Street, Northbrook, Illinois, 60305, USA; (847) 509-1901 You can also send an e-mail to mallerbbi@aol.com, or visit my website at <http://www.mallerbbi.com>.

Serpent Website Update

The Serpent Website has been updated, including new recordings in the discography section. New repertoire listings including Jim Theobald's *The Serpent Dances*, fingering charts and other serpent information. The filmography of the Serpent Website (URL below) has been updated to include additional movies, including Craig Kridel's 15 minutes (well, 30 seconds) of fame as a member of the lunatic band in the 1990 HBO movie *Chattahoochee*. I had always heard that this was a terrible film, but now that I've seen it, it is not so bad. It even has good actors like Gary Oldman, Dennis Hopper, Francis McDormand, Pamela Reed, Ned Beatty, etc. The site is located at <http://myweb.wva.com/~ocleide> or <http://www.wva.com/~ocleide>.

Contact: Paul Schmidt, ocleide@wva.com.

London Gabrieli Brass Ensemble Website

The LCBE has a new website: <http://www.lgbe.co.uk>. With the 40th anniversary of the group approaching (2003), the site provides a look at what the LGBE has been, and is, about. Ralph Dudgeon reports that he has been very busy with his new repro keyed bugles, his work with the Kremsmunster Museum, and recitals in Italy. The group is busy making reductions (for an eight-part 19th-C. American brass band) of everything from *Washington's March* [1790] from the Moravian Band of Salem, to Ives's *Holiday Q.S.* of 1887. They will be mixing the 19th-C. heritage with their more modern repertoire [from CD *From the Steeples & the Mountains*] of Philip Glass, Carl Ruggles and Henry Cowell for the Ryedale Festival in North Yorkshire.

Summer Workshop in France

"L'Académie Régionale de Musique Ancienne" of Lisieux, Normandy, France will take place this summer from 10-18 July 2002. Among others (keyboard, viol, violin, and singing), Gilles Thomé (chalumeau, classical clarinet) and Jean-Jacques Herbin (sackbut) will choose their repertoire in the late baroque Austrian music (Ziani, Fux, Wagenseil...). The cornettist William Dongois will come from 14th to 18th for a workshop on Renaissance improvisation. Information: Jean-Marie Segretier, 2, rue de la Miséricorde, F - 14 000 CAEN; tel: +1 (0)2 3186 5635.

MTV Serpents

A group called The Avalanches has a music video called Frontier Psychiatrist, wherein three dudes in lederhosen are playing rap bass on serpents. Go figure! If you want to take a look, point your web browser to: <http://www.modularpeople.com/avalanches/>. This brings up a page mentioning the video, with a hand-shaped button labeled Got Flash. Clicking this caused a download of about one minute, bringing up a page for the group. In the upper right corner of the image was a clickable word Play Video, which in turn caused my RealPlayer to buffer and then play the video. I presume that most modern computers with recent software will behave pretty much the same way, and allow you to see THE SERPENT TAKE ITS PLACE IN THE ANNALS OF POP CULTURE.

—Submitted by Paul Schmidt, ocleide@earthlink.net

Natural Trumpet-Making Workshops, Edinburgh 2002

Bob Barclay and Rick Seraphinoff will hold trumpet-making workshops in Edinburgh, Scotland. An added attraction this time is the Edinburgh Historic Musical Instrument Collection with its extensive holdings of trumpets and other brass-winds. Arrangements have now been completed and details are now on the web at: <http://www.music.ed.ac.uk/euchmi/uetp.html>. I can post these details by snail mail on request. Participants should end up not only with their own trumpet, but also with a deeper appreciation of the subtleties of this deceptively simple instrument. Contact Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, EDINBURGH EH8 9AG, U.K. E-mail: euchmi@ed.ac.uk

The Brass List Is Back

Brass list members, I hope you'll be glad to hear that the brass list (the oldest discussion group for brass players on the net, going back to 1987 or so) is back in business. It is now being run automatically, by the Mailman list management software, and you can take care of virtually all your subscription needs (subscribing, unsubscribing, changing to digest or individual messages, temporarily disabling your subscription, etc) via a nifty Web-based interface: just point your browser to <http://lists.fsu.edu/mailman/listinfo/brass> and you can do all that stuff. If you don't have Web access, you can use email commands, as with other list manager programs like Listserv and

Majordomo. To get info about the email method, send a note to <Brass-request@lists.fsu.edu> and you will get a how-to blurb.

If you did not receive a welcome message in the last day or so, you don't know your password (not everybody got the welcome message due to an error on my part). Just browse to the above address and enter your email address at the very bottom of the page, and click on "edit options". You will then see a page with an "Email my Password to Me" button.

For those who are new to the list: This is a place for discussions about brass playing, and announcements of general interest (about conventions, workshops, etc). All advertisements for commercial products (gizmos, valve oil, music, etc) must go through me for approval; unapproved advertising will get you removed from the list. Also, while there is no ban on the mention of drum corps as on some other lists, this is not a place for discussion of contest results, arguments about who's the best, and the like; there are plenty of drum corps-specific Net places for that. In general, think about whether your question, or beef, or announcement is appropriate for a group of people of all ages all over the world (although concentrated in North America).

If you were receiving the digest in the "old days", you should be getting the digest now. You can change your digest/regular receiving mode on the Website (see above). If you can't get in to the Website, or it won't give you your password, or you have any other problems, please email me at zateslo@gly.fsu.edu and I'll try to get things fixed.

The list is in "moderated" mode right now, while I see if everything is working right. During this time, there will be a delay while I look at the incoming messages to make sure all is well. As soon as I'm sure it's OK, I will turn off the moderation and you should see postings within a few minutes of the time you send them. My apologies for the long downtime for the brass list. I am confident that it'll remain up for a long time.

— Submitted by Ted Zateslo, brass list keeper, <zateslo@gly.fsu.edu>

Natural Horn Workshop

Richard Seraphinoff held a workshop from June 10-15, 2002. The workshops are open to professionals, students, teachers and advanced amateurs interested on the natural horn. Fee for the workshop is \$400. For info on the workshop see: <http://www.music.indiana.edu/som/special_programs/horn.html>. For info on future workshops contact Rick at <seraphin@indiana.edu>.

Carlo Torlontano, Alphorn Activities

After many years as first horn in the orchestra of the San Carlo Theater of Napoli, I now dedicate most of my time to promoting the alphorn and its traditional and contemporary repertoire. My repertoire includes many pieces for solo alphorn and string orchestra, including concertos by Leopold Mozart and Ferenc Farkas (I have the scores and orchestral material). Highly acclaimed recitals of these compositions have been played in Europe, North America, Canada, and Japan as well as a Concert for the United Nations. In 2002, I will play concerts in Hong Kong, Hungary, Australia and the USA. For more information, contact: Carlo Torlontano. Ravello - Italy; cell.: +39.347.5329821 tel. e fax: +39.081.8819218, e-mail: <carlotorlontano@tin.it> Web: <<http://web.tiscali.it/alphorn/>>.

Janos Orendi Website

Early brass instrument maker Janos Orendi has recently launched a new website where photos of many of his instruments are on display. He continues to work on a line of natural horns, trumpets, trombones and other early brass instruments in his Budapest workshop. The Web address is [only in Hungarian at the moment] <[\[www.corpus.hu\]\(http://www.corpus.hu\)>. Contact: corpus@axelero.hu or phone: 36-1-2666547.](http://</p></div><div data-bbox=)

Duke Johan's Cornetts & Sackbutts

The early brass ensemble from Finland "Juhana-herttuan Sinkkit ja Pasuuna" (Duke Johan's Cornetts and Sackbutts) presented two programs of Renaissance and Baroque Venetian music at the medieval Churches of Sääksmäki and Espoo (near Helsinki). Both churches were built during the time when Finland was part of the Swedish kingdom in Stockholm. The group takes its name from Duke Johann, the son of the 16th-century Swedish king Gustav Vasa, who was in charge of the castle of Åbo [Finn.=Turku] in Southwest Finland. One of Duke Johan's inventory lists from this time shows that cornetts and sackbutts were played in the Åbo castle.

The ensemble was joined by vocal soloists, baroque violins, viola da gamba and a continuo group. The program included works by Rore, Marini, Monteverdi, Andrea and Giovanni Gabrieli and Merulo. The polychoral works were conducted by Michael Holmes, from the Washington Cornett & Sackbutt Ensemble. Juhana-herttuan Sinkkit ja Pasuuna is directed by its principal cornettist Jaakko Saarinen.



Duke Johan's Cornetts & Sackbutts. Left to right: Kari Tiussa, Anna-Maija Laiho, Martti Vesola, Jaakko Saarinen, Michael Holmes

Serpent Maker John Fusedale Query

Can anyone provide me with any information about my ancestor John Fusedale, cabinet maker and serpent maker of London, c. 1789-1816, or his family, further than that which is already in the *GSJ* vol. 17? I am researching my family history so any snippets, music-related or not, are welcome! Please include details of sources. Judith Gibbons, 14 Graven Street, Coventry CV5 8DU, UK.

Email: <judes@futura.ision.co.uk>.

Rick Schwartz

Rick Schwartz presented a cornet recital on Sunday, March 24 at Virginia State University, Petersburg, VA, on eight different cornets. They were all made sometime between c. 1880 and 1923. The program included *One Fleeting Hour* (Dorothy Lee), *Inflamatus* (Rossini), *Carnival Variations* (Arban), *Grand Russian Fantasia* (Levy), *3me Solo de Concours* (Maury), *In Homage to Theodor Hoch* (Richard Schwartz), *Numero Quindici from the Barber* (Rossini), and *Cousins* (Clarke). Each piece was played on a different cornet from an anonymous Cornopoe to a Boosey Echo cornet from 1881.

Denis Wedgwood

Special news for those of you who live in the US. Greetings to all those of you who have been kind enough to express an interest in the Wedgwood website. I know many of you have been frustrated by the fact that you could not test the horn in your country. Well you can

now! Contact Martin Wilk at <mewilk@earthlink.net>. He is acting as our agent in California. So get in touch with him if you want to blow the Wedgwood Bb!! Denis Wedgwood: <denis.wedgwood@virgin.net>.

Jeroen Billiet Belgium Horn Study

Jeroen Billiet is a horn player with the orchestras Prima la Musica and Il Fondamento, as well as teacher of horn and chamber music at several music academies. He has undertaken an extensive research project on Horn in Belgium and the Low Countries and sent us this description of his project:

During my conservatoire [Royal Conservatories of Ghent and Brussels] studies, I discovered, through my interest in historical music performance, a great amount of old musical material such as tutors, repertoire, and articles. It soon appeared that there was a major part of the material in the conservatoire's libraries and archives that was still to be investigated. I found dozens of works which were hardly known to anyone, or that were in no catalogue at all. The lack of information about the horn and horn-playing during the 19th Century was clear. There are some (generally specialized and/or fragmentary) studies about the horn, soloists and repertoire in France and Germany during this period, but apart from some recent articles and smaller studies there seems to have been very little general research about these topics. The most striking fact of this all is that the last major (although excellent) book written about the horn seems to have been Morley-Pegge's *The French Horn*, published about 30 years ago. For the last 30 years though, there has been an enormous amount of research about the playing practice of the early days, as well as an incredible rediscovering of antique sounds and music.

One can say that the focus of the early music movement in Europe has, until recent years, greatly neglected the 19th Century as a study topic. Nevertheless, for many instruments (and especially the horn) this was the most crucial period of transition and reform and, to a great extent, responsible for the way we look at music nowadays.

It is generally known that many [Belgian] regional musicians tried to leave the vicious cycle that the economical and political disasters of the time had brought to the province. They tried to infiltrate in the musical scenes of Paris, London and elsewhere. Most of them returned and brought the know-how with them they learned at the conservatoires in the cities. Some of them managed to stay and became some of the most respected musicians on these prestigious places. When you consult Féti's *Biographie universelle* you come across names as the Vandenbroek, the Mengal brothers, Artot, Steenebruggen, and Radoux. Today these musicians seem to be completely forgotten, but their lives tell the story of the reality of music-making in another era that is extremely relevant for further study of musical practice. On the field of instrument-building there were not unimportant builders as Mahillon, van Cauwelaert and of course Sax.

There exists no systematic study of the horn in Belgium during this period. In my study I am also trying to find out whether there exists a kind of continuity about the playing of the horn in this region of Europe, going from the end of the 18th Century up to today (and to find out if there can be mention of a real "playing-school"). The major part of the study concerns the 19th Century, but also the continuity into the 20th Century will be discussed.

The goals of this study are to create a clearer view on the practice of music in our region from the end of the 18th Century until now, with a strong accent on the 19th Century. On the other hand, and strongly related to the former point, I want to find out more about the played repertoire, Belgian as well as international, during this period. A third, and maybe the most important issue, is to practice historical

horn-playing with their original repertoire and instruments, ending in a better understanding and playing-technique of these instruments.

Yale Acquires Cornet Methods

The Yale University Music Library recently acquired four little-known late nineteenth-century brass method books. The method books were examined by Yale Music Library staff member Eva Heater, Yale School of Music professor of trumpet Allan Dean, and Jeff Nussbaum. There were a number of unusual aspects to the various methods, and Heater remarked that it would provide an excellent research project to analyze and compare them to other, better known works. The books are *Conservatoire de L'Instrumentiste Methode complete de Cornet a pistons* by P. Clodomir (Alphonse Leduc: late 19th Century); *Theoretische Schule Trompete (cornet a pistons) in B* by Hermann Pietzsch (Braunschweig: Henry Litolf's Verlag, 1894); *Cornet a Pistons Schule (B Trompete, Flugelhorn)* by A.F. Bagantz (Leipzig, Riga, Berlin: Jul. Heinr. Zimmermann, late 19th Century); *Tenorhorn Schule (cornet form)* by Richard Hofmann (Leipzig: late 19th Century.)

Bugles Across America

Bugler Tom Day has founded an organization called "Bugles Across America," its purpose to help buglers perform taps at the funerals of Veterans. In 2000 Congress passed legislation stating Veterans had a right to at least two uniformed military people to fold the flag and play taps on a CD player. Bugles Across America was begun to take this a step further and provide volunteers to perform taps. According to their website an average of 1,500 Veterans pass away every day. For more information: <<http://wwhome.att.net/~buglesacrossamerica/index.html>>

Lake Placid Institute Trumpet Seminar:

July 22 - August 3, 2002

The Lake Placid International Trumpet Seminar will feature John Wallace, natural trumpet. For more information: Jennifer Carlo, Executive Director, Lake Placid Institute for the Arts and Humanities, P.O. Box 988, Lake Placid NY, 12946. 518-523-1312; <<http://www.lakeplacidinstitute.org/music.html>>.

Ensemble Del Sonar di Corde – Pavia

Trombonist Giorgio Cos has joined forces with cornetto player and trumpeter Robert Ischer, violinist Silvia Colli and keyboardist Martine Reymond to form Ensemble Del Sonar di Corde e di Fiato—Pavia. They specialize in 16th- and 17th-century repertoire, performed with many leading early music groups and made recordings for Agora, Amadeus, Dynamic and Tactus Records. Contact: Giorgio Cos, Via Giasone Del Maino, 2 Pavia (PV) 27100 Italy. Tel/Fax. 39-0382301701. Email: <cosgiorgio@libero.it>

Jazz Bibliography

The Annual Review of Jazz Studies will be including a bibliography of scholarly jazz articles in each of its subsequent issues. If you have suggestions for scholarly jazz articles that have appeared in non-jazz journals in 2001-2002, please respond privately to Keith Waters. These should be academic articles, rather than opinion pieces or jazz journalism. (Recent examples of jazz academic articles have appeared in *Music Theory Spectrum* and the *Antioch Review* [and the *HBSJ*].) Complete citations would be appreciated. The complete bibliography will be sent to this listserve prior to publication in the *Annual Review of Jazz Studies*. Send to: Keith Waters, University of Colorado at Boulder. <watersk@stripe.colorado.edu>

Stewart Carter Wins Monk Award

The 2001 Christopher Monk Award was presented to Dr. Stewart Carter on November 16, 2001 at the annual meeting of the American Musicological Society in Atlanta, Georgia. The Monk Award is an annual prize presented by the Historic Brass Society to honor scholars, performers, teachers, instrument makers, collectors, curators, and others who have made significant and life-long contributions to the historic brass instrument field.

Stewart Carter, a native of Winfield, Kansas (USA), earned his PhD in Historical Musicology from Stanford University in 1982. He is currently Professor of Music at Wake Forest University and author of many important articles, books, and scholarly music editions that cover a wide range of topics, including 17th-century theory and ornamentation, trombone organological and historical studies, historic performers, and brass repertoire. Through his tireless work as the Executive Editor of the *Historic Brass Society Journal* and the HBS book series, *Bucina: The Historic Brass Society Book Series*, Carter has not only helped bring a large body of historic brass research to the scholarly community, but also encouraged younger scholars to pursue their research in this field. In addition to his work with the Historic Brass Society, he served as editor of *Historic Performance*, the initial publication of *Early Music America*.

Dr. Carter is also an active performer and teacher of the historic trombone and the recorder. He is a long-time member on the staff of the Amherst Early Music Festival, and has taught at the Mideast Recorder Workshop and the Mountain Collegium as well as the San

Francisco Early Music Society Workshop. In May 2000 he was guest lecturer and recorder ensemble teacher at Sun-Yat Sen National University in Taiwan, where he also performed with his wife, Selina and harpischordist Mei-Wen Lee.

Professor Carter is not only a highly regarded scholar, performer, and teacher, but also an admired member of the historic brass community. He has been an indispensable co-director of the HBS Early Brass Festival, an event that would not be the same if he were not present.

The Christopher Monk Award was established by the Historic Brass Society in 1995 and bears the name of the man who was perhaps the greatest advocate for early brass music, the well-known instrument maker, scholar, teacher and performer. Past recipients of the Christopher Monk Award are: Edward Tarr, Herbert Heyde, Keith Polk, Mary Rasmussen, Hermann Baumann, and Bruce Dickey. Nominations for the 2002 Christopher Monk Award should be sent to Jeffery Nussbaum, President, Historic Brass Society.



Stewart Carter (left) accepts the Monk Award from HBS President, Jeff Nussbaum (right)

Fun 'n Games



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Last Issue's Answers

Got something fun to submit?
Send your puzzle, joke, or historically
humorous story to
president@historicbrass.org

Back Issues

1989 Historic Brass Society Newsletter 1 (16 pages)

"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

1989 Historic Brass Society Journal vol. 1 (128 pages)

Don Smithers, "A New Look at the Evolution of Lip-Blown Instruments: Classical Antiquity Until the End of the Middle Ages"
Henry Fischer, "The Tenor Sackbut of Anton Schnitzer the Elder at Nice"
Robert Barclay, "Ethics in the Conservation and Preservation of Brass Instruments"
Keith Polk, "Augustein Schubinger and the Zinck: Innovation in Performance Practice"
Richard Seraphinoff, "Early Horn Mouthpieces"
John McCann, "Snakes, Trees and Flames: A Discussion of Venetian Curved Cornett Decorations"
Jesse Rosenberg, "*Il Vero Modo Di Diminuir* - Giralmo dalla Casa: A Translation"

1990 Historic Brass Society Newsletter 2 (20 pages)

"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 Crispian 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

1990 Historic Brass Society Journal vol. 2 (224 pages)

Don Smithers, "Bach, Reiche, and the Leipzig Collegia Musica"
Stewart Carter, "Trombone Obligatos in Viennese Oratorios of the Baroque"
Edmund A. Bowles, "A Brief Overview of Musical Ensembles with Brass Instruments in European Festivals of State"
Jindrich Keller, "Antique Trumpet Mutes" (translation)
Don Smithers, "Antique Trumpet Mutes: A Retrospective Commentary"
Ralph Dudgeon, "Keyed Bugle Method Books: Documents of Transition in 19th-Century Brass Instrument Performance Practice and Aesthetics in England"
Jon Borowicz, "The Mid-19th Century Brass Band-A Rebirth"
Philip Palmer, "In Defense of the Serpent"
Francis Orval, "New Symbols for Hand Positions in the Bell for Natural Horn"
David Lasocki, "A Bibliography of Writings About Historic Brass Instruments, 1988-89"

1991 Historic Brass Society Newsletter 3 (36 pages)

"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
1991 HBS Membership Directory

1991 Historic Brass Society Journal vol. 3 (300 pages)

Clifford Bevan "Christopher Monk: 1921-1991 The Purest Serpentist"
Ernest H. Gross III, "The Trumpet and the *Unitas Fratrum*"
David Lasocki, "A Bibliography of Writings About Historic Brass Instruments, 1989-1990"
John McCann, "A Cornett Odyssey"
Herbert Heyde, "Brass Instrument Making in Berlin From the 17th to the 20th Century: A Survey"
Herman Jeurissen, "Mozart's Very First Horn Concerto"
Howard Weiner, "Giovanni Martino Cesare and His Editors"
Henry Howey, "The Lives of *Hoftrumpeter* and *Stadtpeifer* as Portrayed in the Three Novels of Daniel Speer"
Robert Pyle, "A Computational Model of the Baroque Trumpet and Mute"
Bruce Dickey, "*L'Accento*: In Search of A Forgotten Ornament"
Geert Jan van der Heide, "Brass Instrument Metal Working Techniques: The Bronze Age to the Industrial Revolution"

Keith Polk, "Patronage and Innovation in Instrumental Music in the 15th Century"

Dauverné Trumpet Method 1857: A Complete Translation

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

1992 Historic Brass Society Journal vol. 4 (300 pages)

Trevor Herbert, "19th-Century British Brass Bands"
Gunther Joppig, "V. F. Cerveny: Inventor and Instrument Maker"
Herbert Heyde, "A Business Correspondence From Johann Wilhelm Haas in the Year 1719"
Jeffrey Snedeker, "An Examination of the Meifred Horn Method"
Thomas Hiebert, "Virtuosity, Experimentation, and Innovation in Horn Writing from Early 18th-Century Dresden"
Karl Hachenberg, "Analysis of Metals in 17th- and 18th-Century Brass Instruments"
David Lasocki, "A Bibliography of Writings About Historic Brass Instrument, 1990-1991"
Friedrich Anzenberger, "The Oldest French Tutor for Slide Trumpet"
Ralph Dudgeon, "19th-Century Keyed Bugle Players: A Check List"
G. B. Lane, "Confederate Civil War Brass Band Instruments"
"Bovicelli's *Regole, Passaggi Di Musica* (1594)" translated by Jesse Rosenberg
"Dauprat's Horn Method (1824)" translated by Jeffrey Snedeker
Shlomo Yosef Zevin, "Trumpet in the Talmud (From *Encyclopedia of the Talmud*)"

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 Christopher Monk Workshops" by Jeremy West & Keith Rogers
"I'm Almost Shore It's Snow!" by David & Julie Edwards
"Constructive Research" by John Webb
Meet Your Maker: A Round-Table Discussion/Interview
"The *Apparato musicale* (1613) of Amante Franzoni" (transcriptions by Charles Toet) by Bruce Dickey
"The Side Embouchure" by Yoshimichi Hamada
"Conference of Early Music Societies" by Stewart Carter

1993 Historic Brass Society Journal vol. 5 (380 pages)

Friedrich Anzenberger, "Method Books for Natural Trumpet in the 19th Century"
Edward H. Tarr, "The Romantic Trumpet"
Anders Hemström, "Georg von Bertouch and his Sonatas with Trumpet"
Reine Dahlqvist, "Pitches of German, French, and English Trumpets in the 17th & 18th Centuries"
L. F. Dauprat, "Method for High-Horn and Low-Horn" translation by Jeffrey Snedeker
Peter Downey, "Lip-Blown Instruments of Ireland Before the Norman Invasion"
B. Kenyon de Pascual, "José de Juan Martinez's *Método de Clarin* (1830) Intro & Translation"
Philip A. Drinker and John M. Bowsher, "The Application of Noninvasive Acoustic Measurements to the Design, Manufacture and Reproduction of Brass Wind Instruments"
David Lasocki "A Bibliography of Writing About Historic Brass Instruments, 1991-93"
Trevor Herbert, "The Sackbut and Pre-Reformation English Church Music"
Igino Conforzi, "Girolamo Fantini: Recent Additions to His Biography"
Reine Dahlqvist, "Gottfried Reiche's Instrument: A Problem of Classification"
Chris Larkin, "Félicien David's *Nonetto En Ut Mneur*: A New Discovery and New Light on the Early Use of Valved Instruments in France"
Clyde Shive, Jr. "The First Music For Brass Published in America"
John Webb, "The English Slide Trumpet"
B. Kenyon de Pascual, "Small is Beautiful: The *Trompe de Lorraine*"
Howard Weiner, "André Braun's *Gammet Et Méthode Pour Les Trombones*:"

The Earliest Modern Trombone Method Rediscovered (with complete translation)"

Benny Sluchin, "Alto or Tenor Trombone: Open or Closed Case?"

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

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 Bazzooka" by Jack Hotchkiss

1994 HBS Membership Directory

1994 Historic Brass Society Journal vol. 6 (417 pages)

Edward H. Tarr, "The Romantic Trumpet (Part II)"

Bruce Haynes, "Cornett Pitch"

Friedrich Anzenberger, "Method Books for Keyed Trumpet in the 19th Century: An Annotated Bibliography"

Tim Urban, "Errata In *Il Terzo Libro Delle Divino Lodi Musicali* of Giovanni B. Riccio"

Crispian Steele-Perkins, "Dart's Dated Drums Dropped"

"Praetorius on Performance: Excerpts from *Syntagma Musicum III*" translated by Hans Lampl, with commentary by S.E. Plank

Renato Meucci, "The Pelitti Makers of Brass Instruments in Milan in the 19th Century"

Thomas Hiebert, "Early Examples of Mixed-Key Horns and Trumpets in Works of C. Graupner"

David Lasocki, "A Bibliography of Writings About Historic Brass Instruments, 1992-94"

Anne-Sophie Leclerc, "The Discoveries at Fassy House"

Diana Bickley, "The Trumpet Shall Sound: Some Reasons Which Suggest Why Berlioz Altered the Part for *Trompette à pistons* in his Overture *Waverly*"

Igino Conforzi, "Giroloamo Fantini, Monarch of the Trumpet: Recent Additions in His Work"

Peter Bassano, "A Second Miracle at Cana: Recent Musical Discoveries in Veronese's *Wedding Feast at Cana*"

B. Kenyon de Pascual, "The *Trompe De Lorraine* (Continued)"

Dieter Krickeberg and Klaus Martius, "Two Trumpet Mutes Recently Acquired by the Germanisches Nationalmuseum Nürnberg"

Peter Downey, "Concerning the *Clarín* and the Early *Clarines*"

Peter Downey, "Fantini and Mersenne: Some Additions to Recent Controversies"

"Dauprat Horn Method (1824)" translation by Jeffrey Snedeker (part III)

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 Trombones" compiled by George Butler

"An Interview with Ophicleide, Serpent, and Tuba Player Tony George" by Richard Robinson

"The Wallace Collection's Cyfarthfa Project" by John Wallace

1995 Historic Brass Society Journal vol. 7 (250 pages)

Friedrich Anzenberger, "Method Books For Trumpet and Cornet Using Stopped Notes in the 19th c."

Peter Downey, "Trumpet Style in 17th-Century France and the Music of Les *Trompettes Du Roy*"

Dietrich Hakelberg, "Problems in Identification of Archaeoorganological Evidence"

Eva Heater, "The Performance Practice of the Hunting Horn"

David Lasocki, "A Bibliography of Writings About Historic Brass Instruments"

Alexander McGrattan, "The Trumpet in Funeral Ceremonies in Scotland During the 17th c."

A. Myers and F. Tomes, "PCB Cornets and Webster Trumpets: Rudall Carte's Patent Conical Bore Brasswind"

"Andreas Nemetz's *Neueste Posaun-Schule*: An Early Viennese Trombone Method" translation by Howard Weiner

B. Kenyon de Pascual, "The Ophicleide in Spain"

B. Kenyon de Pascual, "Clarinets and Trompetas: Some Further Observations"

"Dauprat Horn Method (1824)" translation by Jeffrey Snedeker (part IV)

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 Cacophony 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

1996 Historic Brass Society Journal vol. 8 (200 pages)

Steven Plank, "Knowledge in the Making: Recent Discourse on Bach and the Slide Trumpet"

Matthew Cron, "In Defense of Altenburg: The Pitch and Form of Foreign Trumpets"

Geert Jan van der Heide, "The Reconstruction of a 16th-Century Italian Trumpet"

William Rogan, "Stopped Notes on the Horn: Some Aesthetic Considerations"

"Method for High-Horn and Low-Horn by L.F. Dauprat (part V)" translated by Jeff Snedeker

Keith McGowan, "A Chance Encounter with a Unicorn? A Possible Sighting of the Renaissance Slide Trumpet"

Friedrich Anzenberger, "Method Books for Slide Trumpet: An Annotated Bibliography"

David Lasocki, "Bibliography of Writings About Historic Brass Instruments: 1995-96"

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 Cornettist at St. Mark's, dated 1614" by Bruce Dickey

1997 HBS Membership Directory

1997 Historic Brass Society Journal vol. 9 (240 pages)

Jeremy Montagu, "Anthony Baines: 1912-1997"

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

Friedrich Anzenberger, "Method Books for Valve Trumpet up to 1850: An Annotated Bibliography"

Gary Towne, "*Tubatori e Piffari*: Civic Wind Players in Medieval and Renaissance Bergamo"

Kauko Karjarjalainen, "Brass Band Tradition in Finland"

Peter Downey, "*Crutti, cuslennaig, cornairi* - Instruments and Music in Early Medieval Ireland"

John Q. Ericson, "Heinrich Staelzel and Early Valved Horn Technique"

Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France 1794-1960"

"Dauprat Horn Method (1824)" translation by Jeffrey Snedeker (part VI)

Chris Larkin, "28 Duets for Two Horns by Carl Haudek Discovered in England"

David Lasocki, "Bibliography of Writings about Brass Instruments 1996-1997"

Crispian Steele-Perkins, "Cron Put His Finger (or a Foot!) On an Important Point"

Bruce Haynes "Comments on Matthew Cron's article *In Defense of Altenburg: the Pitch and Form of Foreign Trumpets*"

1998 Historic Brass Society Newsletter 11 (91 pages)

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"Sackbut, Trombone Player Peter Bassano Talks to Richard Robinson"
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"A Discography of Recordings Reviewed in the *HBSNL*" by Graydon Barnum
"Reports on Three Historic Brass Symposia in Toronto, Utrecht, and Herne"
"Checklist of Recent Early Brass Related Recordings" by Dave Baum
Necrologies (Adolf Scherbaum, Joe R. Utley)

2001 Historic Brass Society Journal vol. 13 (277 pages)

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NECROLOGIES

Ronald K. Collier (1944-1999)

By David Maller

Although Ronald Collier died on 30 March 1999, the Historic Brass Society has not, until this time, had a first-hand account of this important North American brass-instrument maker. Many apocryphal stories have circulated about Ron in our ranks, so in fairness to his memory, David Maller, who is founding his own business on Ron's materials, offers his remembrance.

While working at a music store just after my college years, I heard my friends, Robert Rieder and Sharon Jacobson-Stine, give a lecture on the baroque trumpet at DePaul University. Not long after the lecture, Sharon came into the store where I was working. I asked her where I could get a baroque trumpet. She gave me a list of names of makers, and then said, "Of course you could make your own." I asked her more about this. She said that the person to talk to was a man named Ronald Collier, but no one knew where he was. I had heard stories about how he owed a lot of money, including the IRS, and that he moved out West to avoid being tarred and feathered. A few months later, I found out that John Helmke, another friend, was selling his Collier trumpet. John had done some work for Ron many years earlier and, since Ron could not afford to pay him, he gave John a finished trumpet.

About a year and a half later, while at a party, I was talking to a folk guitar player. He asked me what I wanted to do with my life. I told him how I wanted to make the old style of trumpet. When I explained to him what it was, he kept insisting that he already knew what they were. I kept trying to explain to him that they were different from the modern ones. He said, "I know. My best friend makes them." In disbelief, I asked him who his friend was. He replied, "Ron Collier." After I picked up my jaw from the ground, he gave me Ron's number. Apparently, when Ron left his shop in Naperville, Illinois, he had moved to the south side of Chicago, contrary to the stories of him being "on the lamb" somewhere out in the western United States. I called Ron the next day, and I ended up working with him, on and off, for the next seven years. Ron suffered from cancer and heart problems and his health was already declining when I first met him. When Ron was able to work, we made both period and modern instruments.

While working with Ron, I found out that he was from Alabama, having studied music at the University of Alabama. He played for the U.S. Army from 1963-65 before going to work for the Schilke Company near Chicago. He set up his own shop in Naperville, and began experimenting with historic brass designs about that time. In 1987 he moved to the south side of Chicago and went to work for Quinlan & Fabish as an instrument repairman and continued his work in his basement.

Ron was an accomplished player on diverse instruments from the recorder to the tuba. He loved to read dime novels and science textbooks--his house was full of them--and to go fishing. His principle love, however, was in researching early music performance and manufacturing techniques. He was one of the first Americans to produce baroque trumpets and trombones, many of which are still played in ensembles such as the Army Olde Guard, the Washington Cornett & Sackbutt Ensemble and by members of the Chicago Symphony.

When Ron Collier passed away at the age of 55, in his Chicago home, the historic brass community not only lost a fine instrument maker, but a truly nice man and a wonderful musician. I had the great fortune and honor to work with him in his last years. An even greater honor fell to me when his family requested that I carry on Ron's tradition. I was finally able to move the shop out of his basement a few months ago, but every time that I work on an instrument, I feel an extra set of hands guiding me.

Patrick Delile (1947-2002)

By Niles Eldredge

I am very sorry to have to report to you that Patrick Delile, great friend and collector of brass-winds, has died. Patrick leaves behind him his wife, Maryvonne, and young son, Benjamin.

More than anyone else, Patrick fostered connections between France and the United States within the collecting community. Long before the advent of e-mail and the internet, Patrick was building connections between individuals and dealers in the U.S., sending otherwise hard-to-find cornets and trumpets over (usually Besson, Courtois and other French makes), often in exchange for Bachs, Conns, Kings and other U.S. makes. He was the secretary of the Association des Collectionneurs d'Instruments a Vent, whose journal *Larigot* presents a constant stream of important historical information pertaining to wind instruments—including several special numbers devoted to Patrick's own impressive collection of cornets and trumpets.

Patrick could play many of Louis Armstrong's 1920s solos verbatim out of his head. He had a great sense of humor, a flair for preparing French cuisine and a terrific wine cellar. It was always a treat to visit his apartment in Paris to see his collection, blow some of his horns and later join the family for dinner. Saturdays at the main flea market at Clignancourt, Sundays at the smaller (but often more productive) Porte de Vanves flea market, plus visits to Bissonet and Orphee in the Marais, all places where Patrick would quietly step in and haggle a better price if he saw that one of his out-of-town guests, with little or no French at their disposal, wanted an instrument, were always on the schedule. We would do our best to reciprocate when Patrick, Maryvonne, and Benjamin came to the States.

The small but choice world of brass instrument collectors has lost one of its finest members, and we are all the poorer for it. In case anyone would like to write a note of condolence, Maryvonne's address is: Mme. Maryvonne Delile, 36, rue de Turin, Paris 75008 FRANCE

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Kathleen Farner 74 Orchard Rd. N. Tacoma, WA 98406 206-535-8669 *horn*
Joan Feigenbaum 148 W. 23rd Street New York, NY 10011 212-627-3820 *mathematician*
Dennis Ferry 8 ch. des Buclines Geneva CH-1224 Switzerland 41-22-348-4269 *natural trumpet*
Janet Finkbeiner 2800 14th Street Sacramento, CA 95818 916-444-1639 *cornetto*
Henry George Fischer 29 Mauweehoo Hill Sherman, CT 06784 *sackbut, slide trumpet, tenor cornetto*
David Fitzgerald 3937 Grove Street Western Springs, IL 60558 *serpent, tuba, cornetto, trombone*
Mark Fontana 1302 Corte de Las Piedras El Cajon, CA 92019 619-433-29-8407 *trumpet, brass*
Tranquillo Forza via Caldieraro 22 Montecchio Magg. (Firenza) Italy 0039-(0)347-0686451 *natural trumpet*
Charles Foster Glen Cottage 63 Holburn Street Aberdeen AB10 6BR United Kingdom *cornet, sackbut*
Bernard Fourtet 5 Bis Que du Prieure 31000 Toulouse France 33-(0)687434707 *saqueboute/trombone, ophicleide/serpent*
Bobby Fox PO 72 Alta Loma 10579 La Vine Alta Loma, CA 91701 *serpent*
Thomas Freas 190 Route 37 South Sherman, CT 06784 *natural trumpet*
Arnold Fromme P.O. Box 243 Rainbow Lake, NY 12976 518-327-5344 *sackbut, tenor cornet, serpent*
Marie Garnier-Marzullo 27 Rue Principale Obermorschwiller 68130 France 33-389-074436 *cornetto*
Gregory Garrett 1921 Haven Lane Dunkirk, MD 20754 *cornetto, voice, lute, baroque guitar*
David Geffen 1104 E. Driftwood Dr. Tempe, AZ 85283-2015 840-777-7779 *horns, trumpets*
Richard George 1222 Spruce Court Libertyville, IL 60048 847-367-1375 *ophicleide, keyed bugle*
Jim Ghighi 402 Great Glen Rd. Greenville, SC 29615 *alphorn, cornet*
Bryan Goff 3231 Yorktown Drive Tallahassee, FL 32312 850-386-8613 *natural trumpet*
Maximilian Goldgruber Plazerstr. 6 Munchen 70 81375 Germany 089-1497568 *cornet, patents, echo and special shapes*
Robert Goodman 5201 Riverfront Drive Palmyra, NJ 08065 215-743-9475 *natural trumpet, bugle*
Hitoshi Goto 6-15-10 Ogoto Otsu, Shiga 520-0101 Japan 81-77-579-8070 *Horn, Natural Horn*
Jean Goujon N. 14 Saint Germain La Riviere Le Bourg 33240 France *cornetto*
John Goulandris Saronic S.A. Mon-Repos 14 1005 Lausanne Switzerland 41-21-3311888
Leonid Gouriev 123103 Str. Parschina 25-1-225 Moscow Russian Federation (0)95-2876479
James Gray P.O. Box 97 Lafayette, CO 80026 *sackbut, late renaissance*
Daniel Green 37 Oxford Street Hartford, CT 06105-2915 *sackbut*
Keith Green 210 West 82nd Street #3E New York, NY 10024 *trombone*
David Greenhoe 426 S. Governor Street Iowa City, IA 52240 *cornetto, natural trumpet, bugles*
Lorenzo K. Greenwich, Jr. P.O. Box 723 Lynbrook, NY 11563-0723 *keyed bugle, natural trumpet*
H. Gene Griswold 305 Alabama Rd. Towson, MD 21204-4305 410-321-1490 *cornetto*
Marcia Grumme 808 Dolores San Francisco, CA 94110 *sackbut, cornetto, slide trumpet*
David Guion 55 Lombard Circle Lombard, IL 60148 *trombone*
Karl Hachenberg Alte Poststrasse 11 Wissen D-57537 Germany *metalurgy technician*
Matthew Hafar 949 Hutton St. Winston-Salem, NC 27101-5715 336-750-2526 *sackbut*
Lance Hafer 3 Rockmount Rd Greenville, SC 29615 864-268-6736 *horn, alphorn, serpent, natural horn*
Dietrich Hakelberg Institut fur Ur- Fruhgeschichte Belfortstrasse 22 Freiburg D- 79085 Germany 761-443789 *cornetto, archeology*
Jon F. Hall 102 Ashmont Street Portland, ME 04103 207-775-3381 *brass bands, keyed brass, saxhorn, trombone*
Yoshimichi Hamada 3-10-23 Sendayi Bunkyo-ky Tokyo 113 Japan *cornetto*
Dave Hamburg 2521 Brambleberry Ct. Bettendorf, IA 52722 *trumpet, baroque+*
James Hamlin 514 Second Avenue Pelham, NY 10803 914-738-0506 *natural trumpet*
Andrew Hammersley Leimenstrasse 36 Rodersdorf CH-4118 Switzerland *baroque trumpet, horn, cornet*
Kristen Hansen 4923 Hall Avenue Columbus, GA 31909 *natural horn*
Richard Hansen 73 Dunhamtown Road - Palmer Road Brimfield, MA 01010 413-283-6797 *Instrument repair*
Jason Harlow 920 St. Paul Street, 4th Floor Baltimore, MD 21202
Frank Harmantas 136 Glenforest Road Toronto M4N 1Z9, ON Canada *sackbut*
Ben Harms Harms Historical Percussion 91 Branch Road New Marlborough, MA 01230 413-229-2983 *hist. percussion*
Mary F. Hastings 250 W. 20th St. Apt. 4F New York, NY 10011
Robert Hazen 7021 MacArthur Blvd. Bethesda, MD 20816 202-686-2419 *natural trumpet, keyed bugle, saxhorn*
Eva Heater 374 Whalley Avenue New Haven, CT 06511 *natural horn*
Douglas Hedwig 255 W. 95th Street #3A New York, NY 10025 212-662-9421 *natural trumpet, cornetto, brass bands, bugle*
David Bruce Heim 1829 Speed Avenue Louisville, KY 40205-1205 502-852-1873 *horn*
Craig Heitger PO Box 381 South Bend, IN 46624
Fritz Heller Jan Luykenstrasse 75 NL 2026 AD Haarlem Netherlands *cornetto maker*
Jon Helm 5613 54th Avenue Lacombe T4L 16L, AB Canada
Anders Hemstrom Lundhagsvagen 49 Orebro S-703 76 Sweden *natural trumpet*
Dorian Henry Winston-Salem State University CB 14877 WSSU Winston-Salem, NC 27110 336-734-4589 *euphonium*
Ralph Henssen De Blikken 4 NL -4501 AC Oostburg Netherlands 31-117-451882 *trumpet, cornetto, trumpet making*
Trevor Herbert Open University in Wales 24 Cathedral Road Cardiff, Wales CF1 9SA United Kingdom 01222-626280 *sackbut*
Jean-Jacques Herbin 46, rue Stalingrad 95 120 Ermont F-95 600 France 33(0)1 3437 2812 *sackbut*

Kendrick Herring 232 Melrose Corpus Christi, TX 78404 *trumpet*
Robert Hess 256 Lake Rd. Basking Ridge, NJ 07920-2119 *trombone*
Herbert Heyde Metropolitan Museum, Music Instr. Dept. 82nd St. & 5th Ave. New York, NY 10028 *history brass instruments*
Thomas Hiebert 929 E. Yale Ave Fresno, CA 93704 559-278-6800 *natural horn*
John Hildebrand 629 N. Olsen Avenue Tucson, AZ 85719 520-621-8282 *lower brass*
Donald Jay Hildebrandt 6 Edgemont Drive Newark, DE 19716 302-831-1263 *sackbut, serpent, ophicleide*
Malcolm Hobson 12 Hermitage Gardens Edinburgh EH10 6BA United Kingdom 44 (0) 131 447 3243 *cornett, brass band*
Simon Hogg Holloway House Market Place Warwick CV34 48J United Kingdom *trombone*
Kristine Holmes 14 Bryn Mawr Dr. #D San Rafael, CA 94901 *natural trumpet, cornetto*
Michael Holmes 15379 Gatehouse Terrace Woodbridge, VA 22191 *sackbut*
Peter Holmes 21 Colin Drive London United Kingdom 44-020-82054529 *ancient antiquity*
Boyd Hood 6074 Laurelgrove Ave North Hollywood, CA 91606 *trumpet*
Michael Hood 1038 Tasker St. Philadelphia, PA 19148 215-619-8112 x2938 *19th-c keyed brass, sackbut, early (1200-1800) performance practice*
Bruce Hopkins 10 Lakeview Drive Chepachet, RI 02814 *trumpet*
Frank Hosticka 84 Horatio Street New York, NY 10014 *natural trumpet, cornet*
Jack Hotchkiss 10 Red Lane Drive Loudonville, NY 12211 *trombone, sackbut, slide trumpet, music history*
Tim Howe 3816 Seward Street Omaha, NE 68111 402-598-4375
John Howell 401 Ridgeview Dr. Blacksburg, VA 24060 *sackbut, cornetto*
Henry Howey 456 Elkins Lake Huntsville, TX 77340 936-294-3765 *sackbut*
Wayne Huber Fresno Pacific University 1717 S. Chestnut Ave. Fresno, CA 93702 559-453-2217 *trumpet*
Ulrich Hubner Walthenstr.16 Darmstadt D-64289 Germany *natural horn*
Thomas Huener 1800 Old Mill Court Greenville, NC 27858 919-328-6258 *natural trumpet, cornetto*
David Hummer 313 Alder Lane Boulder, CO 80504 *trombone*
John Humphries 24 Aragon Avenue, East Ewell Epsom-Surrey KT17 2QG United Kingdom *horn, all brass*
Phil Humphries Hillside Cottage, Pound Ln Dewlish Dorchester, Dorset DT2 7LZ England
Leigh Anne Hunsaker 7542 Ruby Esther Cir. Abilene, TX 79606 915-695-4078 *trumpet*
John Waldo Hutchins 5 Short Street Concord, NH 03301 *trumpet*
Friedemann Immer Gallierstr. 14 Niederkassel 6(Rheidt) D-53859 Germany 49-2208-73449 *natural trumpet*
John Irish 1009 Avondale Avenue San Angelo, TX 76901 *trumpet*
Robert Ischer ch. du Signal 47A Blonay CH-1807 Switzerland 41 21 943 1143 *cornetto, natural trumpet*
Charles Jackson 15015 Gerkin Ave. Hawthorne, CA 90250 310-813-9623 *cornetto, horn*
Robert Jackson 1597 LeRoy Avenue Berkeley, CA 94708 *sackbut, cornetto*
Sharon Jacobson-Stine 612 Sedwick Drive Libertyville, IL 60048 *natural trumpet*
Jeffery R. James Director Of Band At Grace Univ., Omaha, NE 822 Forest Ave. Omaha, NE 68108 402-444-2853 *trombone*
David Jarratt-Knock 12 Besbury Close Dorridge Solihull B93 8NT United Kingdom *cornetto*
Larry Johansen P.O. Box 141 Redlands, CA 92373 *natural trumpet, cornetto*
Michael Johns 2442 Bryn Mawr Avenue Philadelphia, PA 19131 *horn, 19th-c American brass*
Keith Johnson 113 Sheraton Place Denton, TX 76201 940-565-2002 *baroque trumpet*
Kirby Jolly 29 21st Street Jericho, NY 11753 *19th-c brass bands, Civil War era*
Laurence Jones 2150 Haig Drive Ottawa K1G 2L2, ON Canada *natural trumpet, cornetto, trumpet*
Mark R. Jones PO Box 98 Eden, NY 14057 716-992-2074 *tuba, 19th-c American brass, keyed brass*
Michael Jury 5904 Flanders Street Springfield, VA 22150-2449
Fritz Kaenzig School of Music University of Michigan Ann Arbor, MI 48109 *tuba, serpent, ophicleide*
Donald Kahn School of Math VH 127 University of Minnesota 115 W. Island Avenue Minneapolis, MN 55401 612-625-0031 *sackbut*
Joseph Kaminski 731 Willowbrook Road Staten Island, NY 10314-4267
Bruno Kampmann 136 Boulevard de Magenta Paris 75010 France *19th-c brass*
Didier Kanmacher 6 Rue Colette 01960 Peronnas France *sackbut*
Leo Kappel Gerasdorferstrasse 55/86/6 Wien A-1210 Austria 43-1-2922875 *natural trumpet*
Richard Kaufman 70 Chestnut Street Mohnton, PA 19540-1923 *trombone*
Andrew Kearns 110 E. Scenic Drive Travelers Rest, SC 29690 *18th-c horn*
Gerard Keene 8426 W. North Ave.. #3 Wauwatosa, WI 53226
Michael Keener 798 Johnsville Rd. New Lebanon, OH 45345 *trombone*
Robert Kehle Music Dept., Pittsburg State Univ. 1701 S. Broadway Pittsburg, KS 66762 620-235-4474 *trombone, sackbut*
Karl Kemm 1431 #1 Devon Corpus Christi, TX 78415 940-300-3131
McDowell Kenley 417 Hazelwood Avenue San Francisco, CA 94127 *sackbut, trombone, musicology*
Oliver Kersken Haus-Endt-Straße 201 Dusseldorf D-40593 Germany 0049-211-714986 *natural horn*
Douglas Kirk 1391 du College Ville St-Laurent Quebec H4L 2L4 H4L 2L4 Canada 514-350-4352 *cornetto*
Martin Kirnbauer Lothringeer Str. 93 Basel CH-4056 Switzerland *Nuremberg, brass restoration*
Stanley Kirschner 25615 Parkwood Drive Huntington Woods, MI 48070 313-577-1377 *natural trumpet, cornetto*
Jeffery Kite-Powell 4460 Charles Samuel Drive Tallahassee, FL 32308 904-644-2033 *organology*
Sabine Klaus P.O. Box 190 Landrum, SC 29356
Cindy Klispie 381 Maraca St Punta Gorda, FL 33983 941-624-6255 *trumpet*
J. David Kocurek 7007 Orchard Hill Court Colleyville, TX 76034-6623 817-421-3975 *trumpet*
Elisa Koehler 405 Pleasanton Road # 33 Westminster, MD 21157 *baroque trumpet, cornetto*
Ton Koopman Amsterdam Baroque Orchestra, PO Box 1163, 1400 BD, Bussum, Netherlands 31(0)35 6913676

Israel Kopmar 16 Baylor Circle White Plains, NY 10605-3006 914-761-7437 *sackbut*
Ab Koster Kattenstieg 10, D-21423 Winsen(luhe) Germany 04171-73174
Joel Kramme 701 Brighton Court Rolla, MO 65401-3982 573-341-6992 *sackbut, cornetto, viols, trumpets*
Craig Kridel 302 S. Waccamaw Ave. Columbia, SC 29205 803-777-7741 *serpent, sackbut*
Dr. Klaus Robert Küchemann Felix Mendelssohn Str. 28 Rendsburg D-24768 Germany *natural horn, trombone*
W. Peter Kurau c/o Eastman School Music 26 Gibbs Street Rochester, NY 14604 585-274-1478 *natural horn*
Jeff Kurtzman Washington University Dept. of Music Campus Box 1032 St. Louis, MD 63130 314-862-5354
Joan La Rue 516 Roycroft Avenue Long Beach, CA 90814 *cornetto, natural trumpet*
James Ladewig Editor,AMSNL 15 Symmes Rd. Winchester, MA 01890-3014 *16th & 17th-c brasses*
Jerry Lahti 1553 N. Columbia Naperville, IL 60563 *19th-c brasses, cornets*
Raymond Lapie 8 Rue Bernelle Vimoutiers F61120 France *trombone*
Chris Larkin London Gabrieli Ensemble 22 Athenaeum Road Whetstone, London N2O 9AE England 44 (0) 20 8445 3016 *hand horn, Vienna horn, 19th-c music*
David Lasocki Music Library Indiana Universty School of Music Bloomington, IN 47405 812-855-3843 *history of winds, research*
Lars Laubhold Schonau 11 Kremsmunster A-4550 Austria *brassmaker*
Jack C. Laumer 102 Stubblefield Dr. Elgin, TX 78621 *natural trumpet*
Michael Lawlor 17 Hilda Gardens, Denmead Hampshire PO7 6PQ England *cornetto*
Daniel Leavitt 4463 S. Eagle Cr. Aurora, CO 80015-1333 303-680-6208 *trumpet*
Arjen Lenstra 1 N Gate Rd Mendham, NJ 07945-3104
Charlotte Leonard 54 Kipling Court Sudbury P3A 1E3, ON Canada 705-673-6917 *sackbut, 17th-c German music*
H.M. Lewis, Jr. Dept. of Music, Georgetown College 400 College Street Georgetown, KY 40324 502-868-8888 *natural trumpet, cornet, cornetto, saxhorn*
Arthur Linsner 8245 North Kedvale Avenue Skokie, IL 60076 847-933-0124 *sackbut, early brass*
Juhani Listo Rykmentintie 35 D 22 Turku SF-20880 Finland *natural trumpet, cornetto*
Michael John Lomas The Brow, Avebury Trusloe, NR. Marlborough, Wilts SN8 1Qy 01672-539646 *trombone, sackbut, early brass & wind bands, military bands*
Robert Losin 21298 Ryan Rd. Warren, MI 48091 *Horn, horn making*
Stanley Louiseau 3 Jane Lane Barrington Hills, IL 60010 *natural trumpet*
Laurence Lowe 1342 S. 700 E. Springville, UT 84663 801-378-5973 (Fax) *horn*
Danny Lucin 238 Tucker Road Bentleigh, Victoria 3204 Australia *cornetto, natural trumpet*
Steven Lund 383 Grand Avenue #5 St. Paul, MN 55102-2629 651-224-1736 *trombone, baritone, brass ensemble*
Steven Lundahl 33 Layton Drive Canterbury, NH 03224 603-783-0276 *sackbut, slide trumpet*
Rigel Lustwerk 9 Lakeside Road Billerica, MA 01821
Bridget Macdonald 341 Livingston Avenue 2nd fl. New Brunswick, NJ 08901 732-846-8916 *sackbut*
Patricia Mackhaus 2501 Madison Waukesha, WI 53188 262-549-3227 *cornet, womens bands*
Jean Francois Madeuf 7 Rue Ernst Michel F-34000 Montpellier France 33-(0)467582429 *natural trumpet*
Jean Francois Madeuf 7 Rue Ernst Michel Montpellier F-34000 France 33-(0)467582805 *natural trumpet*
Jacob Malec 118 Beau Drive Edinboro, PA 16412 *natural trumpet*
David Maller 1243 Church Street Northbrook, IL 60062 847-509-1910
Andrew Malloy 4236 Bakman Ave. Studio City, CA 91602 818-760-7024
Robert Marlatt 39 Salman Street West Roxbury, MA 02132 617-323-0273 *horn*
Anne L. Marsh Tedworth Villa, 34 Trevarnon Lane Connor Downs, Hale, Cornwall TR27 5DL United Kingdom *natural trumpet, 19th-c brasses*
Loren Marsteller 10340 Haines Canyon Ave. Tujuga, CA 91042-2030 818-951-4301 *sackbut, serpent, ophicleide*
Aristakes Martirosyan Azatutian side street 3, 38 Yerevan Armenia
Richard Martz 78 Central Avenue Morrisville, PA 19067 *natural and early valve horn*
Jack Masarie 3 Garden Lake Circle Greensboro, NC 27410 336-292-8883
Ray Mase 86 Taylor Dr. Closterk, NJ 07624 *cornetto, 19th-c brasses*
Victor Mattfeld 50 Fort Place #A4D Staten Island, NY 10301 718-273-9021 *cornetto, sackbut*
John Mattson PO Box 2402 El Segundo, CA 90245 310-536-9366 *cornetto, sackbut*
Lilian Mayerhoff Moltkealle 14 Ahrensburg D-22926 Germany *cornetto*
John R. McCann 2938 E. 9800 S. Sandy, UT 84092 801-453-1466 *cornet-maker*
Marvin McCoy 3204 W. 44th St. Minneapolis, MN 55410 612-927-6236 *alphorn, horn, trumpet*
Bill McCullough 86 Dillwyn Drive Newport News, VA 23602 *cornetto*
Prof. Hector McDonald Hasengasse 32/5 Wien A-1100 Austria 43-1-60 44 853 *natural horn, horn*
Scott McDonald 13366 Potomac Path Drive Woodbridge, VA 22191 703-491-7989 *natural trumpet (in D)*
Alexander McGrattan 15 Braid Drive Glenrothes, Fife United Kingdom *natural trumpet, cornetto*
Thomas Meacham 9500 Prospect Drive Anchorage, AK 99507 907-346-1077 *19th-c American brass bands, natural trumpet*
Marc Meissner 10 rue du Quai Reichschoffen F-67110 France *natural trumpet*
Helmut Meixner Parkstrasse 25 Kirchdorf/Krems 4560 Austria 07582-621194 *cornetto maker*
Henry Meredith 600-1 5088 Medway Rd., R.R. # 1 Arva, Ontario N0M 1C0 Canada 519-661-3531 *natural trumpet, cornetto, keyed brass*
Paul Mergen 207 Musconetcong River Rd Washington, NJ 07882
Paul Merrill 12 Riverside Drive Dover, NH 03820 *sackbut, recorder, harpsichord*
Frank Mesich 2633 Fox Mill Road Reston, VA 20191 *19th-c brasses, traditional jazz*
David Messman 1351 Glenview Rd. Winona, MN 55987 *horn*

Mark A. Metzler 29045 County Rd. 30 Elkhart, IN 46517 *conservation, restoration*
Vincent Meyer 23 rue Francois-Lefort Geneva CH-1206 Switzerland 41-22-7890315 *cornetto*
James Miller 8 Stonyside Drive Larchmont, NY 10538 914-834-6983 *trumpet*
Malcolm Miller Top Flat, 11 Glenilla Road Belsize Park London United Kingdom 44-(0)20-82023674 *shofar*
Matthew Mitchell 102 Watson Road Dover, NH 03820 603-749-6339 *trumpet, cornett*
Scott Mitchell 11204 Nancy Warren, MI 48093 *tuba, alto horn*
Steve Moise 1338 Hellerman Street Philadelphia, PA 19111 215-533-2180 *sackbut, tenor cornett*
Heikki Moiso Rykmentintie 35A4 Turku Fin 20880 Finland *trombone, collector*
Vincent Monaco 141 Main Street Andover, MA 01810 *natural trumpet, cornetto*
Jeremy Montagu 171 Iffley Road Oxford OX4 1 EL England *all brasses, horn, shofar*
Gregory Moore 1924 Lakeview Ave. Rocky River, OH 44116-2414 *cornet, pre-WWI brasswinds*
Pietro Moretti 62 Winchester Avenue New Haven, CT 06511 *trumpet*
Jonathan Morgan 23 Lower Street Stroud Gloucester GL5 2HT England *sackbut, trombone*
Kjell Moseng Sophus Bauditzvej 24 Abyhoj 82307 Denmark *horn*
Charles Mould 19 Walton House Court West End, Northleach Cheltenham, Gloucestershire United Kingdom 01451-860876
Susan Moxley 18 Amsterdan Road Yardville, NJ 08620 609-585-1123 *sackbut*
Thomas Müller Dorfstraße 86 Neuendorf CH-4623 Switzerland 41-62-613274 H *horn*
W. J. Mulroy 22514 Schoolfield Court Clarksburg, MD 20871
Floyd Munson 8916 O'Neal Road Raleigh, NC 27613 *cornetto, trumpet, horn, serpent*
Thomas Murie 2343 Navarro Drive Claremont, CA 91711 *Instrument repair*
Arnold Myers 30 Morningside Park Edinburgh EH10 5HB United Kingdom *acoustics of historic brass, brass bands*
Herbert Myers 2180 Monterey Avenue Menlo Park, CA 94025-6542 *baroque, Renaissance, medieval instr.*
Takashi Nakamura 1-5-1206 Mihama Urayasu-City, Chiba Japan 81-473-50-3858 *cornett*
Patrick Neidich 13848 Jefferson Park Drive Apt. 11402 Herndon, VA 20171
David W. Neill-Brass 224 Longhill St. Springfield, MA 01108 413-732-4137 *antique instruments, collector*
Milton Nelson 2670 Dal Drive Norton, OH 44203 330-336-2155 *trumpet, cornet, brass*
Richard Nelson 2224 Lincolnwood DR Evanston, IL 60201 312-996-6935 *horn, cornetto, tenor horn*
Ron Nelson 427 Bedford Road Pleasantville, NY 10570 914-741-0384 *cornetto, tenor sackbut, nat.trrpt*
Flora Newberry 781 Railroad Avenue Roebling, NJ 08554 *natural trumpet, cornetto*
Abigail Newman 26 Casiobridge Road Watford Herts WD18 7QL England 1923-213455
Ann-Marie Nilsson Doebelngatan 1 B S-752 37 Uppsala Sweden 46 -18 500605 *alto horn, Swedish bands*
Maki Nishiuchi Otto von Guericke Strasse 54a Magdeburg D-39104 Germany *natural horn*
Albert E. Norman III 543 Rolling Hills Ln Danville, CA 94526 *ophicleide, natural trumpet*
Jeff Nussbaum 148 West 23rd Street #2A New York, NY 10011 212-627-3820 *cornetto, natural trumpet, slide trumpet*
Haydn Oakey The Nook, Main Road Little Waltham Chelmsford, Essex CM3 3PA England 01245 360 392 *horn, natural horn*
Michael O'Connor 5103 Forge Road Oxford, PA 19363 717-529-5510 *euphonium, sackbut*
Janos Orendi Corpus Music, Franz Liszt Academy Semmel Weis Uteca 12 Budapest 1052 Hungary 36-1-2666547
Frederick Oster 1529 Pine Street Philadelphia, PA 19102 2154353634 *American, esp. Penn. Makers*
Arno Paduch Theodore Storm Str. 8 Wunstorf Germany 49-(0)5031-120835 *cornetto*
William Frank Page 5302 Washington Blvd. Arlington, VA 22205 202-334-2685 *cornetto*
Craig B. Parker 2608 Marque Hill Road Manhattan, KS 66502 785-532-3810 (D) *19th-c brass music, trumpet, cornet, horn, venetian music*
David Parker 1953 SE 20th Ave. Portland, OR 97214 *cornett*
Matthew Parker 6 Greenwalk Berkhansted, Herts HP4 2LW England
Roger Parker 10 Wright Road Stirling Australia 61-88-3396943 *trumpet, horn*
Andrew Parrott Mill Farm Stanton St. John Oxford OX33 1HN United Kingdom 44-1865-351-738 *conductor*
Laura Parsons 2433 Main Ave Apt E-5 Northpoint, AL 35476 205-247-8132 *trumpet*
Ian Pearson 1820 Huntington Place Rock Hill, SC 29732 803-328-5829 *trumpet, cornetto, 19th-c, early brass*
Deidre Pelletier 5410 Trade Winds Rd. New Bern, NC 28560 252-635-3191 *trumpet*
Rinaldo Pellizzari San Girolamo Desenzano (BS) 25015 Italy *history of trumpet*
Ramon Penaranda Perez Bustos Tavera 11-4o DCHA Sevilla 41003 Spain 95-4563589 *sackbut*
Paul Perfetti 340 Belgrade Ave. West Roxbury, MA 02132 *natural trumpet, cornetto*
Crispian Steele Perkins Random House, Sutton Pl. Abinger Hammer, dr. Dorking Surrey United Kingdom 44-013-06730018 *natural trumpet, slide trumpet*
Nicholas Perry 20 Queen Street St. Albans AL 34PJ England *cornetto, horn, instrument maker*
William A. Pfund 35629 Weld Country Road #41 Eaton, CO 80615 970-351-1923 *trumpet*
Jonathan Pia via Alfari 9 26823 Castiglione Adda (LO) Italy 39 0377 901244
Peter Piacquadio 26 Pomona Lane Suffern, NY 10901 *trumpet*
Edward Pierce 109 Monroe Street Fort Atkinson, WI 53538 *19th-c brasses, instrument collector*
Terry Pierce 180 Claremont Avenue #64 New York, NY 10027 *sackbut, repair/restoration*
Steven Plank 279 Oak Street Oberlin, OH 44074 *natural trumpet, cornetto, musicology*
Paul R. C. Plunkett Am Tiergarten 32 Aachen D-52078 Germany 49-241-5659766 *baroque trumpet, horn, Instrument making*
Fritz Pohl Trischenring 7 Brunsbittel D-25541 Germany *serpent, ophicleide*
Sandy Poindexter 1622 Butner Hill Road East Bend, NC 27018 336-699-2996 *sackbut*
Frank Poitrineau 4, allée du Jasmin F- 77 240 Cesson France 33 (0) 1 6063 6883
Keith Polk 13 West Shore Drive Nottingham, NH 03290 603-862-3155 *musicology, sackbut*

Joe W. Pollard 3600 Donna Road Raleigh, NC 27604 *trumpet, cornet*
Benjamin Porter 16 Broadway Terr #B New York, NY 10040 212-569-7874 *trombone*
Valery Poswaliuk 4A Shamrylo Street Apt 102 Kiev 252112 Ukraine 38-044-4461114 *trumpet*
Stanislav Potchekansky Complex ÔLiulinÓ Bl. 423-B-Ap.48 Sofia 1359 Bulgaria *trombone, all brasses*
Michael Powell 141 High St. Leonin, NJ 07605 201-444-2027 *trombone*
Martin Prowse Craiglea, 30 Abercromby Road ,Castle Douglas, DG7 1BA Scotland Great Britain
Robert Pyle 11 Holworthy Place Cambridge, MA 02138 *hand horn*
Robinson Pyle 62 Green Street Medfield, MA 02052 508-359-6665 *natural trumpet, cornetto, saxhorn*
Bruce Randall 218 Broadway Haverhill, MA 01832 *sackbut, serpent, tenor cornet*
Gilles Rapin 16 Rue Dionet Vert Saint Denis 77240 France 33-1-64190241 *natural trumpet, slide trumpet*
Markus Raquet Erlichstr. 40 Bamberg Germany 49-951-203638 *maker*
Mary Rasmussen 12 Woodman Road Durham, NH 03824 603-862-3155 *viola da gamba, organ, iconography*
Daniel Rauch Prof. Kohts Vei 77 Stabekk N-1320 Norway 47-67-121599 *natural horn, horn maker*
J.Richard Raum 88 Angus Crescent Regina Saskatchewan S4T6N2 Canada *sackbut, euphonium, bass trumpet*
Paul Rawson 8 Newell St. Stafford Heights Queensland 4053 Australia
Ruth Redfern 15 Emerson Grove Tranmere, S.A. 5073 Austria *cornetto*
Rebecca Reese Homburgerstraße 51 Basel CH-4052 Switzerland *cornetto, voice*
Gary Reeves Department Of Music, CFA The Univ. of South Dakota 414 E. Clark St Vermillion, SD 57069-2390 605-677-5715 *horn*
William Reichenbach 2751 Westshire Drive Hollywood, CA 90068 213-462-7477 *trombone, euphonium, tuba*
Tom Reicher 127 Bonita Avenue Piedmont, CA 94611 415-857-0663 *horn*
Joan Retzke Grabensraße 5 Chur CH-7000 Switzerland *natural trumpet, voice*
Gregory Richardson 1360 Shadow Lane Apt. P Fullerton, CA 92831 *natural horn, natural trumpet, cornetto, serpent*
Patrick Richmond 17 Grimbold Road Knaresborough-North Yorkshire HG5 8HD England *cornetto, recorder*
Robert Rieder 8716 North Central Park Skokie, IL 60076 847-674-3560 *natural trumpet, cornetto*
Francis Riesz 231 Sandy Ridge -Mt. Airy Road Stockton, NJ 08559-1904 *cornetto*
Jay Rizzetto 5600 Snake Rd Oakland, CA 94011 *trumpet*
F. Chester Roberts 592 Essex Avenue Gloucester, MA 01930 *all brasses*
John Roberts 35A Village Green Rhinebeck, NY 12572 845-876-1621 *brass winds*
Richard J. B. Robinson c/o Crystal Lodge 10-12 Crystal Road Blackpool England *baritone horn, brass band*
Trevor Robinson 65 Pine Street Amherst, MA 01002-1125 413-545-3291 *all winds*
Gabriele Rocchetti via del Ciliegio 2 Lonato (BS) Italy *horn*
Donald K. Roeder 468 W. Old York Road Carlisle, PA 17013 *trumpet*
William Rogan 318 Colonial Ct. DeLand, FL 32720 904-738-5140 *natural horn, musicology*
Gregory Rogers 11 Kelsey Street Coorparoo, Brisbane Queensland 4151 Australia 07-398-3034 *cornetto*
Geerten Rooze Rijswijkseweg 340/59 Den Haag Netherlands 31-6-55776990 *baroque trumpet*
Kelly Rossum 16042 Cove Drive Minnetonka, MN 55305 *natural trumpet*
Byron D. Ruppel 890 8th Ave. Box 286 Hammond, OR 97121-0286 *trombone*
Fiona Russell 43b Perry Hill London United Kingdom 44-(0)20-82916026 *cornetto*
Bob Ryan 73 Norway Road Harrison, ME 04040 978-772-2380 *brass collector, instrument maker, euphonium*
Erik Salzwedel 430 Mt. Vernon Church Road Winston-Salem, NC 27107 336-769-1980
Michael Sanders 908 Aileen Circle Pineville, NC 28134 704-554-8172 *natural horn*
Stephen Saunders 2 Whitworth Rd. London SE25 6XN United Kingdom 0208-251-9379 *sackbut*
Jamie Savan Gonzaga Band, 5 Brecon Park Cottages, Llanelly Hill, Nr Abergavenny, Monmouthshire NP7 OPW England 01873-830264 *cornetto*
William Scarlett 2406 MacArthur Dr. McHenry, IL 60050 *cornetto, natural trumpet, 19th-c brasses*
Paul Scharfenberger 123 South Elmwood Rd. Hancock, NH 03449
Hans-Georg Schaub Oberer Rheinweg 87 Basel CH-4058 Switzerland *bass sackbut*
Louise Schepel Paradysstraat 93 Voorburg 2275 EM Netherlands *natural horn*
Marlene Babz Schilke 99 Day Street Jamaica Plain, MA 02130-1125 *tuba*
Theodore, K Schlosberg 26 Scudder Road Westfield, NJ 02090 908-789-9696 *all brasses*
Paul Schmidt 2103 Woodlane Dr. Lindenhurst, IL 60046 847-356-7865 *serpent, ophicleide, history*
Charles Schulz 1068 Welchshire Place, Memphis, TN 38117 901-678-8822 *ophicleide and tuba*
Brad Schwartz 4604 Northbrook Drive Toledo, OH 43623 *cornetto*
Richard Schwartz 307 Wrights Avenue Colonial Heights, VA 23834
Joachim Schween Königstrasse 31 Hameln D-31785 Germany *all brasses*
Judson Scott 1702 NE 77th Street Seattle, WA 98115 206-601-0762 *trumpet*
W. Howard Scudder 314 Hilldale Lane Clarksville, TN 37043 *natural trumpet*
Douglas Sears 2062 Adams St. Eugene, OR 97405-2133 541-343-8943 *cornetto*
Marcio Selles Condominio UBA Pendotiba Rue 2 , Lote 25, Quadra 3 Niteroi RJ 24320 Brazil *sackbut*
Rick Seraphinoff 2256 Birdie Galyan Road Bloomington, IN 47408 812-333-3114 *natural horn*
Peggy Sexton 1554 Parkfield Circl Round Rock, TX 78664 *percussion, performance and research*
Robert Sheldon c/o Music Div., LM 113 Library of Congress, Washington, DC 20540-4710 202-707-0621
Tom Shineman 31 Atkinson Lane Sudbury, MA 01776 978-443-0945 *cornetto, serpent*
Clyde Shive Jr 515 Childs Avenue Drexel Hill, PA 19026-3734 610-623-8088 *19th-c band US*
Richard Shook 9 Lake Avenue Niantic, CT 06357 860-739-6249
Benny Sluchin 124 Avenue Emile Zola Paris 75015 France 33-1-45781764 *trombone, acoustical brass research*

Gavin Smart 27 Vancouver Rd., Scotstoun Glasgow G149HR Scotland Great Britain 07765 603 224 *tuba, serpent, ophicleide*
Christopher Smith 121 Brookville Park Drogheda Co. Louth Ireland *brass band, all brass repairs*
Tom Smith 819 North Main St. Salisbury, NC 28144
Don Smithers 55 - Van Houten Fields Rd. West Nyack, NY 10994 845-358-2632 *natural trumpet, cornetto, history*
Jeffrey Snedeker Dept. of Music, Central Washington University, 400 E. 8th Ave., Ellensburg, WA 98926 509-963-1239 *natural horn, cornetto, sackbut*
Karen Snowberg 14 Lincoln Ave. Pleasantville, NY 10570 914-741-0384 *cornetto, alto sackbut, natural trumpet*
Bill Sommerfeld 185 Summer Street Arlington, MA 02174 *sackbut, trombone, cornetto*
Richard Sorensen 4123 Pillsbury Avenue South Minneapolis, MN 55409 *brass instrument maker*
James South RR 2 Box 79A Weatherford, OK 73096 580-774-3714 *natural trumpet, early valved trumpets*
James Sparrow Mars Hill College Dept. of Music Department of Music Mars Hill College 828-689-1433 *trombone*
David Spies 2410 Boliver St. Denton, TX 76201 *serpent, 19th-c brass, ophicleide, tuba, American Civil War instruments*
D. Sanford Stadtfeld 2252 Filbert Street San Francisco, CA 94123 415-495-2703 *sackbut, natural trumpet*
William Stanley 1694 Walker St Erie, CO 80516 *sackbut, other brass*
Nelson Starr 3924 Nottingham Terrace Hamburg, NY 14075 *natural trumpet*
Crispian Steele-Perkins Random House, Sutton Pl. Abinger Hammer, nr. Dorking Surrey RH5 6RN England 44-013-06730013 *natural trumpet, keyed trumpet*
Graeme Stentiford 7 Pleasant Avenue Erskineville 2043 Austria *sackbut, cornetto, sackbut*
Manny Stevens 2121 Ames Street Los Angeles, CA 90027 323-663-8665 *brass & woodwinds*
Roger Steward 1907 2nd Street Indian Rocks Beach, FL 33785-2911
Robb Stewart Brass Instruments 140 E. Santa Clara Street #18 Arcadia, CA 91006 *keyed brass, instrument maker*
Robert Stibler Dept. of Music PCAC University of New Hampshire Durham, NH 03824 *cornetto, trumpet*
Daniel Stillman 32 Corinthian Road Somerville, MA 02144 617-628-3614 *sackbut, Renaissance winds*
Susan Stillman 62 Liberty Street Manchester, NH 03104 *19th-c brasses*
Charles Stine 612 Sedgwick Drive Libertyville, IL 60048 *natural trumpet*
Brian J. Stone Fac. of Info. Science & Eng., Univ. of Canberra P.O. Box 1, Belconnen 2601 Australia 61-6-2015231 *natural trumpet, physics and construction*
Louis Stout 1736 Covington Drive Ann Arbor, MI 48103 *natural horn*
Gerhard Stradner Schafberggasse 25 Vienna A-1180 Austria 43-1-4700757
E. Bradley Strauchen-Scherer Horniman Museum, 100 London Road, Forest Hill, London SE23 3PQ Great Britain 44-(0)20-82918689 *natural horn*
Franz Streitwieser Musica Kremsmünster Schloss Kremsegg, Kremsegger Strasse 59 Kremsmuenster A-4550 Austria *all brasses*
Felix Stricker Beurerweg 16 Blaubeuren-Sels D-89143 Germany 01 149 7344-21504 *sackbut, slide trumpet*
Orum Stringer 1109 Gloria Lane Yardley, PA 19067 *cornetto*
Leanne Sullivan 50 Station Street West Tempe NSW 2044 Australia *trumpet*
Wolfgang Suppan Leon Hardstr - 15, University of Music Graz A-8010 Austria 43-316-389-1723 *musicological research*
Bill Swager 117 B Mayo Road Edgewater, MD 21037 410-798-1777 *trumpet*
Peter Symon 30 King Edward Road Birmingham B13 8HR England 44-121-4143279 *Renaissance and baroque trombone*
Edward Tarr Palmstrasse 9 Rheinfelden-Eichsel D-79618 Germany 07623-46186 *natural trumpet, cornetto, 19th-c brasses*
James Tatum 205 South Cottonwood Drive Goldsboro, SC 27530 *trombone*
Fred R. Taylor 6365 Pittman Cr. Casper, WY 82604 307-265-6339 *brass*
Michael Teague 5679 Racin Drive Winston-Salem, NC 27105
George Thegze 7435 Olcott Avenue Hammond, IN 46323 *horn*
Kristin Thelander School of Music University of Iowa Iowa City, IA 52242 319-335-2637 *horn, literature*
George Theokritoff P.O. Box 467 Mt. Tabor, NJ 07878 *cornetto*
Richard Thomas 10 King's Highway, Plumstead London SE18 2NL England *natural trumpet, cornetto*
Caldwell Titcomb 67 Windermere Road Auburndale, MA 02466-2521 *history of trumpet*
Hans Rostrop Tjalve Valkendorfs Gade 36 Copenhagen K. DK-1151 Denmark 45-331-57-075-19 *sackbut, tenor cornet*
Kiri Tollaksen 1029 Pontiac Trail Ann Arbor, MI 48105 *trumpet, cornetto, 19th-c brasses*
Frank Tomes 25 Church Path Merton Park London SW19 3HJ England 818-2879528 *maker of natural trumpet, sackbut*
Gary Towne 425 Cottonwood Street Grand Forks, ND 58201 701-777-3320 *cornetto*
Helen Trobian 1390 Milligan Highway Route 8, Box 129 Johnson City, TN 37601 *all brasses*
Patrick Troster Paradiesstr. 19 Kirchheim/Treck Germany *alta band, iconography, shawm, trombone*
Jean Tubery Le Petit Chaubourg Saint-Valerian 89150 France 03 86 88 84 73 *cornetto*
Barry Tuckwell 13140 Fountain Head Road Hagerstown, MD 21742 301-791-6184 *horn*
Michael Tunnell 306 Hillcrest Avenue Louisville, KY 40206 *trumpet*
Dana Twiss 264 Dennis Hill Rd. Litchfield, ME 04350 207-287-8109 *horn*
Paul Ukleja 204 Maple Street New Bedford, MA 02740 508-999-9115 *cornetto*
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Douglas Valleau 980 Broadview #905 Toronto M4K 3Y1, ON Canada *natural horn, cornetto*
Bertil van Boer CFPA Dean's Office, Mailstop 9109, Western Washington University, Bellingham, WA 98225-9109 360-650-3028 *18th-c natural horn*
Geert Jan Van der Heide Withagersteeg 4 Putten 3882 MH Netherlands *brass instrument maker*
Robert Wagenknecht 9800 River Road Petersburg, VA 23803 *sackbut, serpent, cornetto, lysarden*
Therese Wagenknecht 9800 River Road Petersburg, VA 23803 *sackbut, serpent, cornetto, lysarden*

Trevor Wagler R.R. #2 Baden, ON N0B 1G0 Canada 519-634-8763 *natural horn*
John Wallace 16 Woodstock Road Croydon CR0 1JR England 0181-6671883 *trumpet*
Richard Wallingford 310 Route 94 Columbia, NJ 07832 *19th-c brasses, baroque trumpet, keyed brass*
John B. Weaver 4647 Grand Avenue South Minneapolis, MN 55409 *sackbut*
John Weber 3443 N. Oakley Ave. Chicago, IL 60618-6009 *keyed bugle, serpent, ophicleide*
Gerald Webster 11405 SE 18th Circle Vancouver, WA 98664 503-725-8215 *trumpet*
Larry Weed 2221 Excalibur Dr. Orlando, FL 32822 *sackbut*
Lee J. Weimer 174 Sunnyside DR Jackson, TN 38301 *trumpet, cornetto*
Howard Weiner Faulerstraße 20 Freiburg D-79098 Germany *sackbut*
Lee Weisert 361 East Main Street Manasquan, NJ 08736 908-528-8330 *natural trumpet, cornetto*
Graham Wells Sotheby's 24, Goucester Road Teddington W1A 2AA United Kingdom 44-20-8943-3589 *general*
James West 2235 Myrtle Dale Avenue Baton Rouge, LA 70808 225-336-1944 *baroque trumpet*
Elizabeth White School House, Old Bolingbroke West Keal Road Spilsby, Lines PE23 4EY England
Chris Whitehead 1041 W. Belden Chicago, IL 60614 *natural trumpet*
Heidi Wick 2575 E. Livingston Ave Columbus, OH 43209 *natural horn*
Susan Wilcox 1940 Hoyt Street Lakewood, CO 80215 302-232-6511 *sackbut, cornetto, recorders*
Julie Wilis 375 Spruill Town Road Vanceboro, NC 28586 252-244-2771 *natural trumpet*
Daryl Williams Rustington, 8 Orchard Rise Pwllmeyric Chepstow Monmouthshire NP16 6JT United Kingdom *early trombone*
Frederick Williams 8313 Shawnee Street Philadelphia, PA 19118 *tuba, concert & military band music*
Susan Williams Luisenstrasse 8 Bremen D-28203 Germany 0049 421 794 0013 *natural trumpet*
Doug Wilson 4611 E. 55th St. Tulsa, OK 74135-4303 918-495-7502 *trumpet*
Roland Wilson Emilstr. 35 Koln D-50827 Germany 49-221-5303191 *cornetto maker, 16th-17th-c music*
Dan Woolpert Heritage Military Music Foundation 6120 Knokkwood Dr. Oregon, WI 53575 *19th-c military bands*
Don Wright 9311 South Damen Avenue Chicago, IL 60620 *natural horn, cornettino, sackbut*
Will Wroth Hout2Ageressingel 14 Den Haag 2512 XE Netherlands *natural trumpet*
David Yacus via Trieste 37 Rufina FI 50068 Italy *sackbut, trombone, tuba, ophicliede, cimbasso*
Tatsuo Yamanishi 13-34 Matsukaze-Cho Hiratsuka, Kanagawa 254-0812 Japan 0081-0463-21-4254 *cornetto, hist. horns, social hist of music*
Douglas Yeo 9 Freemont Street Lexington, MA 02421 781-674-2410 *sackbut, serpent, ophicleide, bass trombone*
Douglas Young 1702 Vista st. Durham, NC 27701 919-682-6871 *cornetto*
Tom Zajac 1915 Green St., #1R Philadelphia, PA 19130 215-769-2451 *sackbut, slide trumpet*
Alessandro Zara Santiago 8 Madrid Spain *cornetto, horn*
Vicente Zarzo Gatova #2 46169 Marines Spain *natural horn*
Leonard Zon 6 Frost Circle Wellesley, MA 02181 617-735-7262 *trumpet, cornetto*

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