

HISTORIC BRASS SOCIETY NEWSLETTER

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

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FINANCIAL REPORT: HISTORIC BRASS SOCIETY, INC.
FISCAL YEAR, JANUARY 1 TO DECEMBER 31, 2004

FINANCIAL REPORT

HISTORIC BRASS SOCIETY, INC.

Cash on-hand, January 1, 2004	\$00.00	£00.00
FINANCIAL TRANSACTIONS	Washington Mutual Account	Barclay's Account
OPENING BALANCES	\$975.23	£1,166.02
REVENUES (Earned)		
Membership Dues, Library Subscriptions	\$12,879.50	£1,277.17
Early Brass Festival, EBF Sales Items	\$1,505.00	£85.00
Sales of Back Issues	\$1,050.50	£94.00
Advertising Income	\$100.00	£20.00
2003 Credit Adjustment	\$2,012.24	
Other (Interest, Sales Items)	\$145.00	£0.40
REVENUES (Unearned)		
Donations	\$535.00	
TOTAL REVENUES	\$18,227.24	£1,476.97
OPERATING EXPENSES		
Journal, Newsletter & Press Costs	\$7,761.97	
Postage, Mailing, and Operations	\$4,531.93	
Office Supplies, Photocopying, Computer & Web Services	\$539.37	
Phone	\$1,457.51	
Bank & Credit Fees	\$42.00	
Festival Operations	\$1,383.53	
Legal Fees	\$600.00	
Ad purchase	\$407.00	
Miscellaneous	\$730.05	
TOTAL OPERATING EXPENSES	\$17,453.36	£00.00
NET FISCAL (LOSS)/GAIN	\$773.88	£1,476.97
CLOSING BALANCES	\$1,749.11	£2,642.99
Cash on hand, December 31, 2004	\$00.00	£00.00
Cumulative Financial Status, Dec. 31, 2004	\$1,749.11	
	+ \$5,074.54	(£2,642.99 @ \$1.92 on 31 Dec 2004)
	\$6,823.65	

Respectfully submitted,
John Benoit, HBS Treasurer
April 4, 2005

PRESIDENT'S MESSAGE



Jeffrey Nussbaum, President
Historic Brass Society

When the Historic Brass Society was first established in 1988, email and the Internet were in a state of infancy. The World Wide Web was not even thought of (well, maybe it was thought of but definitely not in place). It's a new world and indeed, the HBS would not be nearly as effective were it not for the many advantages of the information age. We are following the trend that many organizations have begun and the HBS Newsletter, from now on, will be published electronically. This issue will be the last printed version. There will also be an electronic version of this issue on the HBS website www.historicbrass.org. For those few who have no access to the internet we will print and mail a hard copy for an extra charge. We expect this to be a very small number as most members at least have access to the internet either at home, office or library. Our webmaster, Steve Lundahl has completely redesigned the HBS website and news, announcements and other bits of information will be distributed to our membership in a much more effective and timely fashion. This move will also result in a big savings in our annual budget and we already have many ideas in which we might use the funds (approximately \$5K) which would have gone to the printing and mailing of the Newsletter. I would be eager to hear more ideas from the membership.

I would like to thank the members of the various HBS boards and committees for their hard work. Thanks must go to our Newsletter editor Mike O'Connor and Journal editor, Stew Carter. A particular and enthusiastic note of thanks must go to Benny Sluchin who, as always, was willing to jump in at the last minute and layout this issue of the HBSNL. His dedication to the HBS is very much appreciated. Among Benny's many actions of support has also been his work in organizing another HBS conference to be held in Paris. This will be one of a number of exciting events that are in the works. Final thanks go to our membership who make up our wonderful community of brass musicians.

FROM THE EDITOR



Michael O'Connor
Historic Brass Society Newsletter Editor

As many of you know, this edition of the HBSNL will be the final print version of the publication. The HBS board and editorial staff came to the conclusion that an online version would not only save money, but also offer the ability to create interactive elements and color in the Newsletter. In the end, the costs of printing and distributing the Newsletter in the original format no longer seemed practical. The editorial staff understands that this change may dislocate a few members of the Society who do not have ready access to the Internet, but those members may request a printed copy of the Newsletter for a very small fee. The editorial staff is hopeful that the new online format will offer members a chance to interact more with the publication by sending timely news items, which will be regularly updated on the News section of the HBS website <http://www.historicbrass.org/>, and offering their thoughts on the contents of the Newsletter and the HBS blogs.

Finally, I would like to offer my apologies for the late issue of this Newsletter. It was our hope to have it available in September, but personal and professional duties of an unusually large number prevented the completion of the work. I would like to thank Benny Sluchin for taking on the layout duties for this issue in my absence. Thanks also go to Steve Lundahl for preparing the new website, where future issues of the Newsletter will reside. I am looking forward to the new format and to your input on the content.

An Interview with Trumpeter and Embouchure Instructor Robert (BAHB) Civiletti

by Jeffery Nussbaum

The following interview took place in New York City on March 15, 2005 with baroque trumpeter Robert Civiletti and Historic Brass Society President, Jeffery Nussbaum. Robert (Bahb) Civiletti has recently embarked on performing the most virtuosic high register trumpet repertoire of the Baroque Period. BAHB is an artist for *Stage 1 Trumpets* and the *New York Trumpet Company*. He performs as a soloist in Europe and throughout the USA as well as with his ensemble *Buccina Cantorum*. He is the co-author, with Jerome Callet; of the trumpet method "Trumpet Secrets" (TCE) which outlines the tongue controlled embouchure system developed by Callet. BAHB will be releasing his New Book "TCE TRAINING MANUAL" in mid April 2005. BAHB Civiletti arrived at this point via a rather interesting and circuitous route both musically and personally.

Jeffery Nussbaum: BAHB, you have been engaged in some rather impressive activities lately including performing some of the most difficult music in the baroque trumpet repertoire and doing master classes on the tongue controlled embouchure (TCE). Having heard you at many Historic Brass Society conferences, I can safely say I've not heard anyone approach some of that literature. Tell me about yourself.



Robert (BAHB) Civiletti: I grew up on the rough lower east side of Manhattan. My family was very poor and my parents didn't attain a high level of formal education. I had difficulties with certain members of my extended family and, to say the least, I did not receive much support as a child. This established a pattern of "negative reinforcement" that has lasted all of my life. Basically put, if you tell me that I can't do it, I'll work doubly hard until I prove you wrong and achieve it! When I was 10 years old my father, who was a musician and played the drums, gave me a trumpet. I really had the feeling then, that this was the key. The trumpet would help get me out of my situation.

JN: Where did you go to school?

RC: First, I went to Catholic school but that didn't work out too well. I needed glasses and couldn't see and they took that to mean I was stupid. I wouldn't sit in my chair and the nuns were not kind to me. I probably wasn't too kind to them either. When I transferred to public school at P.S. 11, where I went until the sixth grade, they realized I needed glasses and things improved. When I went to junior high school, I met Dr. Myer (Mike) Savits, a music teacher who proved to be the greatest influence in my life. He was a great trumpeter and brilliant man who had degrees from Manhattan School of Music and a doctorate from New York University. Mike was the new band teacher and he told me, "I was listening to you. You really sound great for someone playing a piece of junk trumpet like that." I was very offended by that, even though it was a cheap banged-up old trumpet from a pawnshop. I really wanted to hit him but my father taught me to respect teachers and I held my temper. He then opened his case and pulled out this beautiful

bright gold trumpet. I had never seen such a beautiful instrument in my life. He wiggled the valves and asked what would I like to hear. Ever since I was little I remember my mother listening to the Metropolitan Opera program on the radio so I knew a little of that repertoire and I figured I'd really stump him by asking for the trumpet part from *Aida*. He played the whole thing perfectly and asked what else would I like to hear. I started throwing tunes at him left and right and he knew every one of

them. All of a sudden I had the greatest respect for him. He told me to quit the music school where I was taking trumpet lessons and he would give me trumpet lessons every day during lunch, for free! Now, I was a real street-wise kid and was totally confused because I wasn't very trustful of people and my father used to tell me "something for nothing was not worth having." So, I asked him why he was giving me these free lessons and asked what was in it for him. So he replied that he wanted me to come to the band room at 3 PM and start teaching trumpet. "Teaching!!? What are you talking about? I'm a fifteen year old kid!" At three o'clock some kids came in and I started to work with them but one of them had a problem I didn't anticipate. Every time he put the mouthpiece to his lips the mouthpiece fell completely into his mouth because he had no teeth! When I went to Mr. Savits about this he just told me to figure it out, which I did by having the kid support the mouthpiece with his tongue. That was an early hint about the TCE. I continued my studies with Savits and soon started going on club dates with him and was on my way to becoming a professional.

JN: How did your musical development continue after those early days?

RC: First I studied at the New York College of Music for two years. Then I left New York when I received a full scholarship to attend the Yankton Conservatory (Yankton, South Dakota) and secured a position with the Sioux City (South Dakota) Symphony. I studied at the Conservatory with Fredrick Kaufman. Upon returning to New York, I won a position with the National Orchestra Association of New York.

I then went on to teach high school music and continued my studies at Montclair State University where I majored in music therapy and worked as a music therapist at Overbrook State Hospital. During this period I also started my own music school, "Star Music." I want to emphasize how important Mike Savits was to me. Years later I looked him up and we reunited when I took a trip to Florida where he is now living. It was an extremely emotional event, and I've written the whole experience in an online interview with Ole Utnes, it can be found on my website www.tce-studio.com. I see him every year and I'm so glad that I still have the opportunity to tell him how much he's done for me.

After my classical music training and education I went on as a freelance trumpeter, playing with such groups as Tito Puente, The O'Jays, The Glenn Miller Orchestra and many other groups in the New York area. I started my studies with Jerome Callet in 1973, and his techniques then helped to develop a high lead trumpet range. While music helped me attain a level in life that I never anticipated when I was young, it became apparent that the ever-shrinking music field was not going to support my then-growing family. Being a responsible family man is extremely important to me. I took a 12-year hiatus from the music industry to pursue other interests. First we had a very successful catering business, and I started doing antique restoration as a hobby. People began asking me to do this and that and soon I was making more money doing a little piece of furniture than playing all weekend long in New York.

JN: What brought you back to playing music?

RC: It's a funny story. My family conspired "against" me. When my oldest daughter got married she wanted me to play trumpet during the wedding. I hadn't played trumpet in more than 12 years and really had no interest in doing so. My life had changed and I was playing golf all the time and enjoying myself. The trumpet was the furthest thing from my mind. She hired the trumpeter Dave Sampson, and during the wedding he was playing all this fantastic piccolo trumpet music and memories just flooded back to me. This is music that I loved and always dreamed of doing as a soloist. But after the wedding, I went back to my golf.

Several weeks later I got out of bed and tripped over something. It was my trumpet case! My wife said that she was cleaning out the closet and she would take care of it. A few days later, as I got out of bed I tripped over the case again. After two more days of stumbling into the case, I finally realized that she was sending me a message. So, I opened the Bach case and there were two horns in the case. I wondered if I could still play. I played an arpeggio up to double high C. I went downstairs and asked, "What are you doing?" My wife said, "Why don't you play the trumpet again? You don't have to perform for a living, just play the music you want to play."

The next week I called Jerome Callet. I studied with him for about 13 years and incorporated his method into the way I played.

JN: But at that time it wasn't the TCE was it?

RC: At that time Jerry was working with putting the tongue forward and between the teeth. The concept of the TCE was not developed until we collaborated to write the book *Trumpet Secrets*. Many friends and colleagues said that I would never be able to come back after 12 years of not being involved with music. Of course this negative reinforcement works for me and I said, "Watch me." Jerry taught me everything about the tongue forward method. I practiced religiously so by 1997 I was already playing much better than when I quit.

JN: How did you discover your "chosen" instrument, the Baroque trumpet?

RC: In 1997 Jerry took me to Sweden with him to an ITG (International Trumpet Guild) show to demonstrate his trumpets. That was my first time meeting Ed Tarr, Niklas Eklund, Rainer Egger, and a number of others. I was quite proficient as a piccolo trumpeter at that time. While I was there I went to Friedemann Immer's master class. I told him I wanted to learn baroque performance style. My ambition was to be a soloist. After Friedemann heard my piccolo playing he invited me to study with him at a master class in Germany. During that class he introduced me to the baroque trumpet. I was a bit hesitant, since I did not know much about the instrument. Friedemann said, "You try it, I think you will do well." He handed me his horn and I played a two-octave arpeggio up and down in the harmonic series of the horn and Friedemann exclaimed, "You are a natural," to which I replied, "A natural, natural trumpeter?" We both had a good laugh. At the end of the master class, Friedemann gave me a baroque trumpet to take back to the States. He wanted to see if my interest would continue. My wife commented at that time, that of all the people whom I played for, Friedemann was the one who helped me make a difference in my playing. I started studying with him in Germany and, as they say, the rest is history. I was hooked.

JN: What struck me about you was not only your obvious technical mastery, but also your unbelievable enthusiasm. It was so clear that you were bitten by this bug that really has carried you on to this moment. Your enthusiasm embraces the whole gestalt. I find it really fascinating when an individual develops beyond his or her own expectations. I've seen it a few times where people have transformed themselves to a whole new level. You have done that.

I'm very lucky because, as the head of the Historic Brass Society, I have a great vantage point in viewing much of the activity in the brass field and I can tell you that this is rare. You've embraced a historically informed stylistic approach and also have an intellectual curiosity. You previously mentioned that you were never academically an A student but yet you have gotten to the point intellectually where you have the same kind of interest and curiosity and drive to understand the music in a complete and full way, that is intellectually, culturally, and musically, in the same way that a life-long "A student" naturally embraces the music. You have evened the scale and that is really remarkable.

I remember when we first met, and you were interested in the Historic Brass Society and told me of your great interest in the baroque trumpet. We discussed the idea that if you really want to play the natural trumpet you have to do more than just play it. You really have to learn and understand cultural social settings and understand the ins and outs of the theoretical approaches and articulations that are discussed in difficult ways to understand and you really embraced all of that. It's made you a completely rounded artist. One cannot be an artist by only being a great player. There are not many people who have your technical ability but there are fewer people who have the combination of your technical ability and your attitude. That has made a great difference.

Why don't you tell us a bit about some of your recent activities and your view of the early music scene as you've recently experienced it?

RC: As I became more serious and skilled on the instrument I became interested in a segment of the natural trumpet repertoire that is seldom, if ever, performed because of the extreme demands of the high register. Composers such as Michael Haydn, Georg Reutter II, Joseph Riepel, and others are a few of the baroque period composers

whose music I am performing. The Reutter Concerto No.1 ascends up to G above high C! When I first started learning about this repertoire everyone said, "No one performs that." Naturally, I set out to specialize in this music. At the risk of sounding immodest, if the greatest players in the world don't attempt this repertoire, it makes me feel great that I'm doing it.

JN: If the shoe fits!

RC: I'm traveling throughout Europe doing master classes, often as a result of *Trumpet Secrets*, and playing these works. I'm also performing with my ensemble *Buccina Cantorum* in the States. I've made a couple of CDs that have been very nicely reviewed in the *Historic Brass Society Newsletter*. The most enthusiastic receptions I've been getting are in Europe, particularly in Germany where it seems that the public is much more responsive than in the States. It's extremely difficult performing this repertoire in America.

JN: Tell me about Trumpet Secrets.

RC: It is a book in which Jerry Callet outlines the principles of his tongue forward method. I gave it the subtitle "The Tongue Controlled Embouchure" or TCE. I collaborated with him writing the section of the book as it related to baroque trumpet. When I returned to playing after that 12-year hiatus, I went to Jerry as I mentioned. I remember

avidly sitting next to him during my studies in the 1970s and looking at his tongue as he set to play a double-E and asking him what is it that you're doing with your tongue. He couldn't answer because at that time he was just unaware of it. He ultimately came to understand the important use of the tongue and that is how his method developed. That method helped me enormously to perform the highest and most difficult trumpet repertoire.

JN: How did you go from being a student to a collaborator?

RC: After many years of studying with him it became obvious that I would be the one to write this book with him. I was one of his most dedicated students. He asked me to help write the book and to include my knowledge of baroque trumpet playing. During the 13 years of study, he put me through many changes; I was sort of a "lab rat" for the method. I did not mind this as I was learning the best trumpet embouchure in the world. This intimate understanding of the TCE and the ability to communicate those ideas has enabled me to become an internationally recognized embouchure teacher and baroque trumpet soloist.

I've had many full experiences in very different musical worlds as well as in non-musical activities. That I am now playing this instrument that I've fallen in love with, and playing its most demanding repertoire, is a joy.

Music Away from Home: Wind Music and Cultural Identity. **An International Conference**

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Paul Niemisto, Local Arrangements Director, Tel. 507 646-3186

21st Annual HBS Early Brass Festival at Bennington College

A Report by Jeffrey Nussbaum and Michael O'Connor

The 21st Annual HBS Early Brass Festival, under the direction of Michael O'Connor and Jeff Nussbaum, had a unified theme, which was a first for the EBF. The brainchild of Michael O'Connor, the nineteenth-century theme brought a host of scholars and performers to Bennington College in beautiful Bennington, Vermont to present papers on nineteenth-century brass topics and to give performances on nineteenth-century period instruments. Two fine ensembles presented concerts of brass band music that covered the entire second half of the nineteenth century, and there were lecture/performances on cornet, ophicleide, keyed bugle, and post horn throughout the weekend. While nineteenth-century brass instruments dominated the informal playing sessions at this year's EBF, there was still the familiar cornett, sackbut, serpent, natural horn, and natural trumpet activities.

The meeting kicked off on Friday with greetings from festival coordinators Jeff Nussbaum and Michael O'Connor. The unusual nature of this year's festival was underlined when the first paper presentation was delivered by a clarinetist! Susan Kinne offered an entertaining and highly informative account of the career of Francis Harvey "Saxie" Pike, a colorful and well-known drum major of the Civil War era. The next two papers dealt with bugle topics, but in radically different ways. Robert Eliason presented a slide show and discussion of elaborate presentation E-flat keyed bugles in American museum collections and offered some insight into the fame of the musicians who played them. Jari Villanueva appeared in full uniform to discuss bugle calls during the American Civil War and the origin of the famous "taps" call. He performed a number of the calls with such style that they seemed to transcend their functional natures.

On Friday evening the participants were treated to the first of two brass band concerts in the converted Carriage Barn. The Federal City Brass Band, under the direction of Jari Villanueva appeared in full Civil War union uniforms to offer a set of marches, quicksteps, and popular songs from various period band books. While the uniforms were replicas, the instruments were the real thing, many of which were from the impressive collection of Mark Elrod. The group showed why they are one of the top Civil War bands performing today, but the highlight of the concert was the performance of Villanueva's arrangement of Joseph Küffner's *Polonaise for the Keyed Bugle* (1823). Keyed-bugle specialist Ralph Dudgeon left the audience with no doubt that the instrument had truly virtuosic capabilities.

Saturday began with another round of paper presentations that featured Ralph Dudgeon's discussion of ways to identify unmarked keyed bugles by utilizing the principles of sociologist E. G. Ravenstein's "laws of migration." The presentation also featured a mini concert for keyed bugle and piano. Licia Sirch, of the Giuseppe Verdi Conservatory Library in Milan, spoke about the relatively unknown wind band music of Amilcare Ponchielli.

After lunch another paper session commenced with Robert Civiletti's



EBF participants gather outside a converted carriage barn that serves as one of the performance halls at scenic Bennington College in Vermont

demonstration of historical evidence for the tongue-controlled embouchure that he has been advocating throughout the world. Following Civiletti's impressive high-range demonstration was Don Johnson's update on his research into the history of the J.W. Pepper Company, a nineteenth-century importer and producer of brass instruments.

The final paper session of the day consisted of two lecture-performances. The first, by Ken Austin, dealt with the challenges for modern musicians in playing historic E-flat cornets. The performance included the famous *Concertino for E-flat Cornet* by Sachse. Doug Hedwig took the stage next with a discussion and

performance of the posthorn in eighteenth- and nineteenth-century art-music compositions.

That evening, participants filed back into the carriage barn for a concert by Newberry's Victorian Cornet Band, a 13-piece brass band that specializes in performing music from the transitional period after the Civil War to the advent of the Sousa Band. The group also plays period instruments from France, Austria, and the U.S., and sports replica Victorian band uniforms. The band was led onstage by Flora Newberry with help from guest conductor (in top hat and tails!) Henry Meredith, of the University of Western Ontario. Dr. Meredith provided a few unusual instruments for the band to play, but the real crowd pleasing moment occurred when he offered several period regimental trumpets to volunteers from the audience to join the band in playing Sousa's *Semper Fidelis March*. The rest of the concert included an operatic medley from Bizet's *Carmen* and a rare performance of a medley from Calixa Lavallée's (of "O Canada" fame) comic opera *The Indian Question*. The back-to-back performances of the Federal City Band and the Newberry Band offered the participants a chance to hear clearly the changes in brass band style that occurred in the span of a couple of decades.

The traditional EBF Pizza Party was held in the cozy environs of the college pub after the concert. After a few slices and a few beers, several participants decided that they had not yet had enough brass playing for the day and a gathering of Civil War music enthusiasts joined the Federal City Band for a reading session that lasted until

Sunday morning's paper sessions began with Stewart Carter's presentation of evidence that the cornetto continued to be taught and used to some degree, as late as 1840 in the German territories. Sabine Klaus followed with a paper on German immigrant brass manufacturers in America during the nineteenth century. At the HBS Membership meeting, HBS President Jeff Nussbaum discussed the work done by Steve Lundahl on the new HBS website and then gave a PowerPoint presentation that was prepared by Paul Niemisto, the site coordinator for the 2006 EBF 22 that will be a joint meeting with the International Society for the Promotion and Investigation of Wind Music (IGEB) in Northfield, Minnesota. In conjunction with the event, there will also be a Vintage Band Festival, featuring ensembles from Europe and the U.S. Following the meeting, David Loucky offered a very impressive lecture-performance on the ophicleide that centered on operatic aria arrangements for the instrument.

The Sunday participants' concert featured repeat performances by the Federal City Band, Doug Hedwig, and David Loucky as well as a cornet quartet and a baroque trumpet performance by Bahb Civiletti. The concert's grand finale was a first-time occurrence at the EBF. Most of the participants took to the stage and, under the direction of Henry Meredith, gave a Victorian brass band performance of Sousa's *Thunderer March* and Camille de Nardis's *Universal Judgement*. Dr. Meredith brought a large number of nineteenth-century period cornets, posthorns, signal trumpets, trombones, ophicleides, tubas, and other instruments (from his personal collection of 3400 instruments!!) to enable a period performance of these works.

Abstracts and concert programs are provided below:

Susan Kinne, Woodsville, NH
 "Francis Harvey 'Saxie' Pike"

Francis Harvey "Saxie" Pike (1824-1903) was recognized throughout not only New Hampshire and the Northeast, but also in and around Washington, D.C. and the Department of the South during the Civil War, as a flamboyant and exuberant drum major. His life as a machinist, fifer, drum major, and a poor salesman sheds light on the life of amateur musicians in the 19th century during war and peacetime. Traveling from Montreal to Washington with the Manchester (NH) Cornet Band before and after the Civil War and leading three Federal bands during the war, Pike made a name for himself with his larger-than-life ego, his long-legged swagger, brightly colored uniforms, tall bearskin hat, and five-foot-long baton that he skillfully twirled and tossed to the delight of presidents, senators, fire- and militiamen, and crowds wherever he paraded.

Through newspaper articles, town histories, regimental histories, war records, poems written about him and even music composed to him, Pike's exploits are gathered and recounted in a full biography of a man now all but forgotten, but legendary during the heyday of brass bands in America.

Robert Eliason, Past Curator of Musical Instruments, Henry Ford Museum
 "Presentation E-flat Keyed Bugles from the Nineteenth Century"

A number of finely made and highly decorated E-flat keyed bugles were presented to the leaders and soloists of American brass bands flourishing in the years between 1845 and 1860. These instruments were of the latest design with 11 or 12 keys and were made of silver, sometimes with gold trim, and even, as in one case, of solid gold. Their mouthpipe ferrules, tone hole borders, bells, bell garlands, and other areas were decorated with engraved plumes, foliage, banners, and a variety of patriotic and symbolic figures of the time. Presentation keyed

bugles and the soloists who played them represent the pinnacle of a short period in American band history when the E-flat keyed bugle was the solo instrument of the band, and E-flat keyed bugle players the "matinee idols" or "rock stars" of that time. Examples can be seen in many public museums and historical collections including the Boston Fine Arts Museum, The Yale University Collection of Musical Instruments, The New York Metropolitan Museum of Art, The Smithsonian Institution, The National Music Museum at the University of South Dakota in Vermillion, and the Henry Ford Museum in Dearborn, Michigan. This article will discuss the society in which this phenomenon arose, the history of the instrument and its makers, representative instruments, and the performers to whom these fine instruments were presented.

Jari Villanueva, The University of Maryland, Baltimore County
 "An Overview of the Military Bugle during the Civil War and the Origin of the Call 'Taps'"

Bugles and natural trumpets were used as an effective way to communicate over long distances and it was only natural that they were adopted for military use. Historical records tell of great battles heralded by trumpet blasts. During the time of the Napoleonic Wars, these signals or calls were written down in the infantry manuals of the day. As the American military came into existence, French bugle calls were borrowed for use in the infantry and cavalry. The importance of signal instruments in the U.S. military was evidenced by the adoption of the trumpet as a symbol for mounted rifles in the early nineteenth century, and of the bugle as a symbol for infantry during the Civil War. The field music of fifers, drummers and buglers was not only necessary for telling the time of duties in camp but also guided the actions of troops in battle. The bugle has been most associated with the cavalry and artillery while the drum and fife were greatly used in the infantry.

The many accounts of moving to the "tap of the drum" and "falling in at the long roll" are found in many diaries and certainly many pictures show a drummer standing next to infantry companies. But as the war progressed, it was demonstrated that drum beats and fife tunes were hard to hear over musket and artillery fire. By the end of the war the bugle had replaced the fife and drum as the primary signaling instrument in the United States military. Jari Villanueva will demonstrate many of the calls and explain their usage during the war. Villanueva, considered the foremost authority on "Taps", will discuss the origin of the famous call, performance practices and the myths associated with it.

The Federal City Brass Band
 Jari Villanueva, Principal Musician

Jari Villanueva, Bb cornet/director
 Jeff Stockham, Eb cornet
 Don Johnson, Eb cornet
 Doug Hedwig, Bb cornet
 Jeb Hague, Bb cornet
 Jeff Rogers, Eb alto
 Steve Gasiorowski, Bb tenor
 John Bieniarz, Eb bass
 Mark Elrod, Eb bass
 Garman Bowers, Jr, percussion
 Ted Dietz, percussion
 Heather Faust, band manager

Program

Captain Shepherd's Quickstep Claudio Grafulla
Iron Clad QS David Downing



The Federal City Brass Band

<i>Woodman, Spare That Tree!</i>	Henry Russell
<i>March for The Sultan Abdul Medjid</i>	Gioacchino Rossini
<i>American Hymn</i>	Mathias Keller
<i>Polonaise for the Keyed Bugle</i> (1823) (Ralph Dudgeon, Keyed Bugle soloist)	Joseph Küffner
<i>Wearing Of The Green</i>	Tradition Irish
<i>The Sun Quickstep</i>	Albert Holland
<i>Maryland Guard Galop</i>	Charles Denstedt
<i>Canary Bird Waltz</i>	William Withers, Jr
<i>Trovatore Quickstep</i>	Giuseppe Verdi
<i>Lorena/Bright Smiles</i>	J.P. Webster/W.T. Wrighton
<i>Jullien's American Quadrille</i>	Louis Antoine Jullien
<i>Old Joe Hooker</i>	J. Warner

All music edited or arranged by Jari Villanueva

Ralph Dudgeon, *SUNY, Cortland*

“Streams and Counter Streams in Keyed Bugle Construction: Keys to Identification of Unmarked Instruments”

The paper, given with the aid of PowerPoint presentation, will summarize the seminal characteristics of regional and national styles of keyed bugle construction and offer criteria for identification of unmarked instruments that are well represented in private and public collections. The discussion will use the British sociologist E. G. Ravenstein’s “laws of migration” as a model to discuss the flow and counter flow of instrument making in the nineteenth century and conclude with a special case study of keyed bugles and other brass instruments produced in Markneukirchen. It was the cooperative shops of Markneukirchen that duplicated many of the major regional styles of European keyed bugle making and provide us with a laboratory to test the identification criteria for unmarked instruments.

Performance:

Ralph Dudgeon, Keyed Bugle
Edward Moore, Piano

Wood Up Quick Step (1835)
Joseph Holloway (ed. Dudgeon)

Polonaise Variée pour le Trompette à Clefs obligé (1830)
Baissieres-Faber (ed. Dudgeon)

Concertino in E-flat (1870)
Elias Fürchtgott Sachse (ed. H. M. Lewis)

Concerto for the Keyed Bugle (1834)
Anton Philipp Heinrich (ed. Dudgeon)

Fantasia para la Tromba (1847)
Agustin Millares (ed. E. Tarr)

Yankee Doodle Variations (c.1825)
Richard Willis (ed. Dudgeon)

Bugle Quick Step (c. 1830)
Francis Johnson (ed. Dudgeon)

Licia Sirch, *Biblioteca del Conservatorio “Giuseppe Verdi,” Milan, Italy*

“The Catalog of the Music of Amilcare Ponchielli (1834-1886) and Ponchielli’s music for band: a story”

Upon the 150th anniversary of Ponchielli’s birth, the School of Musicology of the University of Pavia approached me to undertake a catalog of Amilcare Ponchielli’s music. Ponchielli’s activities as a *capobanda* had been described with great admiration by Italian musicologist Giuseppe Tebaldini (1864-1952) who had studied with Ponchielli and knew of his “band” activities only by hearsay. However, the measure of this activity (1861-1873) was unknown before the publication of the thematic catalog. This one document has enabled scholars and performers alike to view and experience a tumultuous period wherein the wind band came into its own and the nation of Italy was born.

Distinctive features of Ponchielli’s music for band will be illustrated with imagines, musical examples and sounds. This *corpus* of music represents a relevant example of Italian repertory for band of the second half of nineteenth century and also a page of Italian history interpreted by the sounds of the band and by the skill of an artist.

Robert (BAHB) Civiletti, *Buccina Cantorum*

“Historic Journey of the Tongue-Controlled Embouchure”

I will present a discussion of several methods of tongue-controlled embouchure based on the writings of Cesare Bendinelli, Girolamo Fantini, Daniel Speer, Joseph-Jean-Batiste-Laurent-Arban, Jules Levy, Herbert L. Clarke, and Jerome Callet/Robert(BAHB)Civiletti.

Don Johnson, *Raywick, KY*

“The History of the J.W. Pepper company from 1875-1900.”

This presentation will include a discussion of the instruments, makes and models, the 1893 World’s Fair, the first Sousaphone, new information on famous players of Pepper instruments, and the value of the instruments today and collecting.

Kenneth Austin, *Trinity Christian College*

“Historically Informed Solo E-flat Cornet Performance Practices in the United States from the 1850s to the 1880s: The Difficulties, The Possibilities”

The purpose of this presentation is to discuss the music, the musicians, and to perform on two original, American, mid-nineteenth-century E-flat cornets. I would like to approach this discussion from a modern symphonic trumpet player’s point of view. What are the difficulties? What are the possibilities? What can contemporary scholars and musicians learn about style, tone, and technique from this live, historically informed performance? During the discussion, I will demonstrate a quick step, a few serenades, dances, opera arrangements, a concert solo, and a theme and variation.

Performance: Kenneth Austin, cornet; Richard Cherry, piano

Music for E-flat cornet and piano.

Chandler's Jig Attributed to Daniel H. Chandler

"Una voce poco fa" from "Il Barbiere di Siviglia"

Gioacchino Rossini

The Celebrated Duet, "Giorno d'Orrore" from "Semiramide"

Gioacchino Rossini arranged by David L. Downing

for E-flat and B-flat cornet

Wayne Collier, B-flat cornet

The Popular National Air of Yankee Doodle, composed with variations

Richard Willis (1829)

The Last Rose of Summer.

Friedrich von Flotow

Concertino. Sacshé

I. Allegretto

II. Polacca

Historical Editions by Paul Maybery

Douglas Hedwig, Brooklyn College, CUNY, posthorn and trumpet
Richard Cherry, piano

The Posthorn in Art Music of the 18th and 19th Centuries

Sinfonia alla Posta in Eb Major

Johann Friedrich Grenser
(1758-1795)

II. Alla polacca

I. Allegro

Serenade in D Major, K. 320, "Posthorn"

VI. Menuetto – Trio II

W. A. Mozart
(1756-1791)

Cantata, St. Rupert (1778)

Marcia in A Major, with Posthorn

J. Michael Haydn
(1737-1806)

Symphony in A Major, P. 15

III. Menuetto

J. Michael Haydn
(1737-1806)

Notturmo, Op. 34

Polacca

Louis Spohr
(1784-1859)

German Dance, No. 12, WoO8

Coda

L. van Beethoven
(1770-1827)

Die Post from "Winterreise," Op. 89

Franz Schubert
(1797-1828)

Die Post im Wald, Op. 12

Heinrich Schaffer

Plus, various original posthorn calls, signals, and songs (unaccompanied) of the period.

Performed on "natural" posthorns in A, C, F, and Eb, and "valved" posthorn in Bb.

Note: All editions and reductions for piano by Douglas Hedwig (except Schubert and Schaeffer).

Newberry's Victorian Cornet Band

Flora Newberry, solo Bb cornet

Michael Jones, Eb cornet

Nick Counts, 1st Bb cornet

Russell E. Murray, Jr., 2nd Bb cornet

Alan Tollen, 3rd Bb cornet

Rebecca Bostron, solo Eb alto horn

Al Blatter, 1st Eb alto horn

Michael Holmes, 1st Bb tenor horn

Susan Moxley, 2nd Bb tenor horn

Michael O'Connor, Bb baritone horn

Brian Cardell, Eb tuba

Colin Bunnell and Joseph Whitney, percussion

Program

Medley Overture: Souvenirs (1885) E. C. Walston

Poet and Peasant, Muldoon's Picnic, Emmett's Lullaby,
Over the Garden Wall Waltz, Where You Been So Long,
Climb Up, Over Yonder, Baby and I, The Sneezing Song,
"Howdy" medley

Kinloch of Kinloch (1882)

Trad / J. Occa

Flora Newberry, Bb Cornet Solo

The Indian Question (1885)

Calixa Lavallée,
Arr. J. B. Claus

Henry Meredith, guest conductor

New Era Quickstep (1877)

Justus Ringleben

Grand Selection. Carmen (1879)

Georges Bizet
Arr. J. B. Claus

Duet: Fly Little Bird

Franz W. Abt
Arr. J. B. Claus

Nicholas Counts & Russell E. Murray, Jr., Bb Cornets

American Line March (1881)

Fred T. Baker
Arr. William Stobbe

Semper Fidelis March

John Phillip Sousa

Henry Meredith, guest conductor



Newberry's Victorian Cornet Band

Stewart Carter, Wake Forest University

“Nicks, Kerfs, and Joints: The Story of the Cornetto in the Late Eighteenth and Early Nineteenth Centuries”

After reaching the zenith of its popularity in the early decades of the seventeenth century, when composers such as Claudio Monteverdi and Biagio Marini wrote virtuoso parts for it, the cornett entered a long, slow decline. My study demonstrates the continued use of the cornett as late as the 1840s, almost exclusively in German-speaking areas. Evidence for the instrument’s survival comes from documents, principally in the form of treatises on instrumentation, as well as twelve instruments that survive in collections in Europe and the United States.

Surviving treatises demonstrate that many nineteenth-century writers were familiar with the cornett. Franz-Xaver Glöggel’s *Kirchenmusik Ordnung* (1828) demonstrates the continued use of the cornett in the churches of Linz, while Jean-Georges Kastner’s *Supplément au Traité général d’instrumentation* (1844) contains an eyewitness account of the instrument’s use in Stuttgart.

A study of surviving instruments reveals that maker’s construction techniques evolved as the popularity of the cornett waned. The manufacture of cornetts was by this time largely a sideline for makers, who in some cases adapted techniques used in making other woodwinds to the manufacture of cornetts. Seven of the surviving cornetts from this late period represent a new form of the instrument, the three-piece straight variety, its articulated construction apparently derived by analogy to contemporary flutes and oboes. For the manufacture of curved cornetts, makers adapted techniques used in the construction of such woodwinds as the *oboe di caccia* and the curved type of English horn and basset horn: X-ray photographs of a curved cornett from 1805 reveal how the instrument was “kerfed” or nicked in order facilitate bending with steam.

Sabine K. Klaus, National Music Museum, Joe and Joella Utley Curator of Brass Instruments

“German-American Relationships — Immigration and Trade Factors in American Brass Instruments during the Nineteenth and early Twentieth Centuries”

The close relationship between German and American brass instrument production in the second half of the nineteenth and early twentieth centuries is a well-known fact. Saxon makers were particularly active in supplying the American market with brass instruments before the arrival of the large American factories. Makers of the Vogtland were mostly dependent on dealers, who sold their goods for higher prices. As a result, a considerable number of German makers decided to avoid the dealers and seek their fortune overseas. Many of them immigrated to the US in the 1860s. This influx was prompted by an increased need for brass instruments during the Civil War in America. During this period German makers adapted their instruments to American models.

In my lecture I will delineate this development with examples of American brass instruments of the second half of the nineteenth and early twentieth centuries, manufactured by German immigrants. These examples will be taken primarily from the Joe R. and Joella F. Utley Collection at America’s National Music Museum, The University of South Dakota. Also, the question of how to interpret signatures on brass instruments will be addressed in the light of trade and dealer relationships between Germany and America.

David Loucky, Professor of Trombone and Euphonium, Middle Tennessee State University, ophicleide
Richard Cherry, piano

Giuseppe Cappelli’s “Piccoli Pezzi” based on operatic themes of Verdi, Donizetti, Gounod and Marchetti, published for various wind instruments and piano, with performances of *Rigoletto-Quartetto variato* and *I Due Foscari-Capriccio* for ophicleide and piano.

Concluding concert

Natural Trumpet Ensemble – Fanfare by Dvorak (1892)

Bob Civiletti, Baroque trumpet.
Concerto in D by Reuter

David Loucky, ophicleide, Richard Cherry, piano
“Oh Ruddier than the Cherry” G. F. Handel

Allan Dean, Frank Hosticka, Don Johnson, Flora Newberry; cornets
3 Quartets by Kresser (1844)

Douglas Hedwig, valve posthorn
It’s Soul of Music Shed by Douglas Hedwig, (2005)
North American premier

Federal City Brass Band
3rd U.S. Infantry Quickstep
The Dearest Spot on Earth to Me is Home

Jeff Rogers, alto soloist
Slumber Polka

Early Brass Festival Brass Band, Henry Meredith, conductor
The Thunderer, J.P. Sousa
Universal Judgement, Camille de Nardis



David Loucky and Richard Cherry

HBS Early Jazz Brass Conference

The Historic Brass Society, in collaboration with the Institute of Jazz Studies, Rutgers University, forged new ground in its activities and this past November 4-5, 2005, presented an international symposium titled, *Early Twentieth Century Brass Idioms: Art, Jazz and Other Popular Traditions*. This event involved many distinguished jazz and early brass scholars and performers and explored the relationship between early jazz brass playing and other brass idioms including classical, ethnic, and other popular forms of music. The rationale for the conference was that in recent years early brass scholarship has been attracted to the study and performance of 19th century and early 20th century repertoires. Early jazz and its relationship to other musical practices has been of particular interest. As the papers in this symposium effectively demonstrated, there are many broad themes and topics that are of mutual interest to jazz historians and brass scholars.

It was hosted by the Institute of Jazz Studies under the direction of IJS Director Dan Morgenstern and Assistant Director Ed Berger and held at the IJS on the Newark campus of Rutgers University. There was a healthy mix of performers and scholars who presented papers on pedagogical, performance, historical and theoretical topics. One of the high points of the conference was an interview conducted by Ed Berger with trumpeters Joe Wilder and William Fielder who are both entering their 7th decade as professional musicians. As both musicians have had extensive experience in both classical and jazz fields they were able to expound on many practical issues of the topic of the conference and they did so eloquently. A special Round-Table Discussion session was chaired by Trevor Herbert and included HBS President Jeff Nussbaum, Bruce Boyd Raeburn (Hogan Jazz Archives, Tulane University) and David Sager (Library of Congress). This session explored avenues of research that might enlighten and enrich brass instrument performance history in the period between c.1880 and c.1940. Rutgers graduate student, Gregory Rivkin presented a short recital of contemporary classical trumpet pieces that were all clearly influenced by jazz. He was accompanied by pianist Jennise Friedman. Works performed were: *Sonatine for trumpet solo*-by Giles Herbilon, *A Russian View- Trumpet and Piano* by Gregory Rivkin, and *The Love Dirge – Trumpet and Piano* by Jennise Friedmann.

In addition to the lecturers whose talk abstracts are listed below, lecture sessions were moderated by Dan Morgenstern, Ed Berger and Rutgers professors Lewis Porter and Henry Martin. A Proceedings of the Symposium will be published in the *Annual Review of Jazz Studies*.

Trevor Herbert, Open University, UK

Trombone technique and style in the early twentieth century: a tension of idioms

Jazz has had a defining influence on the way that brass instruments have been played and written for in the twentieth century. The jazz performance idiom became distinctive in its own right, and it soon caused composers and performers in classical or art music to rethink how these instruments were to be played. During the twentieth century, idioms of playing seemed to exist in different domains, but in fact they were always moving closer together. This talk will explore some of the elements that created the jazz trombone idiom, the orthodoxies of classical playing, the forces that brought the two idioms together – and those that kept them apart. It will draw on a number of sources of evidence, both visual and aural, and will deal with background historical contexts from the nineteenth century through to more modern times. Though the focus of the paper is on trombone playing,

the argument that is put forward is equally relevant to other brass instruments. Implicitly and explicitly, the paper will also explore the main theme of the symposium: the interaction of jazz brass playing with other musical practices.

Thomas Brothers, Duke University

Who's on First, What's Second, and Where Did They Come From?: The Social and Musical Textures of Early Jazz

This paper offers a social-musical analysis of instrumental roles in New Orleans, ca. 1900-1920. The history of “collective improvisation” is difficult to track, but it probably came about through the meeting of two separate traditions: heterophonic doublings of the lead melody and obbligato counterpoint to the lead. Uptown Negroes who grew up with heterophonic church music specialized in one, downtown Creoles who knew many obbligato lines from written-out arrangements specialized in the other.

It has not been generally acknowledged how frequently heterophonic doublings were used. There is evidence that Bolden did this, and it was probably standard practice among the uptown routine bands. Also underestimated is the common practice in the uptown bands of having violinists and clarinetists carry the lead. When they did so, the logical thing for the cornet to do was to heterophonically embellish. Promiscuous shuffling of instruments and roles was commonplace. When we find Louis Armstrong playing second in King Oliver's Creole Jazz Band in 1923, we should understand him building on a history of creative second playing that included Nelson, Bechet and Dodds on clarinet, Johnson, Keppard, Oliver and Petit on cornet. All of those musicians played lead and all of them played second. This was the tradition of mixed-up role playing that led to the mature solo style of Armstrong.

Socially, those violinists and clarinetists who were brought into the uptown routine bands to play lead usually came from across the tracks—that is, across Canal Street. For the downtown Creoles, violin and clarinet were more often lead melody instruments than cornet. Thus, the musical textures of early jazz carried a social spin that is an important part of the story, even if—like most of early jazz in New Orleans—the details of that story are slippery in the extreme and difficult to generalize about.



Bruce Raeburn, Trevor Herbert, Jeff Nussbaum, David Sager
(photo Ed Berger)

Jimmy Owens, New School Jazz and Contemporary Music Program
How the jazz artist practices: techniques that have influenced all brass performers

Jazz artists have always understood what is needed to be considered a great performing artist in the jazz tradition. The required elements of the tradition had to be studied and learned allowing one to perform with other musicians. What are some of these required elements? How did those elements and study practices compare with other brass idioms and traditions? My discussion will examine the professional Jazz artists practice session and their routines. This workshop/paper will identify:

1. Some of the musical techniques needed to perform in the Jazz tradition.
2. The intuitive concepts the Jazz artist uses to learn.
3. The conscious and sub-conscious learning techniques used by Jazz artists.
4. The building of instrumental skill level.



Jimmy Owens (photo Ed Berger)

Jimmy Owens has over forty years of experience as a trumpeter, composer, arranger, lecturer and music education consultant. Expertise covers a wide range of international musical achievement which includes extensive work as a studio musician, soloist, bandleader, and composer of orchestral compositions, movie scores and ballets. He has performed with Lionel Hampton, Slide Hampton, Charles Mingus, Herbie Mann, Duke Ellington, Max Roach and Billy Taylor among others

Krin Gabbard, Professor of Comparative Literature, State University of New York, Stony Brook

Struttin' with Some Brass: African American Transformations of the Trumpet

Trumpets and cornets have long been associated with royalty and ceremony if only because they could make so much noise. When African American men first began to play soprano brass instruments in the late nineteenth century, they could express themselves in a forceful, even majestic fashion that could easily have put them in harm's way. An ex-slave who dared to strut his stuff in some other way would almost surely have been lynched. But those black trumpet masters who made the instrument their own, combining the ceremonial aspects of the tradition with their own musical impulses, were applauded rather than attacked. Later on, Louis Armstrong—and surely other black horn men in the early years of the twentieth century—must have understood this phenomenon. This would explain why Armstrong impersonated

an epicene clown when he was not playing but assumed an unmistakably masculine stance when he put the trumpet to his lips. Building on a tradition that probably dates back to the African American brass bands of the late nineteenth century, musicians such as Armstrong found a way to express masculinity without arousing the hostility of white supremacists.

Joe Wilder, NYC William Fielder, Rutgers University

Informal reminiscences of two careers spanning many musical genres

Round table: Brass history 1880-1940

This roundtable will consider avenues of research that may enlighten and enrich brass instrument performance history in the period between c.1880 and c.1940. This is one of the least investigated areas of brass instrument history but it is a period in which idioms of brass playing changed radically. Popular and art idioms became more clearly differentiated in the minds and lives of performers yet they increasingly converged in the creative imaginations of composers as diverse as Ellington and Stravinsky and eventually Berio and others of the post-avant-garde. Three themes will provide a structure for discussion:

- What are the key influences on brass playing in the period?
- What sources need to be investigated to cast light on these developments?
- What questions about this period should researchers (including performers) be addressing?

Roundtable Participants:

Trevor Herbert, Open University: Session Chair

Jeffrey Nussbaum, Historic Brass Society

Jazz and Early Brass Research: Common Ground

In the past decade there has been a vibrant flurry of 19th century and early 20th century studies in the field of early brass scholarship. This has led to the early brass community embracing the investigation of early jazz topics. An examination of the research methodologies and practices of both fields could very well enlighten all brass scholars and performers by seeing commonalities as well as differences in approaches. This assessment could support and enliven research and performance activities by making musicians aware of new avenues of investigation that the “other side” has long accepted as a common practice.

Bruce Raeburn, Hogan Jazz Archive, Tulane University

The role of brass “marching” bands in the incipience and early development of jazz in New Orleans remains one of the most fundamental and elusive chronological questions in jazz historiography. Evident in William J. Schafer's *Brass Bands and New Orleans Jazz* (LSU, 1977) is the argument that jazz first emerged from a shift in brass band repertoire, then affecting dance bands and reorienting the local music/dance market accordingly. In “The Nineteenth Century Origins of Jazz” in *Black Music Research Journal* (Spring, 1994), however, Lawrence Gushee concentrates on shifts in dancing fashion affecting dance band repertoire and practices. This “chicken and the egg” syndrome remains problematical, and historians interested in the use of brass instruments in early New Orleans jazz must either choose sides or find a way to integrate these disparate points of view. Did the demands of a “dance crazy” public cause brass instrumentalists to adopt new practices and repertoires? More to the point, if “second line” dancing was a factor in street processions during the incipience of

jazz, how can one make clear distinctions between “dance” and “brass” bands? Finally, were these circumstances representative of a regionally discrete culture or did they reflect trends that were widespread in American popular culture? Deeper and more systematic investigation of oral history interviews and contemporaneous newspaper accounts, the business records of sponsoring organizations (such as benevolent associations and marching clubs), and the files of the American Federation of Musicians local 174 (white) and 496 (black) may help to illuminate these issues.

David Sager, Library of Congress

The emergence of jazz during the mid teens created many opportunities for brass musicians to understand and apply a wide scope of performance styles. What were the performance concurrences amongst brass players during the first decades of the 20th century? How did newly honed jazz techniques find their way into symphony orchestras and what classical methods were adhered to by the early generations of jazz/dance orchestra musicians? The rift often prevalent between the classical and jazz worlds has traditionally been comparatively small amongst brass playing musicians. What inspires questioning is how the crossover skills occurred. What methods were taught and who did the teaching? What were the long lasting influences on both jazz and classical brass techniques? Research into specific aspects such as band vs. orchestral playing, vibrato and embouchure deserves attention. Also, investigation of methodologies of key brass figures of the early 20th century calls for focus.

Reid Badger, NYC

Performance Practice Techniques of the James Reese Europe Band

An examination of the black regimental bands of the American Expeditionary Force of WWI to see if it is possible to be specific about the musical techniques they used that made their sound different from the standard European military bands of the time, and that came to be described as «jazz.» I want to look beyond syncopation, which we know was widely used by these bands, because something more was necessary. In the case of James Reese Europe and the 369th Hellfighters Band, we do have his description of the use of mutes (some wet leather and some metal), unusual tonguing, and other techniques that altered the tonal values of the instruments and made French musicians believe the Americans were not playing regular instruments at all. I have the Europe material and could just focus on him, but I suspect that Tim Brymn and Will Vodery and, perhaps others, were doing similar things.

Luca Cerchiari, Padua University

Italian jazz trumpet style: American and European retentions during fascism (1920-1940)

Italian jazz, like French and European, was born in the Twenties as a result of a combination of different influences and sources: European classical music (which most of its first interpreters had studied in the national Conservatories), dance and light music of the time, and of course American jazz. The paper especially focuses on Nino Impalomeni (1917), a Milanese trumpet player of Sicilian origins. Impalomeni played with several groups and orchestra, but especially with Piero Rizzi, Cesare Galli and Gorni Kramer. The later, a genius like Django Reinhardt, was one of the driving forces of the newborn European jazz. This new music that started imitating American jazz, but became mature and original showing two main other influences: classical and popular European music of the nineteenth century, and before.

Ralph Dudgeon, SUNY Cortland and William Lane, SUNY Cortland

The early career of Newell “Spiegle” Wilcox

Newell “Spiegle” Wilcox left his native Cortland, New York in 1920 to play with the California Ramblers. Shortly thereafter he replaced Tommy Dorsey in Paul Whiteman’s Collegians. In many ways Spiegle made a mini-career following Tommy Dorsey in a succession of ensembles. His classical training and rich sound placed him in an artistic position to play the melodic “sweet trombone” chair. With increased experience and confidence as an improviser, he joined the Jean Goldkette Orchestra where his solos can be heard on a series of recordings made by the Victor Recording Company. They included Cover Me Up With Sunshine, Proud of a Baby Like You, I’m Gonna Meet My Sweetie Now, Look at the World and Smile, A Lane in Spain, Slow River, Lilly, and Play It Red. Close contact with Bix Beiderbecke, Eddie Lang, the Dorsey brothers, Frank Trumbauer, and Joe Venuti within the context of a hard working band gave Spiegle a crash course in improvisation and style. In 1930, Spiegle “retired” from the music business to return to run his father’s coal business. Despite the company motto (There’s no fuel like an old fuel), Spiegle led the company’s transition to fuel oil and developed a successful business while running a big band on the weekends in the Cortland and Syracuse area. Occasionally, old friends like Benny Goodman, Charlie Christian and others would drop by to jam. His active life, which always included music, kept his chops in shape for his rediscovery in the 1970s. His association with Bix brought him recognition that he continued to enjoy until his unexpected death at 96. In 1975, Spiegle performed two Bix tribute concerts in Carnegie Hall with five other Goldkette alumni. The exposure created by these tributes yielded European tours, a guest spot on the Tonight Show with Wild Bill Davison, and solo spotlights in a host of jazz festivals. He was awarded an honorary doctorate in music from SUNY Cortland in 1988 and crowned the Emperor of the 1995 Sacramento Jazz Jubilee. He also received the Benny Carter Award from the American Federation of Jazz Societies and became the last living member of the Goldkette Victor orchestra to have performed with Bix Beiderbecke.

The proposed presentation will focus on Willcox’s early work and on the Victor records with Goldkette in the period up to his first retirement in 1930. Recorded examples and clips of interviews will illustrate Willcox’s artistic development during these years. The presenters are Ralph Dudgeon, Professor of Music, SUNY Cortland and William Lane, Associate Professor of Sociology/Anthropology, SUNY Cortland. Both Dudgeon (a trumpeter) and Lane (a clarinet/saxophone player) performed with Willcox in the Upstate New York area. An archive of Willcox materials will soon be housed in the Department of Performing Arts, SUNY Cortland. The presentation will draw from these materials.

Peter Ecklund, New York, assisted by Frank Hosticka (cornet) and Henry Martin (piano)

The Influence of Opera and the Light-Classical Tradition on the Improvisational Language of Louis Armstrong

Peter Ecklund (New York) will explore and illustrate a line of influence from 19th-century Italian opera, through brass and other bands to jazz, in particular the melodic style of Louis Armstrong. Much of the analysis of Armstrong’s playing has focused on his indebtedness to other jazz, or embryonic jazz influences. The argument that will be emphasized here is that Armstrong’s exposure to Italian opera derivatives - one of the most ubiquitous features of amateur brass band repertoires at the turn of the century - influenced his jazz vocabulary. The session will center on live performance on period instruments by Ecklund and Hosticka.

Vic Hobson, University of East Anglia, U.K.

The possible development of the blues as a musical form in the uptown brass bands of New Orleans.

It is widely accepted that the blues developed in the rural southern states as a vocal form that, over time, became accompanied by guitar.

Ralph Eastman typifies this case: “Blues music was developed as a form of popular entertainment in the South around the turn of the century to accompany rural dances. As it was based in work songs, arhoolies, and field hollers.” This vocal tradition over time according to Ross Russell acquired musical accompaniment: “The transition from vocal to instrumental blues was gradual and natural. Most of the blues singers accompanied themselves on guitar and, if they did not, worked with a guitarist or a small string group;[...].”

If this is true, then the brass bands of New Orleans must have come into contact with this music and converted it into a brass band form, no later than the early years of the twentieth century. New Orleans bass player, Pops Foster’s account is typical. “From about 1900 on, there were three types of bands playing in New Orleans. You had bands that played ragtime, ones that played sweet music, and the ones that played nothin’ but blues.”

The earliest published sheet music with a 12 bar strain was, “I Got the Blues,” published in New Orleans [Cable Piano Company, Canal Street] in 1908 and “Respectfully Dedicated to all those Who have the Blues.” By 1912 the first blues craze was at its height on the vaudeville circuit; according to David Evans: “Although a few male blues singer-pianists became well known on the vaudeville circuit prior to 1920, solo performers with guitar are virtually unreported in this setting.”

My paper will question the accepted wisdom that the blues developed as a vocal and guitar rural form. I will show how the testimony of the early New Orleans musicians supports the view that the blues was being played in New Orleans circa 1900 and that this is the earliest consistent, reliable evidence of the blues form.

I will suggest that aspects of blues harmony may be related to dance and what Gerhard Kubik describes as movement patterns. In African musical practice the connection between dance and music is well researched. Research into a possible relationship between dance and the blues may benefit our understanding of the blues and may also have implications for the understanding of African American musical forms in general.

What is beyond doubt is that by the time the New Orleans jazz bands came to record, the blues was a substantial part of their repertoire, along side the French influenced quadrilles, and also ragtime compositions. I will consider the relationship between these musical forms and suggest that the contribution of the uptown brass bands to the jazz repertoire was the blues, a musical form that may have developed in the brass bands of New Orleans.

Joel Rubin, Cornell University

“Like a string of pearls”: Brass instruments in Jewish instrumental klezmer music

This paper will trace the contribution of brass instruments to the development of the Jewish instrumental klezmer ensembles in Europe and, especially, the United States from the mid-19th century to the late 1940s. While the contributions of the violin and the clarinet have been reasonably well documented, the introduction of brass instruments and a brass band aesthetic into the klezmer ensemble from the



Joel Rubin (photo Ed Berger)

mid-19th century on has been little documented or analyzed. Based upon my own ethnographic interviews with klezmer musicians born during the period 1910-1940 and a review of secondary sources such as the work of Moshe Beregovski and Joachim Stutschewsky, in conjunction with commercial recordings made during the period 1905-1960, I will present preliminary findings on the role of brass in the evolution of the klezmer tradition. At the same time, I will investigate some of the connections between American klezmer music and early jazz, vaudeville and other American vernacular forms. I will examine possible reasons why klezmer music has so often been considered a form of «Jewish jazz,» looking at both European and American racial stereotypes which influenced this assumption.

Robert Murray, University of Northern Colorado

Melting Pot: Early jazz influences and the use of the trumpet in Bohuslav Martinu’s “La Revue de Cuisine”

Paris in the 1920’s was an active force in music as evidenced by the activities of many celebrated composers both French and non-French. Notables included Les Six and Stravinsky as well as others such as Albert Roussel; their influence is part of the cultural life that was Paris in those times.

A notable composer of Czech nationality and a cosmopolitan in his own right is the subject whose work will be looked at in this presentation. Bohuslav Martinu, who came to Paris in 1923, embraced the city and the musical variety that was available to him. He took up study with Albert Roussel, rejecting impressionism for more popular styles. He particularly embraced the jazz idioms that were popular then, and as a reflection of that, composed the ballet suite “La Revue de Cuisine.”

Written in 1927, the suite is scored for a sextet of clarinet, bassoon, trumpet, violin, cello, and piano. It is apparent from listening to the work and examining the score that the trumpet has a prominent role in fulfilling the character of this work, particularly in the illumination of those elements which are clearly associated with early jazz.

In this presentation, it will be asserted that there are three characteristic ways in which the trumpet illuminates those early jazz elements in “La Revue de Cuisine.” These will be investigated under the headings of stylistic considerations, rhythmic freedom, and improvisatory characterizations. These three characteristics will be used to demonstrate Martinu’s successful attempt to render the flavors of early jazz. In this discussion, it will become apparent that the trumpet plays a lead role in all of these considerations. Also apparent will be Martinu’s ability to render these elements in a comprehensible written form. Given the relatively low numbers of European players that would have been

familiar with jazz stylings in the 1920's, it is by no means certain that they would have known how to interpret what was presented to them beyond the written page. With that compositional skill, consideration will also be given to the technical demands Martinu places on the trumpet performer of that day, with specific regard to range, multiple tonguing, endurance and the ensemble skills required to mesh with a group of instruments of no comparable quality of timbre.

As a concluding statement, reference will be made to the aforementioned influences of composers and Parisian culture of the 1920's. There is a great deal of evidence supporting the notion that Stravinsky had a great influence on Martinu's work in the areas of style and instrumentation, and that Satie (also a student of Roussel's), too, may have played a role in Martinu's embracing popular elements in his music. There is little doubt that Paris and the abundance of new ideas within the culture of that city played a large role in his choice of early jazz idioms and, in all likelihood, the choice of the trumpet as a lead instrument in his display of those ideas.

David Sager, Library of Congress, Washington, DC

Louis Armstrong, Bunk Johnson, Jules Levy and the Art of "Tonation"

Using the late nineteenth century as a point of reference, "Louis Armstrong, Bunk Johnson and Jules Levy; The Art of 'Tonation'" demonstrates the influence of classical cornet virtuosity and brass pedagogy on the earliest generation of New Orleans cornetists to become known as jazz musicians. "Tonation" is a term common to the early New Orleans jazz musicians, a variant on "intonation" but encompassing tuning, accenting (how one may intone something) and tone quality.

Many remnants of 19th century musical sensibilities are heard in early jazz. Much of what was expected from vocalists and violinists in terms of ornamentation as well as phrasing and sense of line came to be characteristics used on all melody instruments, and due to its extreme popularity, especially the cornet.

It is something that may never be fully resolved- Bunk Johnson (1889-1949), a professional cornetist in the city of New Orleans during the early 1900s and his claim to have taught young Louis Armstrong. When Johnson was brought out of retirement in 1942 his claim was at first welcomed by Armstrong. Later, Louis became weary of Bunk's claims and refuted the claim. It was "tone" only that Louis Armstrong claimed to have gotten from Bunk Johnson. The fact that Louis and Bunk seem to share a penchant for pretty melodies and a ripe, full sound, should not surprise. These two players shared something musical, if not a student-teacher relationship- that is the common regard for professional performance practices of the cornet that were in vogue from the 1880s until about 1925, the year which Louis began to change things so drastically with the Hot Five recordings.

Jules Levy, Sr. (1838-1903) was a "super-star" of the entertainment world during the 1870s and 80s. His influence on cornetists and all brass players was immense. Although his recordings were made when he was past his prime, they do hold more than a bit of old world charm. His stylish phrasing, elegant ornamentation and singing tone remained intact till the end.

Recorded examples of Johnson, Levy and Armstrong that demonstrate phrasing, ornamentation, and general "tonation" will be presented.

Gunther Schuller Receives 2005 HBS Christopher Monk Award

For lifelong contributions to the brass field through outstanding compositions, teaching, horn playing, and, in particular, ground-breaking early-jazz scholarship that has brought deeper understanding of the great brass players in jazz, Gunther Schuller was the recipient of the 2005 Historic Brass Society Christopher Monk Award. 2005 marked the 80th year for Schuller. He was a horn prodigy having performed with the likes of Toscani at the age of 16 and was appointed to the position of principal horn in the Cincinnati Symphony Orchestra at the age of 18. He was also the principal horn of Metropolitan Opera Orchestra and participated in many jazz recordings including the ground-breaking Miles Davis recording, *Birth of the Cool*. Gunther Schuller went on to have a remarkable and diverse musical career as one of the most significant composers of the 20th century, a teacher, college administrator and, perhaps of greatest interest to the HBS, a researcher and writer on many early jazz topics. His books, *Early Jazz: its Roots and Development* and *The Swing Era*, are considered seminal works in the field of early jazz scholarship. In particular these works have extended our understanding of many great brass jazz players. The presentation of the Monk Award to Gunther Schuller reflects the recent involvement that the HBS has had in early jazz brass scholarship. Dr. Schuller was presented with the Christopher Monk plaque by HBS member, Robert Pyle at Schuller's Newton, Mass. home. Past Christopher Monk Award recipients have been: Edward Tarr, Herbert Heyde, Keith Polk, Mary Rasmussen, Hermann Baumann, Bruce Dickey, Stewart Carter, Trevor Herbert, Renato Meucci, and Crispian Steele-Perkins.



Robert Pyle and Gunther Schuller

Seventh Maryland Early Brass Festival

by Dave Baum

The Seventh MEBF was held at Goucher College on April 9th, 2005. Approximately forty participants attended the day-long event, which began with a trumpet masterclass conducted by festival Artist-in-Residence Barry Bauguess. Informal playing sessions continued throughout the day as the various ensembles decided on pieces to perform at the final concert. After lunch, Stanley Curtis presented a lecture entitled, "The Cornett as a Symbol: from the Supernal to the Infernal." This was followed by a roundtable discussion conducted by Bauguess and Frank Owens, the director of the Centennial High School Natural Trumpet Ensemble, on the merits of and approaches to teaching natural trumpet to high school students.

The festival concert included a number of ensembles. The Maryland Early Brass Consort with baroque strings started off with a serenade by Vejvanovsky. The festival cornett and sackbut ensemble presented two dances of Schein. New to the early brass scene is the U.S. Army's Old Guard Natural Trumpet Ensemble, who performed CPE Bach and Senee fanfares on a set of eight matched Collier instruments. The CHSNTTE performed a large scale arrangement of Clarke's Prince of Denmark's March (Maryland's Prince George's County was named for this same prince). Bill Page and Stan Curtis presented a number of short bicinia, and Bauguess and festival director Elisa Koehler continued the Moravian theme with music of Biber, Rittler, and Vejvanovsky. The festival trumpet ensemble presented a twelve-part sonata from the Charamela real and ended the concert with an 18-trumpet version of Harsdörffer's Trompetenmusik zu einem Schauspiel zu Ross.

The next MEBF is scheduled for April 2nd, 2006. Information is available at www.goucher.edu/earlybrass.



Jamie Davis awaits his turn as Elisa Koehler is coached by Barry Bauguess.



Roundtable with Bauguess and Fran Owens.



Maryland Early Brass Consort (with orchestra).

Some Experience and Reflections on Playing the Baroque Trumpet

by Jean-François Madeuf and Graham Nicholson

« La trompette est par sa nature un instrument très dur et très ingrat, mais le travail et l'aptitude de ceux qui se destineraient à l'étude de cet instrument, peuvent lui donner la perfection dont il est susceptible [The trumpet is by nature very difficult and un gratifying to play, but the effort and aptitude of those who are destined to study this instrument can give it the perfection which is possible to attain].»

(David Buhl, *METHODE de Trompette*, Paris, 1825, beginning of the preface)

First experiences

My interest in the baroque trumpet began in the 1980s, I was particularly taken by the idea of trying to revive the historical approach, that is, to play the trumpet without the modern adaptation of vent-holes, a system popularized in the 1960s¹ At that time, baroque trumpet playing without holes was considered as something of a lost art. Playing the clarino register was regarded as a secret knowledge that had died with the passing of the old trumpet guilds².

My first experiments took place on a cavalry trumpet tuned in D without any holes using a modern mouthpiece and continued later with a long Meinel Lauber trumpet with one fingerhole and an attempt at a historical mouthpiece made by Bruno Tiltz. It proved to be a little easier to play the 11th and 13th harmonics in tune this way. I was always persuaded by the idea that our musical ancestors had played convincingly enough to inspire even great composers such as J.S. Bach to write beautiful music for the instrument. All the historical evidence that I saw convinced me more and more that if our approach to the instrument was as near as possible that of our ancestors, then our result would be similar. Intuitively, I felt that the vent system changed the character of the instrument encouraging the player to play in a more dominant style rather than to blend his sound with the other instruments.

I continued to develop my own ideas whilst studying the standard 3 holed-system. At this time, my baroque trumpet teacher was Jean-Pierre Canihac (one of the pioneers of the cornetto who founded the famous ensemble "les Sacqueboutiers de Toulouse"). He insisted on me learning the 3 holed-system, arguing that "everybody uses it in the early music field". It took me only about 3 weeks to learn this system before playing the B minor mass with him. I never used a 3 holed-trumpet after that!

Around this time, I began to discover with regular practice that it was becoming possible to play my own long instrument more and more accurately if the repertoire was not too complicated. Correcting the false harmonics was another problem however. Even though I could separate the f and f# of the 11th harmonic, the 13th harmonic a was proving difficult. As it was very low on my instrument, I decided to try and pull the 14th harmonic [the top B flat] down]. This was effective in slow movements but rather problematic in fast ones. Finally, I decided to use the 13th harmonic despite it being low. I began to think that the solution would be to improve the instruments themselves and consequently the mouthpieces.

Adapting my playing style to historic mouthpieces, I started by playing on series of copies of a mouthpiece from the Salzburg museum. These mouthpieces made by Rainer Egger in Basel seemed to help one to play more flexibly. The biggest mouthpiece seemed to give the best results although it was a little closed in the high register.

A meeting in Lyon with Don L. Smithers, 12 years ago proved to be very important for me and helped to clarify things further. His experiences over a much longer period and the sheer weight of iconographical and actual evidence I was coming across, confirmed my opinion, that historical mouthpieces were considerably larger than those we use nowadays.

I began to order copies of mouthpieces from museums made by makers such as Graham Nicholson, Bruno Tiltz, Geert-Jan van der Heide and Rainer Egger. After weeks of practice, I progressively eliminated one model after the other until I found something which gave the best result³. Naturally, it took me some time to adapt my embouchure to be able to play larger-cupped mouthpieces in all the registers.

Slowly, I began to gain access to original instruments in various European museums⁴ (thanks largely to Ed Tarr and Bob Barclay). Looking back now, it's not surprising that I got the best results on the Ehe instruments of 1746 in Nuremberg, a model which is copied by many makers nowadays! I began to collaborate with some of the above mentioned makers to make true copies, since most of the models on the market in the 1990's were not playable without vent-holes.

Throughout this period, I was very much motivated and encouraged by the rigorous moral arguments advanced in Bob Barclay's book "The Art of Trumpet Maker"⁵. Contact with Bob as well as the continual moral and musical support of my colleagues Joël Lahens, Gilles Rapin and Graham Nicholson helped me to bridge the period where this approach to the instrument was considered by many to unmarketable.

The relationship between the trumpet, the mouthpiece and the player

The trumpet has to be of good manufacture (nowadays this is much less of a problem). The bell and all the tubes have to be made by hand because experience shows that this gives the player considerably more flexibility. The proportions have to be those of a good original. Good intonation means for me that the octaves are pure, the fifths are not too wide and last but not least, that the 13th harmonic is not too low. A lot of players who want to play instruments without holes focus on the 11th and 13th but to have these harmonics perfectly in tune is a utopian idea.

The 11th is both f and f# and consequently it depends only on the player's skill to make either the one, or the other, [see below]. If this harmonic is too low, it will be easy to have a good f but it will be more difficult to have a good f#. The contrary will also be true. The case of the 13th harmonic is different because it only has to play 'a' in most cases and very rarely 'g#'. If it is not too low, it will help but even with a very good instrument, it can be as much as 25 cents below equal temperament. Even if the 'a' is too low it is possible to adjust the intonation as in the case of the 11th harmonic. It seems that some

original instruments have a good 'a' but on most of them, this harmonic is low. However, I don't think that the good trumpet players of old played out of tune! One quote in the French Encyclopédie is very clear about that, it says "the intonation of the f and the a is by nature out of tune in the major scale on trumpets and horns and that their good intonation depends only of the artistry of the player⁶.

The mouthpiece

It's a truism born out of our daily experience that this interface between the player and instrument is the most critical.

The extant mouthpieces from the 16th to the 19th centuries show a clear evolution from large to small. This observation is supported by iconographical evidence. The tendency can be accounted by the transition from signal to musical instrument and furthermore by the addition of slides and valves. If one asks why the cups of historical trumpet mouthpieces are larger than present day mouthpieces (19 to 21 mm as opposed to 16 to 17 mm), one is persuaded to conclude that this is no accident of mindless tradition. These mouthpieces were created in order to enable the player to get notes that were otherwise impossible. Only later, when hand stopping and valves arrive, did mouthpieces get smaller. Since valves and slides facilitate the technical mastery of the instrument, the need for larger mouthpieces is obviated, superfluous to the task in hand.

Since the natural trumpet is roughly double length of the modern valve trumpet, it would appear logical the proportions of the mouthpiece would be larger than the modern one. We don't have space to develop this subject here but the use of proportions in musical instrument construction has been amply demonstrated and documented elsewhere⁷.

The rims of historical mouthpieces are generally flat and wide, in comparison to their modern counterparts. In Prague there are a set of six hallmarked silver mouthpieces belonging to the six Leichnamsschneider silver trumpets. The exterior form of the mouthpieces is almost identical, the rims however have been tailored to meet the needs of individual players, each rim and each cup is quite different, the cups have been subsequently mercury gilded, the gold is still intact, thus we can be sure that this is how they were designed to be.

The historical mouthpieces that exist now exhibit a variety of cup forms. These cups are much larger than present day mouthpieces. The shape that seems to work the best is, in fact the simplest, namely half round. Joseph Fröhlich, harking back to a bye-gone age, emphasizes this in the first instruction book written for German conservatories⁸.

The transition from the cup to the throat is almost always sharp. Modern players are unaccustomed to the slight hiss that results but it is a component of the sound. An instrument maker capable of turning the characteristically highly decorated profiles of a baroque mouthpiece, is obviously going to be capable of turning the desired interior shape, in this respect it is surprising how simple the inner cup profile usually is. The hiss itself is reduced a lot when the player centers the note accurately. We are persuaded that the specifically designed sharp angle to the throat and the simple round bowl shape create a resistance against which the player plays, leading to a heightened sense of control.

The throat, is again larger than contemporary mouthpieces (approximately 4.5 to 5.5 mm as opposed to 3.5 to 3.8 mm). The function of the backbore is to amplify the sound created in the cup and to facilitate good intonation throughout the instrument. It is the only conicity in the instrument until the bell, unlike the modern trumpet which has a conical leadpipe. Since the instrument is much longer than a modern trumpet, it follows that the baroque mouthpiece and backbore are proportionally longer.

After studying a few original mouthpieces and many paintings from the 16 and 17th centuries, we recently re-developed a different type of mouthpiece specifically for the 17th century trumpet. The bell and bore of these earlier instruments are considerably larger than their 18th century counterparts. These were balanced by large cast mouthpiece cups, incorporating a sudden and short conical section of less than 10 millimeters, which in turn butted onto a tube the same diameter as the first yard or was directly soldered onto the first yard itself. The result is a powerful sound in the low register and a silvery falsetto character to the sound in the high clarino register, the initial results are very promising and our experiments here are continuing enthusiastically

All these parameters: the rim, the cup, the throat, the backbore... all being larger than their modern counterparts, contribute towards creating a certain nobility of sound. A baroque trumpet played with a modern mouthpiece cannot come close to this sound quality, it probably would be shriller however!

Viewed as an integral part of the overall acoustic system, the player is simultaneously, the generator, the vibrator and the resonator of the sound.

The generator, by this we mean the strong muscles of the mid-section which go to creating air pressure. This pressure has to be balanced in all registers to facilitate good sound production, stable intonation and flexibility between registers.

The vibrator could be defined as consisting the lips, the muscles of the face (the embouchure), the internal space of the mouth cavity and the muscles of the tongue. The critical balance between upper and lower lips is as important here as on the modern trumpet notwithstanding the use of a larger mouthpiece.

The resonator in this system, is the human body itself. Although it not much discussed by brass teachers at present and few exercises have been developed to further its use, I have found that it is the key to security and the quality of sound and intonation. In order to experience this phenomenon, one has to play the natural trumpet imitating the way a singer uses the voice. Those who are aware of this phenomenon on the modern valve trumpet or vented baroque trumpet just happen to be the best players. If you don't actively use this sensation on the natural (hole-less) trumpet, you will not be in a position to play difficult repertoire!

Some reflections about teaching

As a teacher (I began to teach the valve trumpet and cornet at the age of 15), I developed a specific approach to the natural trumpet based on the principals above.

I have been teaching this instrument at Lyon⁹ for 14 years. In the first few years, the approach had to be somewhat experimental. My colleagues, students and the establishment itself allowed me a free hand. Initially, improvement was slow, some experiments proved unfruitful. My performance skills and teaching techniques developed simultaneously. As a consequence, it takes less time now for students to learn the basics!

It is essential for those wanting to learn to play the baroque trumpet without vent holes to have a good embouchure (masque in French or Ansatz in German) and to have no breathing problems.

What sort of exercises are the best to practice?

I use a lot of exercises for overall flexibility inspired by the Dauverné

method and also others adapted from Schloßberg, Stamp or Collin¹⁰. These exercises help one to find the right pressure, to have the most stable embouchure and to develop the feeling of resonance in the body. I have also added a lot of speaking and singing exercises of my own.

Secondly, we do a lot of intonation exercises developed by Edward H. Tarr in his method¹¹. These I combine with my own exercises which are specially developed to improve the approach to the difficult tones (7th, 11th, 13th and 14th harmonics) and to non-harmonic tones.

After that we do simple articulation exercises with a view to developing the reflexes to be able to play the repertoire vocally. I found particular inspiration in the works of Fantini, Quantz and Altenburg¹² as well as in the French hunting horn tradition and some traditional folk music and jazz techniques.

I think my colleagues who teach baroque trumpet elsewhere are using the same sources, however vent-holed instruments give a completely different result and that is why I developed some original exercises specifically for the natural trumpet.

Frequently Asked Questions

1) Is it better to begin the baroque trumpet with or without holes?

Those who play baroque trumpet with vent holes are able to play more difficult repertoire sooner. However, their articulation tends to be the same that of the modern instrument. My response is then, why play a historical instrument if it is going to sound just like the piccolo trumpet?

In my opinion, the hole-less trumpet (possibly with one hole to help to tune the 11th and 13th harmonic) is the best approach to learning the instrument. Even if one plans to play the instrument with 3 or 4 holes later, this approach breaks the habits of low pressure breathing and modern articulation. After this, it will take only a month or so to learn the fingerings and you will be really more secure, even on the holed instrument.

I think that players would play the baroque trumpet differently if they had first studied the hole-less instrument, because they would tend not to consider it as a part of the panoply of the modern trumpet but more as an instrument in its own right, meriting its own apprenticeship.

2) Is it possible to play both the holed trumpet and the natural trumpet?

I can't answer this myself because I played both systems for only a short time during my studies, but most of my students in Basel and Lyon are playing both systems and seem to have no problems.

3) Which is the best system? 3 or 4 holes?

Personally, as you can see, I prefer the trumpet as it was, but if you have to choose between the two compromise systems, I prefer the 4 holed instrument because you can always make it into a vent-less trumpet by adding a second yard. Secondly, it preserves the original shape of the historic trumpet. Thirdly, you can add a slide. Fourthly, the intonation is less compromised by adding a double crook. Fifthly, with 4 holes, you have even more possibilities to secure and correct the intonation 13.

4) Is it possible to play the same mouthpiece on both instruments?

If you use a modern mouthpiece on a historical instrument, it will sound like a modern instrument. Why not go towards the nobility of sound of the larger mouthpieces? It is generally accepted by our colleagues that trumpets with holes sound better with historical mouthpieces, they blend much better and are less aggressive in character.

5) Is it possible for one player to play both historical and modern mouthpieces?

I did that for years each day when I was teaching modern instrument and playing as modern orchestral player and never had problems. Some of my students are orchestral players and do that too.

For some players it can be a problem to play both mouthpieces, just as for some clarinetists it can be a problem to play the complete family of the modern clarinet or for some modern oboists combining the oboe and English horn can be problematic, as always, what you practice, is what you get!

6) Is it possible to find work in early music with the natural trumpet?

Yes it is possible. There are players in France (like me) who have played without holes for years and who don't have any problems to find work. It is not a problem for conductors themselves as they tend to be satisfied if the result is musical and secure. Most of the time, it is rather that the trumpet players themselves don't care to challenge their own laziness.

For example, it is an undeniable fact that it is much more satisfying to play the classical repertoire on a hole-less trumpet, the intonation is better, the sound is nobler, and it is closer to the composer's intentions. However, most players using holes do not realise this, nor do they understand that the classical repertoire is an excellent place to start playing without holes, because it is less risky than starting straightaway playing the more difficult baroque works.

As a conclusion, I think there are many advantages in learning to play with and without holes. For example, a trumpeter who plays the natural instrument can play and teach a 3 or 4 holed instrument if he takes the necessary time to learn the fingerings. However, a trumpeter who only plays the trumpet with holes is incapable of playing and teaching the natural instrument.

I hope the evolution of the natural trumpet in the coming decade will be more a question of tolerance between the brass players than a situation of market forces and overzealous competitiveness. Competition is positive when it encourages everybody to serve the music better but can be negative when it separates players into factions. We don't have to merely adapt to the market, we can propose new ideas which will modify the market, especially if we are serving the composer's intentions more faithfully.

Jean François Madeuf is a trumpeter in various baroque ensembles (Les Arts Florissant, La Chambre Philharmonique...) and baroque trumpet teacher at the Schola Cantorum Basiliensis (Basel) and Lyon's Conservatoire National Supérieur de Musique

Graham Nicholson is a trumpeter (La Petite Bande, La Grande Ecurie...) and a trumpet and horn maker

Notes

1) The natural trumpet high register has some out of tune notes (in black) considered at equal temperament:



The earliest trumpet with holes that still exist is an orchestral trumpet made by Shaw in 1787 now in London museum. Each of the four holes transposes the harmonic series by a fifth on each of the corresponding crooks of the trumpet (black notes open):



Some Posthorns of the 19th century have one hole to transpose a fourth higher. This system was adapted to baroque trumpet copies in the 1960's to correct intonation of the 11th and 13th harmonics as well as secure the 16th (black notes open):



In the 1960's, based on initial research by Austrians in 1943, the German trumpeter Walter Holy, with the help of the acousticians Helmut Finke and Otto Steinkopf added two other smaller holes to facilitate the intonation of the diatonic scale in the top octave of the instrument.[black notes open]:



Michael Laird, a student of Walter Holy, developed an alternative system with 4 holes in England (black notes open):



2) The German trumpet guild, was created in 1623 under the protection of the Emperor of the Holy German Empire, Various mandates were added in 1630, 1661 1711 and 1736 It provided legal protection for both military and court trumpeters .

3) It is copy of a mouthpiece with one of the trumpet made by William Bull located now in the Museum of London. This mouthpiece was certainly not made by Bull because two other mouthpieces connected with Bull trumpets (in Oxford and Warwick) which are both of similar size and design are very different from the first one. For detailed information on these mouthpieces, see Eric Halfpenny, Early British Trumpet Mouthpieces, Galpin Society Journal vol. XX, March 1967. pp.76-88.

4) At first, Paris (Musée Instrumental de la Cité de la Musique), Basel (das Musikinstrumenten Museum), Bad Säckingen (Trompeten Museum), Nurnberg Das Germanisches Museum, as well as some private collections in France.

5) Robert Barclay, The Art of the Trumpet Maker, Oxford University Press, 1992

6) in Encyclopedie , Art du Faiseur d'Instruments, Paris, 1785, chapter XII, pages 125 and 126. In the article about the horn intituled COR it is written: "mais il faut remarquer que le fa du cor-de-chasse est naturellement un peu trop haut, & que le la est trop bas, & que ce n'est que par l'art que le musicien parvient à donner le fa & le la juste."

About the non-harmonic sounds it is written: "Outre ces tons, le cor en donne encore plusieurs autres, suivant le plus ou moins d'habileté de celui qui en joue". The article TROMPETTE is less detailed than the corresponding horn article.

7) Herbert Heyde, Musikinstrumentenbau, Breitkopf & Härtel, Wiesbaden, 1986

8) Joseph Fröhlich, Systematisches Unterricht, Bonn, 1811 & 1828

9) Conservatoire National Supérieur de Musique de Lyon

10) Dauverné, Méthode de trompette, Paris, 1857. Fac simile edition by IMD-Arpèges, Paris. Schloßberg, Stamp, Collin...

11) Edward Tarr, The Art of the Baroque Trumpet in 3 volumes, Schott.

12) Girolamo Fantini, Modo per imparare a sonare di Tromba, Firenze, 1838. Fac simile edition by Brass Press-BIM. Modern Urtext edition realised by Iginio Conforzi for Ut-Orpheus edition, Bologna.

Johann Ernst Altenburg, Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst, Halle 1795, ... NAME, Altenburg, Johann Ernst. 1795. Facsimile edition by Brass Press-BIM. English translation by Edward Tarr for Brass Press edition.

Johann Joachim Quantz, Essai d'une méthode pour apprendre à jouer de la flûte traversière, Berlin, 1752. A facsimile of the French edition is provide by edition Zurflug, Paris.

13) Rainer Egger in Basel and Graham Nicholson in Den Haag provide models of natural trumpets which can be played both with 4 holes system and as vent-less instruments. They make various baroque mouthpieces which are true copies [and some adapted] from originals in museums in Salzburg, Prague, London, the latter[Leichnamschneider and so-called Bull] being around 20mm in internal cup diameter .

Book Reviews

Friedel Keim, *Das große Buch der Trompete: Instrument, Geschichte, Trompeterlexikon* (Mainz et al.: Schott, 2005), 840 pages, hard cover (ISBN 3 7957 0530 4, ED 9863, EUR 42.95).

Following the spectacular success of his *Trompeter-Taschenbuch* (ISBN 3 254 08377 6, SEM 8377, EUR 14.95) in 1999, Friedel Keim has now presented the results of his ongoing research. Compared with the earlier book, it is greatly enlarged: it has two additional chapters and 2000 biographies instead of 600.

Its successive chapters treat the historical development of the trumpet; detailed biographies of 50 Classical, 10 jazz, and 60 light music trumpeters; high register performance; the trumpet in movies and in literature; curiosities associated with the instrument; and a lexicon with short biographies of 1900 further trumpeters. It also includes many photos, cartoons, and a short discography.

With this book the author – an amateur trumpeter, bandleader, and arranger with a further hobby of experimental chemistry – has in my opinion created an absolutely essential goldmine of information concerning every thinkable aspect of this instrument. In it he has included not only information found in other works – such as Glenn Bridges’ *Pioneers in Brass*, my own book *Die Trompete*, and Scott Yanow’s *The Trumpet Kings* – but also the fruits of extensive, truly painstaking and time-consuming archival studies, not to mention numerous anecdotes and stories. (Joke-tellers take notice!) It may be a disadvantage for English-speaking readers that the book is written in German, but if someone really wants to find lexicon-style information, he need only to consult this work. A particular advantage is the inclusion of not only well-known and lesser-known Classical and jazz musicians, but numerous unsung heroes active in light music who usually remain anonymous. I cannot recommend this book heartily enough.

I had made a personal list of biographies missing from Keim’s earlier work, the *Trompeter-Taschenbuch*. Imagine my pleasant surprise to find all of them included in this new book: Giuseppe Creatore (p. 697), Vladimir Drucker (p. 322), Patrick S. Gilmore (p. 625), Walter Gleissle (p. 340), Eberhard Häcker (p. 348), Paul Handke (p. 349), Lee Harper (p. 538), Frank Johnson (p. 546), Alexander Kastner (p. 370), Ned Kendall (p. 723), Bob Kerr (p. 723), Viktor Kisnichenko (p. 372), Paul Lachenmeir (p. 382), Ludwig Liesering (p. 389), Albert Meichelt (p. 403), Matthieu Michel (p. 566), Lars Næss (p. 411), Pasi Pirinen (p. 419), Christian H. Rodenkirchen (p. 429), Eddie Rosner (p. 749), Joachim Schäfer (p. 435), Christian Ferdinand Weinschenk (p. 59), Jens Winther (p. 614), and Sergei Yeriomin (p. 366). Conclusive proof of Keim’s relentless probing is the fact that he was able to find out some dates lacking from my own book about the Russian trumpet school, *East Meets West*. Here are his corrections: J. J. Armsheimer died on 24 December 1933 in Leningrad; it was Reinhold Fellenberg’s son Karl, not Reinhold himself, who studied with Kosleck in Berlin; J. G. Metzdorff died on 4 May 1884 in St. Petersburg; Friedrich Sachse’s dates are 24 July 1809 to 15 January 1893; and Carl Wurm (the son of Wilhelm Wurm) died on 6 April 1889 in St. Petersburg. And a final note: after his book went to press, Keim corrected another death date that he had accepted unquestioned from a renowned jazz encyclopedia and communicated it to me: Alvin Alcorn died not on 14 November 1980 (p. 487), but on 10 July 2003. I doff my hat to him! All trumpeters with more than an ounce of curiosity simply must have this valuable book.

— Edward H. Tarr

Jazz in Print (1856-1929): An Anthology of Selected Early Readings in Jazz History edited by Karl Koenig. Hillsdale NY: Pendragon Press, 2002. xvii + 594 pages. £54. ISBN 1-57647-024-5.

The title of this impressive volume is a little misleading. It is an anthology of writings about jazz and its precursors that were published in US periodicals between 1856 and 1929. While jazz is the foreground topic covered by the articles, its scope is wider. For example, early slave funerals receive attention, along with ragtime and the encroachment of jazz and popular music on early sound movies. Less than a quarter of the book deals with the period before 1915. This is a pity because the infrastructures and critique that preceded the flowering of New Orleans jazz are especially revealing. However, this is not a criticism of the editor, who has done his work painstakingly and well. The fact is that publications became more numerous after the turn of the century, and so great was the cultural impact of jazz as a performance art that it attracted tremendous attention in periodicals after 1920.

An impressive range of periodicals has been selected, and musical quotations have been included wherever they occur. The book is substantial – almost six hundred large-format pages. It is also beautifully presented, and while it is not cheap, it is excellent value for money for anyone with a passing interest in popular music in America. Good anthologies serve an important purpose in that they provide entries into sources that are not accessible to the many. The publisher and editor deserve our gratitude. How good it would be if Pendragon, who issued this in its ‘Musicology’ series, were to consider a systematic series devoted to such periodical anthologies.

— Trevor Herbert

Musical Instruments: History, Technology, and Performance of Instruments of Western Music by Murray Campbell, Clive Greated, and Arnold Myers. Oxford & New York: Oxford University Press, 2004. x + 510 pages. £125. ISBN 0-19-816504-8.

‘In this book we attempt to describe and explain musical instruments in their various forms: how they work, what they do, and how they came to be the way they are’. Thus starts this very fine book by three acousticians who are also musicians of no mean talent, one of whom – Arnold Myers – is also a leading organologist and curator. The book deals systematically and comprehensively with related groups of instruments and their development from early times to the electronic instruments of our own time. It is a book of remarkable clarity and style. It should be seen as the most authoritative and comprehensive treatment of the general subject. Indeed, it may make Campbell and Greated’s magisterial *The Musician’s Guide to Acoustics* something of a casualty – my copy of that invaluable book was expensive and produced by OUP’s shoddy ‘print on demand’ process.

The promise quoted above is fulfilled – at least in the terms in which the authors intended. It is remarkable that a book with such scope could manage to fit in any discussion of repertoire and performance practice, but it does. However, anyone in search of a probing analysis of such matters, or of instruments’ distribution and reception, will need to look elsewhere. That said, my own copy is already acquiring grubby marks at the corners as testimony of the frequency of its use. It will become a seminal reference work. The authors have acquitted their task brilliantly, and so has the publisher. It is a well-presented and polished book, built to last. This is just as well, because the price is ridiculous and it makes one wonder who OUP thinks of as the audience for its books. The authors have addressed their task in a clear, systematic and rational way. Students, professors and anyone else interested in the topic will learn from it. OUP’s pricing (£124.45 and

\$233.26 is the offer price quoted by Amazon) may limit that potential, and it's a terrible pity.

— Trevor Herbert

Berlioz's Orchestration Treatise: A Translation and Commentary by Hugh MacDonald. Cambridge: Cambridge University Press, 2002. xxxix + 388 pages. £75. ISBN 0-521-23953-2.

Berlioz's *Traité* is one of the most important primary sources for brass instrument historians. Berlioz was a prolific writer, and in this book, initially published in 1844 with a revised edition in 1855, his intention was not merely to describe the musical instruments that were in common use during his time, but to explain their idiom. He tried to convey their character, and their strengths and weaknesses in various combinations and in the various contexts in which they were used. He also had a strong sense of historical continuity and made references (not always accurate) to the music of composers who were historically distant from him.

From Berlioz then we get as good a sense as we get from anyone of the way that musical instruments were understood in the nineteenth century. Berlioz's knowledge of music making in Paris formed the center of his understanding, and that point of reference needs to be taken into consideration. But unlike some canonical writers on instruments (such as Praetorius) he travelled widely, and was also a keen observer of visiting groups to the French capital. All this means that his book is important on two levels. It contains information about instruments and their applications in a range of contexts, and it unwittingly reveals much about the way that players played, the orthodoxies they were expected to observe and often their technical limitations.

The most widely available previous edition of the *Traité* is that completed by Mary Cowden Clarke in 1856, which was still the subject of re-issue in the 1990s. To this should be added Richard Strauss's 1904/5 German edition, which was itself the subject of translation in 1948 by Theodore Front. This translation and edition by Hugh Macdonald is more accurate, informative and lucid than any other. Macdonald places both the book and its individual components into a context that is infused with a wide knowledge and understanding of instruments and repertoire of the times in which Berlioz lived. These contextual notes are interspersed with the translation, and here I find my sole point of criticism. The publisher has distinguished between the words of Berlioz and those of Macdonald by a variation in the font size, but it is so slight that it is hardly distinguishable to the naked or (in my case) spectacled eye. The words themselves quickly reveal the authorship, but it is a minor irritation.

The publication of this translation is a major event. It should be the starting point for anyone who wishes to understand brass instruments in the nineteenth century.

— Trevor Herbert

Supplement to Bands at the St. Louis World's Fair of 1904: Information, Photographs, and Database by Richard Schwartz and Iris Schwartz. Published by the authors, 2005.

As Trevor Herbert commented in his review of *Bands at the St. Louis World's Fair of 1904* in the 2003 HBS Newsletter #16, we owe a great debt to Richard and Iris Schwartz for their painstaking work. Now the Schwartz's have published a supplement to that study that gives us a more personal perspective on the topic. In choosing resources such as

family papers, letters, minutes of meetings, newspaper articles, and obituaries, in the words of the authors, the aim to view the Fair as a more human and accessible experience. They certainly achieve this goal, putting this part of the musical history of the Fair, as well as the period, into fuller view.

The authors have managed to unearth many accounts that relate to the everyday, often dealing with the frustration of musical performance that indeed put a human perspective on their study. Anecdotes of the famous and the once famous are laced throughout the book including tales of the likes of Innes, Sousa, Helen May Butler, Arthur Pryor, and many others. The essay on the inclusion of ragtime music at the Fair was particularly interesting. There was an initial ban on ragtime music but was lifted due to strong support from some musicians as well as the public who, at that time, clamored for it. This supplement contains biographical essays, photos and much fascinating information about the band music of a special event of a long-gone era.

— Jeff Nussbaum

Saint-Arroman, Jean, ed. Cor: Méthodes, traités, dictionnaires et encyclopédies, ouvrages généraux [Horn: methods, treatises, dictionaries and encyclopedias, general works]. Méthodes & traités, 21. Série I. France 1600–1800. Courlay, France: J. M. Fuzeau, 2003. ISMN M230658799. OCLC 54509600.

Contains (in chronological order) :

Marin Mersenne, *Harmonie universelle* (1636);

Pierre Trichet, "Traité des instruments" (ca. 1640);

Jean Serre de Rieux, *Les dons des enfans de Latone: la musique et la chasse du Cerf* (1734);

Diderot and d'Alembert, *Encyclopédie* (1751–52);

Ancelet, *Observations sur la musique, les musiciens, et les instrumens* (1757);

François-Alexandre-Pierre de Garsault, *Notionnaire, ou mémorial raisonné* (1761);

Valentin Roeser, *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor* (1764);

Louis Joseph Francoeur, *Diapason général de tous les instrumens à vent* (1772);

Jean-Benjamin de Laborde, *Essai sur la musique ancienne et moderne* (1780);

Encyclopédie méthodique Article sur le cor (1788);

Othon-Joseph Vandenbrock, *Traité général de tous les instrumens à vent* (ca. 1793).

Othon-Joseph Vandenbrock, *Méthode nouvelle et raisonnée pour apprendre à donner du cor* (ca. 1797);

Anton-Joseph Hampel and Jan Václav Stich, *Seule et vraie méthode pour apprendre facilement les élémens des premier et second cors* (ca. 1798).

Othon-Joseph Vandenbrock, *Suite de la Méthode ou manière d'enseigner à donner du cor* (ms., n.d.).

Editions Fuzeau, long known for their excellent music facsimiles, inaugurated a new series, consisting of facsimiles of early method books for musical instruments. Saint-Arroman's volume is the first in this series to be devoted to a brass instrument. As seven volumes devoted to the violin have appeared, as well as five for the organ, one can only regret that brass instruments do not have so large a body of pedagogical literature from the seventeenth and eighteenth centuries. This single volume devoted to the horn, with more than 300 pages, contains a collection of facsimiles dated before 1800. The reproduction, in a 24 x 33cm format, is exceptionally good. This series has two aims: "On one hand to bring together for the benefit of musicians the various methods, treatises, theoretical, and aesthetic works dealing with their instruments, and on the other to make this documentation available to them at a reasonable price and in a practical format."

The curious musician and the serious musicologist will find here a corpus of instructional material related to the history of the horn in the French language. The original sources of these books, both prints and manuscripts, are conserved in seven different locations, and are generally difficult to obtain. Reproducing these methods in facsimile enables the editor to avoid any opinion or commentary on the texts. These are now available to scholars for translation and research. By way of illustration I have chosen brief excerpts from one treatise found in this valuable volume.

On the cover of Vandenbrock's *Traité général de tous les instrumens à vent* (ca. 1793), one reads, "This method treats the range of the horn in all the major and minor tonalities, in unison with a violin (i.e., in concert pitch). One will find all the passages that this instrument can play, all the solo notes that a composer can and should employ from the low B to the high B. [The method] indicates also the correct manner of writing for clarinets, trumpets, trombones, timpani, and all the other wind instruments in their natural tonalities."¹ Later Vandenbrock offers the following observation on the advent of the cor mixte: "...[the horn] is composed of two parts, namely first and second; but for several years now, the horn has been composed of three parts, namely first, second, and the horn of the middle [register]."² And finally, a rather humorous comment: "For several years, the [sounds of] horns and all the wind instruments have been completely distorted. In orchestras we hear today only the racket made by the horns.... The sound of stopped horn in forte gives the effect of a brassy sound or that of a kettle..."³

The information found in methods and treatises might enhance the performance practice of the period. This can close the gap that exists between practical questions concerning the historical instruments, their repertoire, and current research in this area.

— Benny Sluchin

¹ Cette méthode traite de l'étendue du cor dans tous les tons majeurs et mineurs, avec un violon unisson. On y trouve tous les traits et passages que cet instrument peut faire ; tous les solos qu'un Compositeur peut et doit employer à commencer par le si en bas jusqu'au si en haut. Elle indique aussi la manière de placer les clarinettes et les trompettes, tromboni et tous les autres instruments à vent dans leurs tons naturels.

² ...il est divisé en deux parties savoir première et seconde depuis un certain nombre d'années le cor s'est divisé en trois parties savoir première seconde (et cor du milieu)...

³ Depuis quelques années on a entièrement dénaturé les cors et tous les instruments à vent. Aujourd'hui dans les orchestres, on entend que du bruit fait par les cors... Les tons bouchés aux cors dans les forte, font l'effet d'un son de cuivre ou bien de chaudron...

Thanks to Stewart Carter for precious help with the translations and editorial propositions.

Music Edition Reviews

Seventeenth-Century Lutheran Church Music with Trombones, edited by **Charlotte A. Leonard**. Recent Researches in the Music of the Baroque Era, 131. Middleton, WI: A-R Editions, 2003. xxv, 114 pp. ISBN 0-89579-542-6. \$64.00. www.areditions.com (Separate instrumental parts also available from the publisher.)

For most people, the title of this edition will probably bring to mind the composers Schütz, Scheidt, Schein, and Praetorius. However, at the latest since the publication in the *HBSJ* of Charlotte Leonard's two articles on "The Role of the Trombone and its *Affekt* in the Lutheran Church Music of the Seventeenth-Century Saxony and Thuringia,"¹ the members of the *Historical Brass Society* should be aware that there were some thirty-six composers who contributed at least 319 works to the genre of Lutheran church music with trombones. With the present anthology, Leonard provides a sampling of this repertoire. Of the composers represented here only Andreas Hammerschmidt is perhaps known to wider public through various modern editions.² The other composers, who were all highly respected in their day, are still relatively unknown:

Tobias Michael (1592-1657) was Kapellmeister of the Neue Kirche in Sondershausen and, in 1631, Schein's successor as Kantor of Leipzig's Thomaskirche; his motet "Ihr Heiligen lobset" (from the second volume of *Musicalischer Seelen-Lust*, Leipzig 1637), a setting of Psalm 30:1-6, is for soprano, tenor and bass voices, violin, trombone, bassoon or bass trombone, and continuo. Werner Fabricius (1633-79) studied law in Leipzig, and was organist of the Nicolaikirche and music director of the Paulinerkirche there; his *aria* "O liebes Kind" (*Geistliche Arien, Dialogen und Concerten*, Leipzig 1662) is for SATB voices, violin, 2 violas, 3 trombones, and continuo. A prolific composer, Johann Rudolf Ahle (1625-73) was organist at Divi Blasii in Mühlhausen; "Höre, Gott" (*Neuepflanzten Thüringischen Lustgartens Dritter und letzter Theil*, Mühlhausen 1665), a setting of Psalm 61, is for SSATB voices, seven trombones, and continuo. Andreas Hammerschmidt (1611/12-75), one of the most popular composers of his time, spent most of his working life in Zittau; the motet "Herr, höre und sey mir gnädig" (*Vierter Theil, Musicalischer Andachten*, Freiberg 1669) a setting of Psalm 30:11-13, is for solo tenor, solo bass, two cornetts, three trombones, and continuo. Wolfgang Carl Briegel (1626-1712) was employed at the court of Gotha from 1650 to 1671, then entered the services of Landgrave Ludwig VI of Hesse-Darmstadt; "Du Tochter Zion" (*Christian Rehefelds Evangelischer Palmen-Zweig*, Frankfurt 1684), for SATB voices, violin, trombone, and continuo, is a setting of Zechariah 9:9 followed by eight rhymed verses by Christian Rehefeld. Christian Andreas Schulze (ca. 1660-99) was active as cantor of the Stadtkirche and the Latin school in Meissen, later being appointed cantor of the cathedral there; "Heut triumphiret Gottes Sohn," preserved in manuscript, is an Easter motet scored for solo bass, two cornettinos, two trombones, violone, two violins, two violas, bassoon, and continuo.

The selection of pieces in this anthology runs the gamut from small-scale motets for a few voices and a handful of instruments (Michael) to large-scale pieces displaying polychoral writing (Ahle, Schulze). While none of the trombone writing demands virtuoso skills, much of it is soloistic and requires a vocal style of playing that evokes the text – the trombone(s) in all the pieces invariably double, imitate, and/or anticipate the voice parts.

A wide range of expression is also offered in these pieces. In Schulze's "Heut triumphiret Gottes Sohn" ("Today, God's son triumphs"), the two instrumental choirs (made up of two cornettinos, two trombones,

and violone on the one side, and two violins, two violas, and bassoon on the other) jubilantly toss trumpet-like motives back and forth. With two instrumental sinfonias, an ensemble of seven trombones sets the stage for and gives weight to the entreaty for strength and protection in Ahle's "Höre, Gott" ("Hear, God, my cry and listen to my prayer"). Hammerschmidt's "Herr, höre und sey mir gnädig" ("Lord, hear and be gracious to me") is a song of thanks; on the printed page this piece makes a rather pedestrian impression, though if performed well it is probably effective enough. Michael's "Ihr Heiligen lobset" ("You holy ones, sing praises"), on the other hand, looks like it would be fun to perform and a delight to listen to. Besides imaginative scoring for an unusual formation of violin, (alto/tenor) trombone, bass trombone or bassoon, and STB voices, the composer supplied optional embellished passages in the voice parts to emphasize key words: *Heiligkeit* (holiness), *Leben* (life), and *Frewde* (joy). Fabricius' "O liebes Kind" ("O dear child") would undoubtedly do good service as a companion piece to Schütz' *Christmas History*.

The edition is prefaced by an extensive introduction in which Leonard discusses many aspects of seventeenth-century Lutheran church music, providing valuable background information on religion and the theology of music, as well as on the composers and performance practice. It is in this otherwise well-written introduction, however, that the edition's one weak point comes to light: In order to illustrate various details of performance practice, Leonard quotes texts by Hammerschmidt and Michael as well as by Heinrich Schütz and Christian Bernhard, but unfortunately her translations of some of these admittedly archaic texts often leave much to be desired. Fortunately, Leonard understands the gist of these texts, so her discussion of them does not suffer from the incorrect translations. The song texts also display some faulty translations, but only in a very few places. Since it is to be hoped that these texts will soon begin to appear in program booklets, I would like to offer the following corrections: "O liebes Kind," versus 1, "zum tümmen Vieh" / "with the dumb beasts"; versus 7, "Ich wil dich träncken mildiglich" / "I want to gently give you to drink"; versus 9, "das Asahel, mit dir nicht dörfte wetten" / "that Asahel would not dare to compete with you"; "Du Tochter Zion," versus 6, "Der dir weist den Himmels Steg" / "that points you toward the bridge to heaven." Apart from these translation problems, this is an excellent edition that will hopefully call attention to and inspire performances of a repertoire still largely unknown today.

— Howard Weiner

¹ Charlotte A. Leonard, "The Role of the Trombone and its *Affekt* in the Lutheran Church Music of the Seventeenth-Century Saxony and Thuringia: The Early Seventeenth Century," *HBSJ* 10 (1998): 57-91; idem, "The Role of the Trombone and its *Affekt* in the Lutheran Church Music of the Seventeenth-Century Saxony and Thuringia: The Mid- and Late Seventeenth Century," *HBSJ* 12 (2000): 161-209.

² For example, *Dialogi oder Gespräch zwischen Gott undt einer gläubigen Seelen*, erster Theil, Dresden 1645, in *Denkmäler der Tonkunst in Österreich* 16; and "Erster Fleiß": *Instrumentalwerke zu 5 und 3 Stimmen*, in *Das Erbe deutscher Musik* 49.

Martial Music in the Age of Lewis and Clark: Band Music of America Between 1790 and 1812. 26 selections in score form arranged for 2 clarinets, 2 natural horns, basso, and percussion. By Randolph W. Cabell. RCabell-Bookseller, c2004. ISBN 1889663956. Score \$16.00; flute/oboe/violin parts, or fifes, \$7.00 each.

Includes three volumes: Score for two clarinets, two natural horns (in Eb or Bb basso), basso (bassoon and/or serpent), and percussion. Includes two other volumes for two C instruments (flutes, oboes, violins) and for two fifes in Ab. Also includes a CD with the score, of the twenty-six selections recorded in a midi format.

Contents: Roast Beef of Olde England—Dinner Call. Yankee Doodle. Handel's March. Dead March in 'Saul.' Mozart's March. Brandywine Quickstep. The Dusky Night. The Anacroeontic Hymn. Bellisle March. March of the Riflemen. The Downfall of Parais. Shellpott Hill Quickstep. March of the Royal Deux-Ponts Regiment. The President's March. Marseilles March. American Commerce and Freedom March. London March. Quick March from The Demolition of the Bastille. The President's New March (Washington's March). Jefferson and Liberty. Jefferson's March. Washington Artillery's March. The Acquisition of Louisiana. 1st and 2nd Troops of City Cavalry. The American Captives' Emancipation. Delaware County Fencibles March.

This is a nice, representative collection of colonial American military music, including marches, quicksteps, and melodies by Mozart and Handel. The tunes are arranged for an ensemble that would have existed during the colonial period, and Mr. Cabell makes an excellent case for these arrangements with the extensive historical information he provides. The arrangements are done well, and capture what colonial military music must have sounded like. I especially like that he included the idea of playing the basso part on serpent, and included a brief passage about the serpent as a military instrument, even though it is rare that an ensemble would be able to find a player. He includes a fine monograph at the end of the score entitled 'Military Bands, 1770-1820', historical background on the individual selections, and reproduces several facsimiles of the music arranged and discussed. It also includes a bibliography/discography.

In the section on performance suggestions he gives somewhat dubious advice on how to create "an un-natural low Bb natural horn" from a standard double F-Bb horn, by pulling out all the tuning slides and the valve slides of the F horn as far as they will go, depress all three valves, thereby claiming to create *almost* a Bb basso horn: "...The horn will have dropped in pitch almost to low 'Bb'—though it may still be a little sharp. Without too much straining at the top, you should be able to get about ten usable notes, ranging from a 'G' below the staff to an 'A' above..." As a natural horn player, I don't recommend this, except as a short demonstration showing how difficult the Bb basso horn is for players not used to it. Intonation is difficult enough on such an instrument—creating a *sharp* Bb basso horn would only exacerbate the situation, and perhaps even make it discouraging for a player new to the idea of natural horn playing, and he does go on to suggest playing these parts in this manner in the ensemble. I would suggest transposing the Bb basso parts on valved horn. However, his much more accessible suggestion in the next paragraph, "A more natural Eb natural horn", is much more reasonable and accessible to the newbie: "Push all the slides back in, then press the first valve [on the F side of the horn]. This will drop the horn to Eb." This would make a much more satisfying experience for the impromptu natural horn player. Mr. Cabell correctly assumes that most horn players who come across this collection won't have access to a natural horn. I appreciate his enthusiasm for encouraging players trying to play in the 'natural horn manner' that a valved horn will allow: "... [M]y choice would be for you to experience the joys (and challenges) of those horn players two hundred years ago in playing natural horns."

The Eb parts done in his suggested manner are well within reach for any intermediate player; however, the Bb basso parts done this way, in my opinion, are not. The player would be much better off transposing them, and he does suggest this as an option. He included in the arrangements a couple of passages of easy “hand-horn” technique, with a short explanation on how to execute them. I’m not certain that hand-horn passages would have shown up in colonial military music, but these introductory passages are easily accessible to the beginning natural horn player, and I’m glad he included them.

This collection comes with a very handy compact disc with Finale® midi files of all twenty-six arrangements, plus midi files of some selections without percussion, some with horns alone, etc., plus a seven-minute overview of the compact disc he produced in 2003 of the band books of the 19th Virginia Heavy Artillery. This compact disc will make it easier for amateur groups to put these pieces together as an ensemble. Mr. Cabell is a passionate historian, and this collection demonstrates his enthusiasm for bringing American history alive and making it accessible to as many people as possible.

— Eva Heater

Laudate Dominum in Chordis et Organo, Series editor, **Konrad Ruhland**. Edition Walhall Music.

Meister C.M. Sonata Resurrectionis EW333.
Meister C.M. Sonata Sancti Thomae EW334.
Andrea Cima-Capriccio a due and Codex Caioni-Sonata : Surge (propera amica mea) EW384.
Matthias Spiegler- Canzon a3 in C and Capriccio a3 in d—EW452.
Matthias Spiegler-Zwei Canzonen a2 in a and d—EW 431.
Archangelo Crotti-Pater Peccavi EW415.
Stefano Bernardi- Sinfonia concertata quinta “All Epistola” EW330.
Christian Hollander-Paul Luetkeman: Zwei Instrumentalfantasien “ O Welt, ich muss dich lassen”—EW454.

Edition Walhall has launched a series of sacred music publications specifically intended for performance in religious services. Called *Laudate Dominum In Chordis Et Organo*, the works are edited by Konrad Ruhland who provides detailed descriptions of the works and the circumstances in which they were written and performed. Several will be discussed in this review.

Stefano Bernardi’s *Sinfonia Quinta concertata*, “All Epistola”, is a liturgical sonata intended to be performed during Mass between the reading of the Epistle and the Gospel. Bernardi (Verona-1577-1637) has scored the work for 2 cornetti, 4 viole de gamba, and B.C.

Paired together in another edition are the familiar *Capriccio a due* by Andrea Cima and an anonymous *Sonata Surge Prospera Anima Mea* from the *Codex Caionii* (Budapest-Hungarian National Library which was intended to be performed during Marian feasts. Instrumentation was not specified but the editor has chosen the most frequently used combination of the day: cornetto or violin, trombone or viola da gamba, and B.C. The work is rather short, but significant and useful.

Another offering is two treatments of the well-known folk song *O Welt, Ich muss dich lassen*. Written a 5 for unspecified instruments, the treatments here are by Christian Hollander (1570) and Paul Luetkeman (1597). The editor suggests these be used in funeral services.

Matthias Spiegler is represented in 2 publications: *Zwei Canzonen a 2* in A and D for cornetto, posauone, and B.C. as well as with the *Canzon a 3* in C joined with a *Capriccio a3* in D for 2 cornetti (violins), posauone,

and B.C. All make great demands on the players in range as well as in technique. They feature numerous 16th note and 32nd note flourishes.

The *Pater Peccavi* of Archangelo Crotti (1608) is offered for soprano, cornetto, 3 viole da gamba and B.C. This is a rare treatment of this text (the Prodigal Son asking his father for forgiveness).

The natural trumpet has not been forgotten in this catalogue. There are two publications by a mysterious “Meister C. M.” whom the editor suggests may be Christoph Maysenberger. The *Sonata Sancti Thomae* (for St. Thomas’ Day-December 21) is for Clarino in C, two violins, two violas, and B.C. The *Sonata Resurrectionis* (for Easter) is for two clarini in C, two violins, two violas, and B.C. Both have active trumpet and violin parts.

The above mentioned works are representatives of a long list of sacred works which feature cornetto, natural trumpet, or early trombone. While they are attractively printed, a minor quibble will be mentioned. There is an inconsistency in the treatment of rests on the individual parts. Sometimes multi-measure rests are shown in the usual way: a beam under a number indicating the number of bars rest, while other times, multi-bar rests are simply shown as a continuous string of one bar rests. Nonetheless, this series is very welcome and important to the early brass community. Contact info: www.edition-walhall.de, info@edition-walhall.de, tel. 49-391-857820.

— James Miller

EDITION IMMER

Reihe I – Works from Kremsier:

Published 2003 by Musikverlag Spaeth/Schmid
Forward and Notes in German, only.

Heinrich Ignaz Franz Biber (ca. 1644-1704) – Balletti à 6
For 2 Trumpets, Strings, and Basso continuo
SM50436

Philipp Jakob Rittler (ca. 1637-1690) – Balletti à 8
For 2 Trumpets, Strings, and Basso continuo
SM50437

Philipp Jakob Rittler (ca. 1637-1690) – Ciaconna
For 2 Trumpets, Strings, and Basso continuo
SM50438

Reihe V – Orchestra Works with Trumpet
Published in 2003 by Musikverlag Spaeth/Schmid
Forward and Notes in German *with English Translation*

Johann Georg Reinhardt (ca. 1676-1742) – Parthia in C Major
For 2 Trumpets, Timpani, 2 Oboes, 2 Violins, and 2 Bassoons
SM50441

Johann Georg Reutter d. A. (ca. 1656-1738) – Ouverture à 6 in C Major
For 2 Trumpets, 2 Oboes, 2 Violins, and Violine
SM50442

Reihe VII – Chamber Music with Trumpet:
Published in 2003 by Musikverlag Spaeth/Schmid
Forward and Notes in German *with English Translation*

Anonymous (ca. 1720) – Concerto à 6, No. 2 in D Major
For Trumpet, 3 Oboes, and 2 Bassoons
SM50439

Anonymous (ca. 1720) – Concerto à 6, No. 1 in D Major
For Trumpet, 3 Oboes, and 2 Bassoons
SM50440.

Anonymous (ca. 1720) – Concerto à 6, No. 3 in D Major
For Trumpet, 3 Oboes, and 2 Bassoons
SM50443

Samuel Peter Sidow (ca. 1740) – Concerto à 6 in Eb Major
For Trumpet, 3 Oboes, and 2 Bassoons
SM50444

Anonymous (ca. 1750) – Sinfonia à 6, No. 1 in D Major
For Trumpet, 3 Oboes, and 2 Bassoons
SM50445

These editions for trumpet are extraordinary and welcome additions to the literature of Baroque Period music for modern performance and study. Noted trumpeter, Friedemann Immer edited all of these works, and he has done a spectacular job! They are examples of clarity and consistency. Publisher Spaeth/Schmid is also to be commended. Page turns are well thought out, and the printing is clean and easy to read. Not the least advantage of these editions is that they make rather unusual repertoire more easily available in one place.

Of particular interest are the set of pieces for Trumpet, 3 Oboes, and 2 Bassoons. These pieces were performed by the so-called “Hautboisten-Compagnien” in the first half of the 18th century at many major and minor German courts. According to Friedemann Immer in the preface to each of the published works in this category, these “early *wind-bands* created an important part of courtly, civil and also military common life and ceremonies. The standard always were oboes and bassoons and on certain occasions brass instruments like trumpet(s) and horn(s) were added.” Immer mentions that it was also common practice to perform these works with strings instead of the winds, as some of the preserved manuscripts bear the indication for oboe and/or violon (viola). He then suggests that it therefore seems legitimate to perform these works with trumpet and strings.

Although some masters like Telemann and Hertel did compose some interesting music for woodwinds with trumpet or horn participation, most of the works for this instrumental combination were composed by “Klein-Meisters,” or lesser known musicians. The works of Johann Melchior Molter (1696-1765) – who lived and worked for much of his life in Karlsruhe, Germany - come to mind in this regard. As it happens, one of the works Friedemann Immer has presented us within this set of pieces is an Anonymous work (ca. 1750) which was found in the Badische Landesbibliothek in Karlsruhe. The work is entitled, “Sinfonia à 6; SM50445 in the Spaeth/Schmid catalog. Immer suggests that “due to stylistic reasons, Molter himself was probably not the composer.” Yet, the existence of this other work for trumpet, oboes, and bassoons from the same city is suggestive that there may have been a particular appeal for this kind of music in Karlsruhe. This Sinfonia is in nine short movements: Synfonia (Allegro), Largo, Menuet, Rigaudon, Aria 1 (Vivace, con Echo), Aria 2 (Largo), Aria 3 (Allegro), Rondeau, and Gigue. The trumpet appears in all but the second movement (Largo), and is quite prominent in all other movements; the opening “Synfonia” and “Rondeau” movements, in particular. The trumpet writing here is much more conservative than in the other far more florid trumpet writing in the other works of the collection, but the overall structure and musical/historical interest of the work make it particularly interesting.

The other works in *Reihe VII* were found in the libraries of: Prince of Fuerstenberg in Arnsberg-Herdringen, Germany; Lund University in Sweden; Landesbibliothek Mecklenburg-Vorpommern in Schwerin, Germany; as well as an additional work from the Badische Landesbibliothek in Karlsruhe.

Of particular interest from the remaining works received for review from this publisher, is the “Parthia C - Dur” by Johann Georg Reinhardt (ca. 1676-1742). Listed as SM50441 in the Spaeth/Schmid catalog, it is published here for the first time. According to Immer, “it is not clear whether the composer of the present work is actually Johann Georg Reinhardt. Besides him in Vienna at that time at least two other composers named Reinhardt were active: Kilian (ca. 1653-1729) and Franz (ca. 1684-1727) who recently became better known by his noteworthy trumpet sonata in C major which was published and edited on CD. However, Johann Georg Reinhardt was by far the most famous of those three gentlemen and therefore it is justified to look upon him as the composer of the present work.”

The “Parthia” was most likely composed in Vienna and is a good example of the French style which was very popular at the beginning of the 18th century at many European courts. Immer points out that “the lack of a harpsichord and of larger strings such as violoncello and violone probably indicate an out-door performance.” A set of parts is contained in the music library of the Count of Schoenborn in Wiesentheid, Germany. The work is in seven movements: Entrée (Allegro), Marche seconde, Menuet 1, Bouree, Menuet 2, Air de combattans, and Gigue.

The other works in these collections contain charming, unusual, and often excellent pieces; all very worthy of the attentions of modern performers looking for new and unusual repertoire. Highly recommended!

— Douglas Hedwig

Bartholomäo Riedl 4 Nonnberger Aufzüge. 2 clarini, principale, toccata e timpani. Europäische Musik: 17/18 Jahrhundert Series. Wolfgang Haas, Editor.

Pater Ignatio 5 Salzburger Aufzüge. 2 clarini, 2 trombe e timpani. Europäische Musik: 17/18 Jahrhundert Series. Wolfgang Haas, Editor.

Jeremiah Clarke English Suite. 1 clarino solo, 4 trombe e timpani. Europäische Musik: 17/18 Jarhundert Series. Wolfgang Haas

Pavel Josef Vejvanovsky Sonata Vespertina á 8. 2 trumpets and organ. Europäische Musik: Tschechien, Kremsier Series. Paul Wisskirchen and Wolfgang Haas Editors.

Pael Josef Vejvanovsky Serenada. 4 trumpets Timpani, B.C. Europäische Musik: Tschechien, Kremsier Series. Wolfgang Haas, Editor.

Johannes Baptist Tolar Sonata á 10. Trompete, 3 posauern, 2 violinen, 3 violen, violoncello, orgel. Europäische Musik: Tschechien, Kremsier Series. Wolfgang Haas.

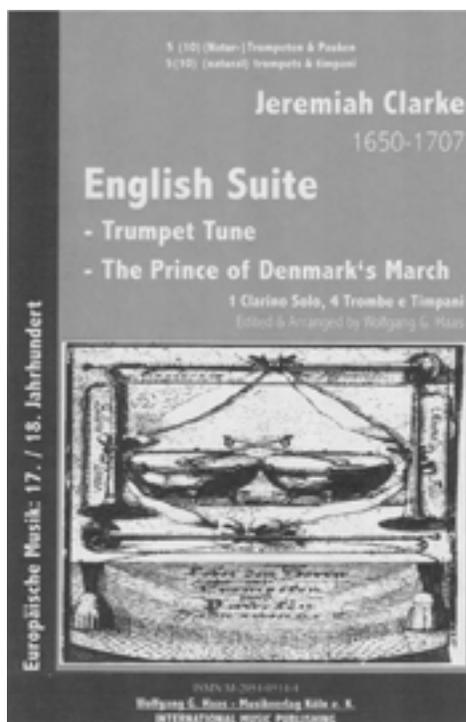
Editions published by Wolfgang G. Haas. Musikverlag, Postfach 90 07 48, D-51117, Köln, Germnay. Tel 49-02203-98883-0. email info@haas-koeln.de, www.info@haas-koeln.de

Wolfgang Haas has brought out these six new brass editions in two of the many series of brass editions by this fine music publisher. The Pater Ignatio and Riedl fanfares have been previously published in the 1977 edition of the Denkmäler der Musik in Salzburg. Having copied, and cut and past that score edition many years ago, I can say it is good to have a nice performance edition of these works to play from. This music represents the repertoire of the Salzburg court trumpeters from the end of the 17th century and beginning of the 18th century. A collection of 31 processions for 4 trumpets and timpani is housed in the

achieves of the Nonnberg Abbey in Salzburg. The range and technical level of the music is modest but still musically interesting. The first part ascends only to a⁷ and the other three parts stay in the expected tessitura. The fanfare number 1 is reminiscent of the Rocky theme starting with a solo timpani and then building up with each of the four trumpets playing the same repeated figure finishing in a resounding flourish. Most interesting in this collection are the lovely triple time pieces *Khindl Wiegen* [cradle rocking songs]. Gerhard Walterskirchen in his extensive essay in the 1977 edition believes that the Salzburg nuns might have actually played these pieces on trumpets or perhaps on the tromba marine. The image of nuns in a trumpet ensemble playing these pieces lulling the young Salzburg orphans to sleep is priceless. The Riedl pieces are much the same but with some more complex and active rhythmic writing. The timpani and 3rd and 4th trumpets have a fair bit of 32nd notes to play creating an extremely vibrant sound.

The Vejvanovsky Sonata was originally written for 2 violins, 2 trumpets, 3 trombones, and 1 violon. This arrangement is for 2 trumpets and organ. The trumpet writing is typical of Vejvanovsky and the Kromeriz style. Vejvanovsky's Serenada arranged for 4 natural trumpets, timpani and continuo is a bit less demanding than the other piece in this series by the same composer and will offer a valuable work for the natural trumpet ensemble. Much of this brass repertoire is well known and these editions offer the opportunity to perform some of it with more limited instrumental resources.

Jeremiah Clarke's (1650-1707) well known *Trumpet Tune* and *Prince of Denmark March* are among the most popular trumpet pieces today and this edition gives us an arrangement for natural trumpet ensemble. With so much of the natural trumpet ensemble repertoire unfamiliar to modern audiences it is a treat to have an arrangement of two of the most recognizable brass tunes available. Also, stylistically similar in the grand Kromeriz brass genre is the wonderful Tolar Sonata à 10. The piece is 128 measures long with numerous duple and triple sections and the unusual instrumentation of trumpet, trombones and strings results in a glorious sound. The register in the brass writing is relatively moderate but this is still one of the finest works from that repertoire. The review copy received is in score format but presumably individual parts are available.



Each of these editions is accompanied with introductory essays in German. It would be a welcome addition to have translations in English and other languages as well. Wolfgang Haas has offered a service with these sturdy, large-note performance editions. We look forward to future projects.

— Jeffrey Nussbaum

Pietro Alessandro Scarlatti (1660-1725): Aria con tromba Nr. 1, "Si suoni la tromba" – HM 262-8; ISMN M-50000-262-8

Arie con tromba sola Nr. 8a, "Ondeggiante, agitato il pensiero" – HM 058-7; ISMNM-50000-058-7

Arie con tromba solo Nr. 9a, Sinfonia & "A battaglis, pensieri" – HM 060-0; M-50000-060-0

Soprano, Tromba & BC Klavierasuzug

Published 2004 by Wolfgang Haas-Musikverlg, Koeln
Forward and Notes in German and English, by Edward H. Tarr
Edited and Arranged by Edward H. Tarr

These three "classics" for trumpet, soprano, and Basso continuo, are here beautifully presented by Edward H. Tarr, published by Haas-Verlag. Whenever we see a new edition of trumpet music edited by Edward Tarr, we are always filled with a sense of anticipation that we will find yet another jewel of the Baroque, filled with detailed and well-researched historical information, as well as thought-provoking and useful points to ponder for affective stylistic interpretation. As with so many other editions of his, this one does not disappoint!

Although this reviewer only received the three selections listed above, it can certainly be safely assumed that the rest of the works in this set of works are equally excellent.

— Douglas Hedwig

Sonata a 4 Corni da Caccia by Anonym (Molter-Schule), edited by Edward H. Tarr. Spaeth/Schmid Blechbläsernoten, Lise-Meitner-Str. 9, 72202 Nagold, Germany. Brass Collection 50304. 2001.

Divertimento a 4 Corni da Caccia by Anonym (Molter-Schule), edited by Edward H. Tarr. Spaeth/Schmid Blechbläsernoten, Lise-Meitner-Str. 9, 72202 Nagold, Germany. Brass Collection 50305. 2001.

According to Edward Tarr's preface, these two pieces have been "slumbering" in the Badische Landesbibliothek in Karlsruhe, Germany, for some time. They are not completely unknown, however, since Erich Penzel and a few friends actually recorded these pieces for EMI-Electrola in the late 1960s, but the recording was never released. Only the parts are extant, so this edition has made every attempt to present a score and parts in a useful performing edition. The pieces have been set for horns in D to make them as playable as possible—this is a concern particularly in the *Divertimento* since the printed first part ascends to the 24th overtone (g^{'''}). To set the parts lower would make sense, except that the fourth part frequently descends to low c, thus C horn or lower would create some additional problems. Thus, the compromise makes sense. Edward Tarr is one of the foremost brass scholars in the world, and the editorial aspects of his work should receive special attention and serious consideration. His inclusion of "Molter-Schule" in the title is based on his suspicion, yet unproven,

that the anonymous composer is actually Johann Melchior Molter who was Kapellmeister at the Baden-Durlach court in Karlsruhe for the last 20+ years of his career. Molter composed numerous instrumental works and the pieces fit his typical style very well, especially the florid top lines. In both cases, the indication for “corni da caccia” is a little misleading—these pieces are not hunting music, but multi-movement works that are chamber music, crafted to fit what the natural horn could do, especially during a time when the “primo” and “secundo” training was still popular. Inevitably, there are hunting type figures, but these do not form the preponderance of the musical materials.

The *Divertimento* is the more technically difficult of the two. Its five movements fit the typical scheme of pieces from the mid- to late 18th century: Larghetto, Scherzo, Tempo di menuetto, Addio, Finale. The top two parts (1 and 2, not 1 and 3) are featured prominently as melody instruments, with the lower two in supportive roles. The fourth part is notated in “old” bass clef, and all four parts require some handstopping, albeit limited to notes within the diatonic scale, and mostly in the upper range where the tone quality does not suffer so much. There are two technically difficult aspects players will face right off the bat: overcoming the intimidating visual aspects of playing so many notes above the treble clef staff, and finding appropriate tempos that will allow all the parts to be heard, but not wear out the first and second horns.

The *Sonata* is composed along similar lines and ranges, but has only three movements (Andante arioso, Allegro, Menuetto) and is quite a bit shorter and simpler in texture and technique. The first part still goes up pretty high (f’’’), but the physical demands are much less.

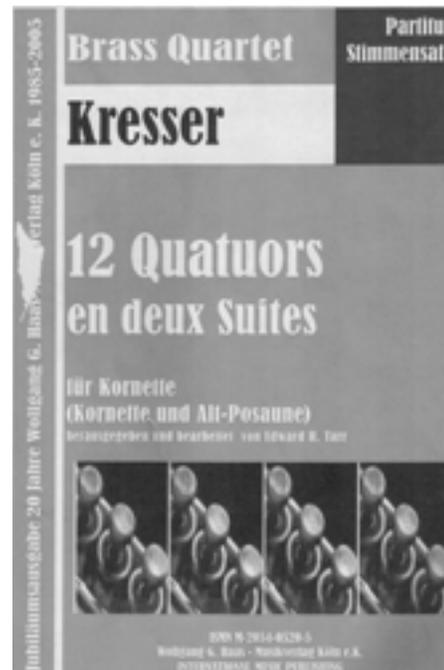
In all, these are very nice pieces with simple diatonic harmonies and pleasant melodies that are not too repetitive or over-simplified. My students read these with me and, despite the range extremes, pronounced them “enjoyable.” If a group was to play these on natural horns, there would be considerable straw-drawing to see who would tackle the high parts, but players with good high ranges, especially above c’’’, will likely revel in the glory.

— Jeffrey Snedeker

Kresser 12 Brass Quartets in two Suites for 4 cornets (alto trombone optional on 4th part). Edward Tarr Editor. Wolfgang Haas. M-2054-0520-5. Pub. 2005.

We owe a great debt of thanks to Edward Tarr for once again unearthing and bringing to light some rare and wonderful brass music. Early in his career he brought out many important editions of Baroque brass repertoire. His most recent scholarly and performance activities, as is well known, have been exploring the riches of the 19th century. This edition of 12 quartets for 4 cornets is among his most recent finds. Housed in Library of the Paris Conservatory these wonderfully colorful and chromatic pieces bear a resemblance to the writing of F.G.A. Dauverné who Tarr deduces was a slightly younger colleague of Kresser. While his first name and dates are unknown, Tarr concludes that he was a trumpeter in the Académie Royale de Musique, a professor at the Gymnase Musical Militaire, and a member of the Société des Concerts in Paris. Some of his trumpet exercises appear in the famous Dauverné method. The writing in the first three cornet parts in this edition are in A as they are in the original and the fourth part is transposed from E up to A. The writing is lyrical and mainly falls within the general range of the staff. The fourth part explores the low register but all four parts share in the melodic responsibilities. A wonderful addition to the 19th century brass literature.

— Jeffrey Nussbaum



Grand Selection from Carmen – Georges Bizet, arr. J.B. Claus (1879), NVCB Music Editions – \$40.00

The mandate of Newberry’s Victorian Cornet Band is “to recreate the style and repertoire of the American brass band from the period 1875-1900 on instruments from that very time.” Established nearly three years ago, the NVCB comprises both a 10-piece brass and percussion core group and an expanded, 31-piece contingent that doubles some parts and adds the woodwinds commonly included both in the bands and in the published music of that era. Designated titles from NVCB’s period music programs are now becoming available via their web site in editions for school and civic bands, and I would be interested in adapting these NVCB Music Editions for use also with my own Plumbing Factory Brass Band. The PFBB is patterned after the British style brass band, but with its more flexible instrumentation, we do not attempt to adhere to NABBA guidelines for personnel and music, so at least half of our repertoire consists of such original published arrangements from the late 19th-century “golden age” of the band. However, whenever I conduct this repertoire, be it with strictly horns or with mixed concert bands, I have often been frustrated by the typical, all-purpose, “solo cornet/conductor” part marked with numerous cues. Usually there are not enough cues for me to know exactly what is going on in the arrangement, but too many for the solo cornetists to be certain of precisely which notes they should be playing.

To alleviate this perennial problem, NVCB Music Editions offers period music from their own performing library with a full conductor’s score. A brainchild of the NVCB’s founder and music director, Michael O’Connor, he has painstakingly entered every note from each part into his Finale software. Details of the titles currently ready for purchase are:

- Grand Selection from Carmen – Georges Bizet, arr. J.B. Claus (1879) – \$40.00
- Funeral March «Siegfried» – Richard Wagner, arr. unknown (1883) – \$10.00
- Serenade «Monastery Bells» – Louis Lefébure-Wely, arr. E.C. Walston (1883) – \$10.00
- Overture - Norma – Vincenzo Bellini, arr. unknown (1896) – \$31.00

For this review, I have examined only the full score provided by the editor of a “Grand Selection” (i.e., potpourri or medley of familiar tunes) from Bizet’s “Carmen.” The original “selecting” and arranging was done by Joseph Bernard Claus (1833-1905), a well-known composer, arranger, and bandmaster who immigrated to Boston in 1871 and for 15 years headed the band departments of New England Conservatory and Harvard University. His name is on many of the band adaptations of the day, and he is admittedly Michael O’Connor’s favorite period arranger. This “Carmen” medley, plus another J.B. Claus arrangement (“The Indian Question – Selections from the Comic Opera T.I.Q.” by the Canadian composer Calixa Lavallée), were performed by Newberry’s Victorian Cornet Band during their featured concert on Saturday evening, July 9, 2005, at the Early Brass Festival in Bennington, Vermont.

In addition to a printed copy of the full score, buyers will presumably also receive a set of parts generated from Professor O’Connor’s Finale file. The page layout of the score is compact enough to fit neatly onto single 8.5”x 11” pages. Despite the rather small size of the notation, the 19 staff lines are easily readable and clearly labeled with the instrumentation. The 29 unbound, unnumbered, single-sided pages that I received would make it easy for organizing them in any way the conductor sees fit. I myself prefer duplex sheets for conducting (fewer page turns), but this format allows the conductor’s own choice in devising page-turns by taping the sheets into pairs as desired, and then punching holes for 3-ring or other binding. Perhaps the score format can be made to order (simplex or duplex copies, hole-punched, or bound) at the time of purchase. This is an advantage of desktop publishing over stock-piling hard copies.

Original late-19th-century published band parts (or facsimile copies – most of the NVCB repertoire comes from the Library of Congress Collection, available on line) often have printing errors. Doubtless, O’Connor has corrected most of these, though there is no critical commentary to address any editorial changes made. Without a set of the original parts at hand for comparison, I have nevertheless detected one anomaly. The 2nd cornet part of the orchestral trumpet duet should have e’ replacing the g’ as the last notes in 169 & 170, and perhaps a g’ on the 4th beat of 171. These parts are actually playable on natural trumpets, evoking a characteristic military sound.

O’Connor’s score does indicate that the confusing “clutter” of the solo cornet/conductor part has been removed, which will make it easier to read by the lead cornetists in today’s bands. In the old days, however, the lead cornetist was often the “conductor” as well. When operating without a guest conductor, and especially for their touring brass plus percussion ensemble, Flora Newberry, the group’s namesake and solo Bb cornetist, takes center stage and plays her part while directing the ensemble with eye contact and body language. Does she therefore still use the original, cued part, when reviving this practice? I myself do so, when leading my mid-19th-century Vintage Brass Band, though usually from a cued part for Eb cornet, the melody cornet of earlier American bands. Still, the cleaned-up solo cornet part, provided with the set of edited parts, is a major benefit of this edition for modern bands or period groups with independent conductors.

The NVCB editions web page announces that they “are available in expanded configurations for modern band (with appropriate transpositions and range editing if necessary) or in the original scoring.” Many of the original late 19th-century band pieces in my own collection provided parts for SATB saxophones as well as for oboe and bassoon, possibly in later printings as dictated by the increasing presence of those instruments in bands. If his source, the Library of Congress on-line offerings, would furnish such existing, period, sax and double

reed parts as well, then O’Connor would be spared the effort of having to reconstruct them.

I hope that the NVCB editions will eventually consider providing brass parts (or alternative cued parts, and not necessarily just in the lead cornet parts) to cover the piccolo/flute and clarinet parts. That would make them most useful with my own PFBB or period brass bands, and with similar bands around the world. Historically, some of the town bands retained all brass instrumentation even through the turn of the century, and the NVCB itself experienced the need to cover all the parts with only their brass and percussion core group playing at the Early Brass Festival in July. In their performance of their own Grand Selection from Carmen, this was mostly accomplished, but there were several places where unique parts, originally scored for the woodwinds, were omitted altogether. Mr. O’Connor has told me that he simply does not have the time to provide that kind of flexibility to purchasers of the NVCB Music Editions, further suggesting that “for now, a Brit band can play the music but do their own arranging.” Although the traditional British instrumentation adds ripiano cornet and Flugelhorn plus trombones and a Bb tuba into the mix, all of which could do a lot of woodwind part covering, my PFBB does not adhere strictly to that, and my Vintage Brass Band and other period groups utilize instrumentation equivalent to the NVCB touring band. Therefore, covering the woodwind parts to complete the original intention of the music but with brass instruments alone, would be very practical, even for the smaller versions of the NVCB.

I would like to suggest an option that would fulfill multiple requirements but that would not add more time to the editor’s busy schedule. Sell, for a fair price (perhaps half the listed cost of the printed set of parts with full score), a digital copy of the score as an email attachment, forwarded upon payment. If this was in a Finale format compatible with, or convertible into, current versions of Finale (assuming that the buyer has the same or a compatible version), such purchasers could print their own hard copy (score and parts). Furthermore, as Mr. O’Connor has suggested, and compliant with the NVCB Music Editions web page copyright license waiver, on-line buyers would then be free to manipulate the score and parts any way they desire. For example, the Finale software could transpose much of an Eb clarinet part down an octave to be playable on Eb cornet, and alter octaves on Bb clarinet parts for accessibility by cornets or Flugelhorn as well. Clefs could be easily altered where British instrumentation dictates use of treble clef even for the lowest brasses, and new parts could be generated for trombones and Bb tubas, and for baritones versus euphoniums. Some minor adjustments could tailor the score to any individual group, making it readily playable by smaller, all brass ensembles similar to the NVCB touring instrumentation! This downloadable score option would still give Mr. O’Connor some recompense for his musicological work and scoring labors, but he could pass on the savings of his time, and of paper and printing and postage costs to the buyers, giving them the benefit of his efforts while permitting them to make modifications to suit their own needs. Just a thought!

Michael O’Connor is to be congratulated on his brilliant idea for providing full scores and clean lead cornet parts to some great but seldom heard music from the Golden Age of the Band. Through these, many high school, university, and community ensembles will be able to augment their repertoire and replicate the sound of the 19th-century bands, thus enhancing the knowledge and pleasure of both the players and audiences alike. He has put in countless hours to create this unique service, and I trust my suggestions can become a catalyst to spark an even wider appeal for NVCB Music Editions.

— Henry Meredith

Divertimento No. 1 in B-flat “Chorale St Antoni,” Hob. II/46; FJH-1d, attributed to Franz Joseph Haydn. Edited by Douglas Yeo. London: Sarastro Music, 2004. SAR0110.2. ISMN M-57015-175-1. www.sarastro.com.

The Divertimento no. 1 in B-flat, or at least a part of it, is undoubtedly one of the most famous works written for that ensemble of wind instruments known as *Harmoniemusik*. Its fame, however, is based not on the original version, which is presented here in a modern performing edition by Douglas Yeo, but on Johannes Brahms’ use of its second movement, the “Chorale St Antoni,” as the point of departure for his *Variations on a Theme of Haydn*, op. 56a/56b.

We owe the existence of this edition to Doug Yeo’s “obsessive” interest in the serpent. For indeed, the divertimento’s original instrumentation calls for this instrument, along with two oboes, two horns, and three bassoons. Besides the music of the edition, Yeo has also provided a well-written foreword in which he deals at length with the sources, the problem of the attribution to Haydn, and performance issues.

Between 1762 and 1787, the Leipzig music publisher Breitkopf issued a thematic catalogue of works “found in manuscript” in the firm’s offices. It is the fifteenth supplement to this catalogue, from 1784, that contains the entry (with incipits) for “VI. Divertimenti da Gius. Haydn,” the earliest known reference to the six divertimentos of which the one in B-flat is the first. The purpose of Breitkopf’s catalogue was however not to advertise his publications, but to solicit orders for hand-written copies of the listed works. At least one customer seems to have taken advantage of the opportunity and ordered a copy of the six divertimentos, and this copy, a set of parts now in the Saxon State Library in Dresden, served as the principal source for Yeo’s edition. In fact, Yeo seems to be the first modern editor to have gone back to this earliest source.

Other modern editors of the divertimento merely took recourse to a transcription probably made during the 1860s by Carl Ferdinand Pohl (not Carl *Friedrich* Pohl) now in the holdings of the Gesellschaft der Musikfreunde in Vienna. For example Brahms, whose manuscript copy of the second movement is likewise held by the Gesellschaft der Musikfreunde. Pohl’s score, written in ink, displays pencilled in additions and corrections that were most likely made by Karl Geiringer, who in 1932 published the first modern edition of the entire divertimento. Geiringer, like Pohl a half a century before him, was librarian and archivist of the Gesellschaft der Musikfreunde. Surprisingly, Yeo missed this connection that undoubtedly explains how someone was able to get away with writing in a historical document, i.e., in Pohl’s score: It was the librarian himself!

One thing that should be obvious from this description of the sources is that there is no autograph source, or even one that has a direct connection to Haydn. This doesn’t seem to have troubled Pohl, Brahms, and Geiringer, but in 1951 H.C. Robbins Landon voiced his doubts as to Haydn’s authorship. Yeo offers a fascinating chronicle of the ensuing controversy, and himself comes to the conclusion: “Attributed to Haydn, first published by Breitkopf 1782/84,” whereby he undoubtedly meant “first announced” since Breitkopf never actually published the divertimentos.

I, for my part, would go even further and make it “Anonymous, formerly attributed to Haydn,” since there is much in the score of this divertimento that is unworthy of a master of Haydn’s stature. Geiringer and other editors recognized some of these problems and affected various corrections in their editions, many of which Yeo wisely adopted, while also judiciously adding corrections of his own. Nevertheless, there remain problems such as several passages with parallel fifths (mvt. I, mm. 37-8 and 46-7 between Serp/Bsn 3 and Bsn 1; mvt. II, m.

18 between Bsn 2 and Hn 1, mm. 22-3 between Bsn 3 and Bsn 2) or the horns’ sixteenth and thirty-second note figure on beat 2 of the very first measure that just doesn’t work against the sixteenth note figure in the other parts (based on experience, Yeo prudently suggests having the whole ensemble play thirty-second notes). These flaws are surely signs that a lesser composer than Haydn was at work here.

In spite of all this, the divertimento does manage to make a charming effect – as can be heard on Yeo’s recording of the work (see the review in *HSB Newsletter* 17 [2004]). The score and parts of Yeo’s edition are neatly engraved and easy to read, and the foreword (despite a few annoying typos) informative and well written. For ensembles willing to overlook the work’s shortcomings, this edition provides a good diplomatic reading of a problematic source.

— Howard Weiner

Johann Sebastian Bach (1685-1750) – Brandenburgisches Konzert Nr. 2 [Brandenburg Concerto No. 2] For Solo Trumpet and Organ. SM50902 Collection Eberhard Klotz Edited and Arranged by Eberhard Klotz Published 2002 by Musikverlag Spaeth/Schmid, Nagold Forward in German, only.

For trumpeters looking for some unusual trumpet and organ recital material, surely this arrangement of the second Brandenburg should fill the bill nicely. A trumpet part in F (the original key) is provided, of course. Also included are two parts in Bb; one for high trumpet (piccolo), and one in the lower octave. This lower version is indicated as a part for “Corno da Cassia.” In addition, there is also a trumpet part in D. Quite unexpectedly, an additional full version of this piece is provided, but now transposed into the key of D. Eberhard Klotz explains in the Forward that this key allows for performance on the larger D trumpet, which places the entire piece in a somewhat more practical range for special performances on festive occasions.

The organ part is marked with very effective and creative suggestions for registration. These suggestions for different ranks of pipes and combination bring out the structural and thematic contrast of this work, and simulate something of the solo group of the original version, as opposed to the full tutti sound of the original strings and basso continuo parts.

The parts and score are very clear, clean, and easy to read. A very fine and practical edition of an extraordinary work.

— Douglas Hedwig

Recording Reviews

Alio Modo. Dittamondo Ensemble featuring Edward H. Tarr, Trumpet. Tranquillo P. Forza, Alberto Frugoni, Paolo Bacchin, Marco Peverati, Claudio Ongaro, Luca Busato, Giuseppe Laudani, Gianni Bertellini, Trumpet; Didier Bellon, Timpani; Stephano Canazza, Organ; Elisa Imbalzano, Silvia Rinaldi, Alessia Turri, Monica Pellicciari, Katia Ciampo, Mariano Doria, Teresina Croce, Margherita Dal Cortivo, Cristiana Contadin, Strings; Francesca Bacchetta, Cembalo; Vanna Girardi, Bassoon. Recorded at San Giorgio Martire, Castegnero-Vicenza, July 2004. Contacts: www.interplanet.it/dittamondo, www.interplanet.it/forza, www.ludomentis.com



The Dittamondo Ensemble, launched from the trumpet school of the Vicenza Conservatory, guided and inspired by Ed Tarr, has put together a recording of well-known and less known works for natural trumpets. Included are H.I.F Biber's *Aria Tubicinum* from the *Mysterien* sonatas and the *First Sonata* by his son C.H. Biber, both recorded here for the first time, as well as the contemporary piece *Alio Modo* by Federico Zadona, presented ".....with the intention of opening a bridge between the past and the future, creating modern works that use the sounds and timbres of the past". Their recording also includes such standards as H.I.F. Biber's *Sonata Sancti Polycarpi* and his *Sonata a 7* for 6 trumpets and Tympani, as well as J. E. Altenburg's Concerto for 7 clarini and Tympani and works by Diabelli, Schmelzer, and C.P.E Bach.

In this recording the listener is presented with the broad overtone spectrum that lets you know immediately that you are not listening to modern instruments, and the occasional imperfection (more a burble than a clam) that can only happen on the longer baroque instrument. This might seem a bit obvious, but there are baroque instruments and players out there that sound much closer to modern instruments. On this CD there is no doubt that we are in natural trumpet territory, and it feels good. Playing with excellent phrasing and dynamics, and a good feel for the meter and flow of each piece, Dittamondo makes their way through through some of the more difficult repertoire with style and grace. Their chords have the ring and resonance of natural trumpets well played, and their excellent use of different articulations, note lengths, accents, trills and the occasional ornament adds variety and interest to the melodic lines.

The selection that I found most exciting on this recording was the Zadona. It is truly fascinating to listen to the way this composer has taken the natural trumpet- an instrument whose intonation doesn't tend to agree well with the equal tempered scale- and used it to great

advantage in tonal, bitonal, and even atonal passages. The partials considered "out of tune" to the modern ear create some surprising and satisfying colors and resonances that would not be achievable with any other instrument. The organ effectively accompanies and at times takes over some of the trumpets' melodic material when it extends to notes not on the natural trumpet; the timpani performs in the percussive style usually associated with trumpet and timpani writing; the cello at times functions like a continuo with the organ and other times as a contrasting melodic voice. The compositional material echoes traditional natural trumpet writing, using rhythms and textures typically found in baroque fanfares, but the composer then develops the material using contemporary techniques, and the result is impressive. Dittamondo excels at the difficult task of playing the natural trumpets convincingly even when they are separated from the tonality that usually grounds them.

The Sonata by C. H. Biber is interesting for the way it highlights the development of natural trumpet writing as it passed from the elder Biber to the next generation; while there is a sense of refinement in the younger Biber that doesn't come through in the senior Biber's writing, there are also many things in the phrasing and texture of the trumpet writing that carry through both generations. The *Aria Tubicinum* shows off the style of the elder Biber at his best (incidentally both the *Aria Tubicinum* and C.P.E. Bach's *March for the Ark* are played on natural trumpets with no holes-bravo!). All selections are well-played and nicely presented by the ensemble. I found it interesting, considering the cohesiveness of the ensemble, that their instruments are all Ehcopies, but made by two different makers: Adolf Egger, and Cristian Bosc (described by ensemble members as a first class Italian trumpet maker). One moment on this CD which I found delightful was H.I.F. Biber's *Battaglia per Archi*, in which the strings very effectively imitate the trumpet style (and also, at times, gunfire and drunken soldiers). So often are trumpeters encouraged to imitate string players (with good reason), that it's nice to remember that the tables do get turned once in while. The movement entitled *Die Liderliche Gesellschaft von Allerley Humor* contains a fascinating multi-tonal section where each voice seems to be in a different key. As a whole I found this CD to be a very enjoyable and ear-opening addition to the range of natural trumpet recordings now available.

— Flora Newberry

Heinrich Ignaz Franz Von Biber Missa Christi Resurgentis. The New York Collegium, Andrew Parrott, Director. Cornetti; Fiona Russell and Kiri Tollaksen, sackbuts; Greg Ingles (alto), Erik Schmalz (tenor), Mack Ramsey (bass), trumpets; John Hutchins, Kris Ingles. Kleos Classics KL5135, www.heliconrecords.com www.nycollegium.org Recorded 2003.

Biber Missa Christi Resurgentis. The English Concert, Andrew Manze, Director. Jeremy West; cornetto, Fiona Russell; cornetto and cornettino, Adam Woolf; alto trombone, Philip Dale; tenor trombone, Stephen Saunders; bass trombone, Mark Bennett; trumpet, Michael Harrison; trumpet. Harmonia Mundi HMU 907397. www.harmonia-mundi.com Recorded September 20-23, 2004.

For fans of Heinrich Ignaz Franz von Biber (1644-1704) we happily have an embarrassment of riches with these two fine, recent (and only) recordings of the masterpiece *Missa Christi resurgentis*. The *Missa Christi resurgentis* is now housed in the music collection in the archives in Kromeriz in the Czech Republic. The edition (A-R Editions) used for both performances is by the noted 17th century music scholar James Clements. The music community owes Dr. Clements a great debt for unearthing this music and bringing it to light.

Much painstaking research on the part of Dr. Clements went into this carefully prepared edition.

Henrich Biber was born in 1644 in the small town of Wartenberg in Northern Bohemia. Little is known about his early life and it is thought that he might have been the student of Johann Schmelzer or Antonio Bertali both of whom are well represented in the Kromeriz collection. Biber was in the employ of the Prince-Bishop in Kromeriz by the time he was 24 and according to James Clements, maintained good relations with him after leaving to work in the Court in Salzburg. Many other of Biber's compositions are also in the Kromeriz collection.

The place of honor for the first recording and first modern performance (by about one year) of Biber's *Missa Christi resurgentis* goes to the New York Collegium and members of the American Boychoir under the brilliant direction of Andrew Parrott. The result is absolutely spectacular. Using forces of the best European and American players in which Parrott recreates a 17th century Easter Day service of a type that well might have been heard in Salzburg where this work was likely performed. His judicious use of chant and instrumental sonatas leaves the listener with not only a stunning performance but a brief time-machine journey to Easter Day at around 1674 when the mass was thought to have been composed for a service in the Salzburg Cathedral. It is this sort of thorough research and brilliant intelligence, all supported by a deep musicality, that Andrew Parrott has built his reputation as a unique and outstanding leader in the early music field.

The brass have ample opportunity to shine. In the Kyrie the first cornetto soars up to high d'' and Fiona Russell is flawless on the part. Other sections of the Mass including the opening Sonata, Gloria, Credo, Sanctus, and Agnus Dei all have florid and imitative lines that the trumpets, cornetts, and trombones all play with finesse and virtuosity. Trumpeter John Hutchins is featured in a sonata (I believe the trumpets were vented) and he played with a beautiful lyrical touch.

The English Concert performance is also stunning. Andrew Manze, the noted Baroque violin soloist leads the outstanding English Concert. They chose several duo trumpet fanfares of the 1676 collection and Johann Schmelzer's Sonata XII (1662) scored for 2 trumpets, 2 cornetti, 3 trombones and continuo to round out the program. The Schmelzer is a wonderful chamber piece and the brass really fine on this one. The liner notes on this recording lists the instrument makers used. Jeremy West plays an instrument from his own Monk Workshop and Fiona Russell plays a McCann cornett and a cornettino by Delmas. Adam Woolf and Philip Dale use Egger trombones after Hieronimus Starck (1670) and Hainlein (1632), respectively. The trumpeters use instru-



ments by Matthew Parker. These are all first-rate early brass players with flawless technique and wonderful musicianship. The trumpets, to my ear, have a sharper attack and much brighter sound, more akin to a modern trumpet, than some players active today.

One couldn't go wrong with either recording of this wonderful piece.

— Jeffrey Nussbaum

Pride of the Regiment. The Federal City Brass Band. Jari Villanueva, Principal Musician. Rebecca L. Doucette and Jeff Stockham, Eb cornet; Douglas Hedwig and Jari Villanueva, Bb cornet; Ronald Friedman, Eb alto horn; Richard Bergren, Bb tenor horn; John F. Bienarz and Mark A. Elrod, Eb bass saxhorn. Recorded at the University of Maryland, Baltimore County, January 19-20 2003 and Live in Concert, Coolidge Auditorium, Library of Congress, November 13, 2002. Contact: jvmusic@erols.net, www.jvmusic.net/FCBB.html

Since this group's inception a few years ago, Jari Villanueva and the Federal City Brass Band have become well-known ambassadors of Civil War era music in our time. Their tireless efforts to bring this music and the period instruments they play to a wider public have helped to fuel an ever-growing interest in 19th-century American music, and have inspired many other musicians to follow in their footsteps. This CD, made very early in the band's career, provides a potpourri of American Civil War music taken from period military band books, published arrangements of the time, and period military manuals. In this endeavor I think they come closer than any band I have heard to duplicating the feel and flavor of an American Civil War military band. This is partly due to the pieces they have chosen to highlight, many of which are easy to imagine a military band using on a day-to-day basis. It's also due to their commitment to approaching the music in a historically informed manner and the fine collection of period instruments they use (many belonging to Mark Elrod). While I was not around during the 1860's, as I listen to this recording I can imagine being there.

One of the best things about this recording is the way that it highlights the timbres of the different instruments; for a group using all rotary-valve, conical-bore instruments, there is a surprising variety of colors and shadings. In the "Damen Souvenir Polka" and the "Negro Medley Overture" the Eb and Bb cornets switch off on the melody, and while both play with a convincing historical cornet sound, the Eb's are much lighter and sweeter. Even when the Eb's switch off with each other in "Washington Grays" there are some timbre differences, possibly between the over-the-shoulder and the forward bells. The "Sunny Hours Waltz" features a beautiful alto horn solo, highlighting yet another little heard timbre. The tenor horn shines when it takes the melody on "Battle Hymn of the Republic," and the Eb basses move the band along with a booming yet mellow sound. There is quite a bit of very fine, virtuosic cornet playing, and the harmonies are played in a lush, romantic style. I have heard some musicians take a more woodwind-influenced approach to the saxhorn; Villanueva's band seems to take a brassier approach and I think it is successful and convincing. There is also a section of bugle marches, that features very tasteful and in-tune three-part bugle playing, especially on the "American Flag March."

There are a few imperfections here and there, but I think this can be attributed to the fact that this was a very early effort when the band was relatively new, in combination with recording from live performances. The fact that not only the leader but also many of the individual band members have put in many years of diligent study and research on

the bands and repertoire of this period is clear in their approach to the music, making this CD rewarding listening for any serious student of Civil War era brass band music.

— Flora Newberry

The New York Brass Quintet Celebrates Its 50th Anniversary Year. HPF-GCA CD 5. Gold Crest Records, Legacy Series, Harvey Phillips Foundation. Reissue of Gold Crest LP 4023 (recorded 1959) and 4017. Available from Prof. William Jones, Hayes School of Music, Appalachian State University, Boone, NC . joneswl@appstate.edu
NYBQ: Robert Nagel, John Glasel; trumpets, Frederick Schmitt, horn; Keith Brown, and John Swallow, trombone; Harvey Phillips, tuba.

This reissue of early recordings by the pioneering brass ensemble, the New York Brass Quintet, was produced to accompany the Brass



Chamber Forum that was hosted by William Jones at the Hayes School of Music at Appalachian State University on October 21-23, 2004. (see news item) The event celebrated the 50th anniversary of the Carnegie Hall premiere recital of the NYBQ, June 11, 1954. While not on period instruments, this recording will be of interest to HBS members given the historical importance of the NYBQ to brass chamber music world wide. The first professional brass quintet, the NYBQ set the standard for many brass ensembles throughout the USA and Europe. While much has been learned regarding historically informed performance practice during the past half century, this CD is an important record of not only the beautiful artistry of the NYBQ but of an important beginning of the interpretation and rejuvenation of early brass repertoire.

The program on the CD (performed by two slightly different incarnations of the group) is a reflection of the standard NYBQ practice of performing contemporary brass pieces as well as early repertoire. The CD contains early works by Pezel, Gabrieli, Holborne, Senfl, Finck, and anonymous as well as modern pieces (including works commissioned by the NYBQ) by Arthur Harris, Alec Wilder, Don Hammond, Eugene Bozza, and Edmund Haines. Much early brass repertoire was made known to the music listening public through the efforts of the NYBQ and other brass ensembles who followed. The playing is stunning. It is a shame that more recordings of this important group have not been reissued on CD but we are in debt to William Jones and the others responsible for this wonderful reissue.

— Jeffrey Nussbaum

The Cries of London: Les Sacquebouteiers, Jean-Pierre Canihac director. Ambroisie 9965 www.ambroisemusic.com. Personnel: Anne Magoet and Axelle Bernage, sopranos; Marc Pontus, alto; John Elwes and Joseph Cornwell, tenors; and Allan Mottram, bass. Cornetti: Jean-Pierre Canihac and Marie Garnier-Marzullo; Sackbutts: Daniel Lassalle, Stefan Legee, and Fabien Dornac. Organ: Yasuko Bouvard. Harps: Siobhan Armstrong. Violone and viola da gamba: Jonathan Cable. Additional musicians are Cornetto: Philippe Matharel, Jean Imbert, Jean-Luc Machicot, and Regis Singlit. Sackbutts: David Locqueux and Valentin Perez.
Recorded February 2004

Les sacquebouteiers under Jean-Pierre Canihac have embarked on an interesting challenge: how to perform the traditional English canon of cornett and sackbut music and give it new life. They have succeeded splendidly. By integrating vocal music, percussion, harp, and viols, what could have been yet another thrashing out of Holborne, Weelkes, Locke, et.al. has turned into a rousing and entertaining disc.

Not to say that it's mere entertainment. As always, Les Sacquebouteiers play with grace and charm. The cornetti phrase elegantly and their sounds continue to be feathery light. Technical passages are tossed off with ease. Daniel Lassalle and his colleagues continue to impress with elegance, lightness, and a lovely singing sound. Ornaments are well thought out and integrated nicely.

And how do they play the Locke?: With dignified virtuosity. They exhibit a certain restraint from "over-the-top" showmanship yet they still toss off technical passages with effortless charm.

The attractive package includes well-researched notes. Our early brass community may question the need for yet another cornett/sackbut recording of English music. This disc is a must in everyone's library. www.ambroisemusic.com Ambroisie AMB 9965.

— James Miller

L'Arbre de Mai. Ensemble Allegorie. Alpha 054; personnel: Caroline Magalhaes, mezzo-soprano, Emmanuelle Guigues, viols, Marie Garnier-Marzullo, cornetto and cornetto muto, Francisco Orozco, tenor and lutes, Jean-Paul Bazin, guiterne, and Bruno Caillat, percussion. www.alpha-prod.com; Recorded June, 2002.

There are far too few recordings of medieval music which utilize the cornetto. A recent release from the ensemble Allegorie entitled L'Arbre de Mai is one which belongs in every early musician's library. Consisting of chansons and dances from the time of Guillaume



Dufay, it features Marie Garnier-Marzullo on cornetto and cornetto muto (both built by Serge Delmas of Paris). Ms. Garnier-Marzullo of course has been heard paired with Jean-Pierre Canihac and Les Sacqueboutiers.. Here is an opportunity to hear her artistry on music from another era.

As can be expected, her playing is a joy: tasteful, dynamic, and exciting. Moreover, the ensemble is excellent. Consisting of mezzo-soprano, vielles, tenor, lute, guiterne, and percussion, they work from a palette of a wide variety of colors and offer very enjoyable results.

Of particular note is their treatment of La Danse de Cleves/Hellas mon cuer which is at once lively, intricate and tricky in the instrumental refrains, yet very smooth vocally. Garnier-Marzullo's work on this is particularly exquisite.

The disc is Alpha 054 (www.alpha-prod.com). Packaging is very colorful and notes are interesting and informative. Alpha has a large library of fine recordings of interest to early musicians. This is no exception. I highly endorse this product and look forward to more in the future.

— James Miller

THE YANKEE OLIO Solos from the Golden Era Of the Eb Cornet
Ken Austin Eb Cornet. Recorded April 2005. For contact info: ken.autin@trnty.edu -708-460-3554

For a relatively short time, (1850-1870), the reigning soprano brass-wind in America was the Eb cornet, both piston and rotary. This horn was truly the melody voice of its time. Having taken over from the keyed bugle, and then being itself quickly overtaken by the improved Bb cornet, this instrument dominated during a time of musical and instrumental change and progress. Ken Austin has focused on this transitional cornet and its era with a diverse sampler of the repertoire of the time. Ranging from jigs and airs, all the way to operatic variations, this project encompasses the wide range of musical threads which were coursing through the country in the mid- nineteenth century. Ken's knowledge of period performance practices, as well as his use of original instruments, not reproductions, is admirable and certainly of interest to HBS members.

The demands of this music range from simplicity to virtuosity. The airs of Robin Adair and Last Rose of Summer require a sustained pure legato, while the soprano acrobatics of Una poco voce fa (with variations) and other showpieces necessitate a deft and agile approach. Mr. Austin has shown his devotion to this instrument and its music by covering this range of styles nicely.

All the tracks are performed with piano accompaniments; this listener detects some use of a distinctly un-modern piano, which charmingly enhances the feel and sound of the playing.

We hope that the collection of these solo works will be available soon, as they are only a fraction of a folio of fifty-plus pieces assembled by Paul Maybery. They would be a welcome addition to any cornet/trumpet player's library, and a very useful source of program music.

As to the instruments used: Ken recorded on two cornets. From the identical era, they both used rotary systems. From the collection of Wayne F. Collier, of Lexington, Kentucky, the first instrument heard on the opening selection, Chandlers Jig, is an 1868 Isaac Fiske push rod rotary valve Eb cornet. From the same collection, Ken also used in

this recording an 1865 E.G. Wright side action rotary valve Eb bugle. Both instruments were utilized equally and the differences in timbre and response are clearly audible to the listener.

Dr. William A. Crowle is the sensitive and supportive accompanist.

— Frank Hosticka

Johann Schelle Sacred Concertos & Cantatas

La Capella Ducale, Musica Fiata, Directed by Roland Wilson

Brass players included on CD:

Bork-Frithjof Smith, cornettino, Arno Paduch, cornettino, Hannes Kothe, clarino, Almuth Rux, clarino, Thibaud Robinne, clarino, Uwe Hartwich, clarino, Peter Zentel, trombone, Detlef Reimers, trombone, Ferdinando Günther, trombone.

Label: CPO 999 841-2 (co-production with WDR), Recorded in: Funkhaus, Klaus von Bismarck-Saal, Date: August 3-5, 2001, Released in 2002

Roland Wilson and Musica Fiata Köln present here seven fascinating church concertos and cantatas by Johann Schelle (1648-1701). In his day, he was a highly respected composer, and part of a long and prestigious line of musicians holding one of the most sought-after musical positions in Germany, that of Thomaskantor in Leipzig. Schelle's music had been relatively ignored outside of Leipzig until about three years ago. One reason for this was partly practical, due to the unusual instrumentation of his church music. Few ensembles since Schelle's day have had the appropriate means to perform cantatas like, for example, his setting of the Psalm 103 - Lobe dem Herren, meine Seele, which calls for two concertato choirs of singers, two violins, two violas, a bassoon, two cornettinos, three trombones, four trumpets, timpani and continuo. The other reason has been his unfair comparison with J. S. Bach, who was a later Thomaskantor. The chronological line of Knüpfer- Schelle-Kuhnau-Bach in Leipzig should really be viewed as a stylistic and cultural evolution rather than a series of stepping-stones leading toward a pinnacle. All of the earlier composers were genuinely established masters in their own right. The recent King's Consort recording series on the Hyperion label of music by Knüpfer, Schelle, and Kuhnau has aptly demonstrated this.

A close contemplation of Schelle's works list can be very interesting in that by the time Bach arrived in Leipzig (in the 1720's), ambitious scorings of this sort were very much out-of-date (with a few exceptions). The skeleton of the modern orchestra was just then beginning to take shape. Schelle, who was a contemporary of Buxtehude, enjoyed the tail end of the «stylus luxurians», described in detail by Christoph Bernhard in his famous treatises summarizing the numerous trends, idiosyncrasies and experiments of seventeenth-century composition. Schelle's music could be seen as a cross between the serious manner of Schütz and the supple theatrical style introduced in Dresden by some of Schütz's Italian competitors including Peranda, Albrici and Bontempi. For lack of a better description, this mixture sounds very «refreshing.» For those who enjoy clear unmitigated word painting and rhetoric in baroque music, Schelle is never at a loss for incorporating direct theatrical gestures within every phrase.

Five of the seven works on this CD use brass instruments. The first, Also hat Gott die Welt Geliebt requires some highly sophisticated and organic playing by the two trumpet players in order to make the music work. These parts go far beyond the typical and incessant tonic/dominant pounding found so often in the earlier 17th century or in much of the 18th Century. Schelle tended to treat his brass instruments as

equals with the strings and the voices, writing beautiful lines that dovetailed in and out of the textures. The trumpet playing on this CD is about the best anyone will ever find on record. The names of these players (listed above) are no strangers to this label or to the prominent early music ensembles in Europe, and they prove themselves again to be of the highest merit in this music.

The concerto *Gott sei mir gnädig* (Psalm 51) is another curious composition in that it contains a very expressive and pensive solo trumpet part in the minor mode. Schelle makes use of the colors of the «false harmonics» to great effect through a vocally conceived melody that contains most of the tones of the full scale.

The opening chords of Psalm 44 (sung here in Latin) breathe an air of the young J.S. Bach, showing more evidence of the predecessors' contributions to the style of the later master. The high cornettinos in this cantata bring out fascinating colors and contrasts otherwise absent from smaller scale homogenous concertato works from the same period. One may get the impression that this particular work is one in which it is very easy to sound disjunct and out of tune. However, the ensemble does not falter here, probably due to Roland Wilson's expert and impeccably detailed direction.

The two central works on the CD (and definitely the most musically interesting) are *Durch Adams Fall* and *Lobe den Herren meine Seele*. The singing on both of these tracks is simply radiant. As mentioned before, these are musicians with a great deal of experience in this style, and if one were to contemplate the amount of time singers of the 17th Century put into their jobs, it's fair to speculate that the *La Capella Ducale* singers could hold their own with the finest that Leipzig had to offer. The most familiar name is Harry van der Kamp, whose naturally glowing bass voice never lacks the deepest connection to the language, its elocution and its declamation.

More importantly, for the purposes of this readership, the brass playing in these two cantatas is a model for musicality. Not a single rhetorical gesture is missed. This is greatly aided by Roland Wilson's immense command of the style and what, through his experience of knowing how to overcome all of the pitfalls, he is able to convey to his players the principles that best resonate within this music.

— Michael S. Holmes

Putumayo Presents Kermit Ruffins, Putumayo World Music, PUT 233-2, 2005 www.putumayo.com

Trumpeter and vocalist Kermit Ruffins (b.1964) is one of the most familiar names in the contemporary New Orleans jazz scene. He has dedicated himself to a – more or less – historical approach which is based – more or less – on the style of Louis Armstrong. My equivocation is stimulated by the spuriousness of the notion that any jazz performer can perform an analogous function to HIP (historically informed performance) approaches in art music. However, my negative feelings are largely dissipated by two factors: first, Mr Ruffins is an excellent player, who I suspect would sound good in any style; and second, to my ears he does not sound like Louis Armstrong at all. Any resemblance is by inference rather than because of an effective imitation. This is a good thing, because it places Kermit and his collaborators in a somewhat different category than the average traditionalists and makes them interesting and enjoyable to listen to. This is not early New Orleans jazz – it is a modern construction of it, and thus it is the same as the umpteen HIP performances of cornetti/tromboni that we

listen to largely unproblematically. This retrospective is well worth a hearing and the fine playing does not just emanate from Mr Kermit's trumpet, but it would be great if they had used original instruments.

— Trevor Herbert

Pageantry of Brass. The Humboldt Bay Brass Band, Gil Cline, director. HSU CD-3777. Recorded 2005.

The Humboldt Bay Brass Band (HBBB) was about one year old at the time of its recording. Director Gil Cline began the project after his previous recording *Tour de Brass: 1502-2002* (HSU CD-1636) by the Brass Consort von Humboldt (2002), reviewed in *The Historic Brass Society Newsletter* no. 16 (2003). In contrast to the Brass Consort von Humboldt, which was an eleven-piece Renaissance and Baroque ensemble performing on period instruments, the Humboldt Bay Brass Band contains the full British-instrumentation of twenty-four brasses and three percussion. The band is thus comprised of seven to eight Bb cornets, two soprano Eb cornets, one flugelhorn, three Eb tenor horns, two baritone horns, two euphoniums, three trombones, two Eb tubas, and two BBb tubas. The CD is thus Cline's second in three years and is exemplary of the diversity of brass instrument performance at Humboldt State University (HSU) in Arcata, California.

The members of the HBBB are one-third HSU students and two-thirds community folk. They have been rehearsing once a week during school terms since spring 2004. Although the CD is intended to document the band, it is also a general-awareness / recruiting tool for Humboldt State University and not intended for commercial profit. Only limited copies are therefore available. The CD's recordings were made live on two-tracks with two microphones, then edited and mastered on the HSU campus. Its engineering did not require reverb, equalization, or compression, so the sound represents just the band and the hall.

The most significant contributions of the CD are the four pieces of Humboldt County music recorded here for the first time. Their sources were piano scores that hinted toward band music styles from the Civil War to John Philip Sousa. These four works are "The Sunken Rock" by Russell and Nicholls reflecting the sinking of the "Brother Jonathan" in 1865, "Sequoia Carnival March" by J.L. Inman composed for the Eureka three-day "Floral Fiesta" of 1895, a quickstep "Humboldt March" by Fred Ellis composed in 1903, and "Eureka March" composed by Bert Pasco in 1914.

The CD also features works by Gil Cline (2005) and Giovanni Gabrieli (1597), excerpts from Monteverdi's "L'Orfeo" (1607), Jean-Joseph Mouret's "Rondeau," Giuseppe Verdi's "March Egyptien" (or "Grand March") from "Aida," "Ravenswood March" by British cornetist Rimmer (c.1900), and the three-movement work "Pageantry" composed by Herbert Howells for the 1937 Band Championships that features Cline on Bb cornet. All of the arrangements except for "Ravenswood March" and "Pageantry" are by Cline, while the arrangement of the "L'Orfeo" excerpts was written in collaboration with HBBB members.

The HBBB's performance is top notch and displays authenticity and dedication to a tradition that has deep roots in the British factory, mining, and milling towns of the 19th century. This type of band practice is truly a community tradition and is here represented by the brass playing community of Humboldt County. Applause goes to the HBBB for their fine articulation, intonation, dynamics, and ennobled endeavor.

— Joseph S. Kaminski

News of the field

If you have news of concerts, workshops, or any early brass activity, please submit it to: Historic Brass Society, 148 West 23rd Street #5F, New York, NY 10011 USA Tel/Fax 212 627-3820 or email president@historicbrass.org

Trumpeter Crispian Steele-Perkins receives the 2004 Historic Brass Society Christopher Monk Award.

For his outstanding contributions to brass performance, scholarship, organology, pedagogy and his particular dedication to and study of the English trumpet tradition, Crispian Steele-Perkins was presented with the Historic Brass Society's 2004 Christopher Monk Award. HBS President, Jeffrey Nussbaum, presented the Award to Steele-Perkins at the University of Durham, UK on November 12, 2004 during a Brass Symposium organized by the Centre for Brass Band Studies, Durham University.

Crispian Steele-Perkins is recognized as one of leading natural trumpeters of his generation. As an early brass specialist he performs and records regularly with King's Consort, The Academy of Ancient Music, Collegium Musicum 90, the Taverner Players, Talemusik, the English Baroque Solists, The Parley of Instruments, and other eminent period ensembles. Steele-Perkins has distinguished himself as a leading expert on the English trumpet tradition both as a music historian, organologist, instrument collector and performer. Exploring authentic period performance practice, he often draws on his personal collection of over 100 pre-1900 mechanised and natural trumpets. Steele-Perkins has also edited many editions of trumpet music, particularly from the English repertoire. His recordings are well-known to HBS members, particularly those such as *The Regent's Bugle*, *Let the Bright Seraphim*, and *Mr Purcell's Trumpeter*, where Steele-Perkins employs authentic period trumpets. While his recordings represent the very highest level of trumpet artistry, anyone who has heard him live, knows that they pale in comparison to his live performances, particularly his many workshops and demonstrations. The exuberance, humor and joy that Crispian Steele-Perkins exudes at those events is nothing short of remarkable.

During his career Steele-Perkins has embraced many genres of music, including that of a symphonic musician with the English National Opera Orchestra, the Royal Philharmonic Orchestra as well as an active performer in London's recording studios working on the soundtracks of films such as *Batman*, *Jaws*, and the *James Bond* movies.

The Historic Brass Society established the Christopher Monk Award in 1995 to recognize and honor scholars, performers, instrument makers, collectors, teachers and others who have made significant and life-long contributions to the brass field. Named after the late Christopher Monk, a performer, teacher, scholar, and instrument maker, who was perhaps the greatest advocate the early brass field has produced. Past Christopher Monk Award recipients have been: Edward Tarr, Herbert Heyde, Keith Polk, Mary Rasmussen, Hermann Baumann, Bruce Dickey, Stewart Carter, Trevor Herbert, and Renato Meucci.

Brass Instruments in the Kugler Collection of The Schubert Club Museum

by Holly Windle

In warehouse storage space overlooking the Mississippi River in downtown Saint Paul, hundreds of brass instruments lie on shelves. Several

helicons and sousaphones (some partly crushed) are on the top shelves, with old instrument cases of band trumpets, cornets, and trombones lined up on the lowest level. The collection spans about a hundred years and includes examples of instruments of different periods and styles, including some Civil War over-the-shoulder horns. There is a wide spectrum of ordinary band instruments from the first half of the twentieth century, some from companies no longer in existence.

These instruments are part of The Schubert Club Museum of Musical Instruments. The Museum also includes an extensive Keyboard Collection of historic instruments and playable copies, and The Gilman Ordway Manuscript Collection (mostly letters and autographs from composers and performers). The brass instruments are all part of a third section of the Museum, The Kugler Collection. The Museum itself is just one part of a larger arts organization, The Schubert Club, which has been presenting recitals for more than a century.

The Kugler Collection came to The Schubert Club in 1984, as part of an assortment of instruments from around the world that were collected by William Kugler, band leader and instrument maker. He started collecting in the 1930s, buying interesting instruments from pawnshops that he came across while touring with his band. Later, at his violin shop and his record store, he displayed his growing collection of instruments. He kept collecting instruments throughout his life - from flea markets, attics and barns, and from increasingly exotic locations, including Africa and India. In the 1960s and 70s, the instruments filled an addition to his home (and eventually the home itself). Thousands of people visited the Kugler Musical Instrument Museum that he and his wife ran from their home in Roseville for many years.

As part of The Schubert Club Museum, the instruments have been used for exhibits, a concert series, educational loans, and a couple of different touring presentations for schools. Cataloguing, however, has been cursory, the pressing needs of day-to-day arts administration taking precedence over the long-term goal of detailing the collection. Because of the organization's divided focus (concerts, education, and museum) and limited funds, The Schubert Club has provided a home for these instruments but not much else. Expanding the website material about the Museum is a long-term and slow-moving project. In the meantime the overextended staff can sometimes answer specific inquiries - and even accommodate special behind-the-scenes visits from researchers, musicians, and instrument makers.

The collection could be a researcher's dream, a project where a musicology student or budding brass historian could help publicize this extensive collection. Such work would be a good deed for both the Museum and historic brass community. There probably would not be pay for the work of creating a detailed catalogue of the brass instruments or an online view of the highlights, but the organization might sponsor a publication about the collection.

Learn more about The Schubert Club and its Museum on their website: www.schubert.org. Inquiries should be addressed to Director of Education Holly Windle. Email to hwindle@schubert.org or telephone 651-292-3267.

**Stiftung Kloster Michaelstein Musikinstitut für Aufführungspraxis
25th symposium on musical instrument building: The horn – its
history and musical use**

Bradley Strauchen-Scherer

The medieval Cistercian monastery Kloster Michaelstein, nestled in the gentle hills of the Harz, has been a center for intensive musical study since the establishment of the Musikinstitut für Aufführungspraxis in 1977. This year's symposium on musical instrument building was devoted to the horn in its many forms and uses, from herald of the hunt to modern concert instrument.

Three days devoted to all facets of horn design, history and use drew together a large body of delegates from across Europe and North America. The topics covered by the speakers were equally wide ranging and augured well for the quality and vigor of horn research and organological scholarship. The most inspiring papers were those that embraced in their approach the interdisciplinary spirit of the definition given for organology by Lawrence Libin in the *New Grove Dictionary of Music and Musicians*, 2nd ed. Social, political and economic history, performance practice, physics, acoustics, musical instrument making and iconography were some of the disciplines that informed the presentations. The symposium also provided the platform for a survey of horns in the museums of central Germany and lower Saxony. This session offered delegates a glimpse of the wide array of horns held in these collections and led to a heightened awareness of these important resources. The results of such instrument censuses are also valuable tools for museum curators to use in devising collaborative strategies about how to develop and steward the collections in their care. Please see the end of this article for a list of speakers and paper topics.



The sound of the horn, in a series of superb performances, was integral to the symposium. The proceedings opened with a flourish of hunting fanfares and both evenings culminated with a concert. The first of these focused on the rise and development of the horn as a musical instrument. Horn players Thomas Hiebert and Michel Garcin-Marrou joined forces with members of the Telemannischen Collegium Michaelstein to perform repertoire from Germany, France and England. The German works, mostly drawn from the Dresden court library, underscored the importance of support for the horn in the Saxon court during the 18th century. The performance of the Michel Corrette concerto *La Choisy* offered a rare glimpse of the horn in chamber music in France during the 18th century. The Concerto in F major by the London-based horn player Mr. Charles gave evidence of a sophisticated and technically advanced horn playing presence in England during this period. The demanding clarino writing characteristic of much horn music during the 18th century was realised throughout the evening with great poise and control.

The second concert was devoted to the nineteenth century, one of the most technologically and aesthetically interesting periods in the horn's history. Performances were given by Jeffrey Snedeker, Richard Seraphinoff, Gabriele Rocchetti horns and Silvia Bertoletti, fortepiano. Much of the repertoire featured was written during the nascent years of the valve, leaving composers and performers to decide if and how they would utilize the valve horn while maintaining the varied tonal palette of the hand horn that was so prized. The combination of hand and valve technique espoused by players such as Joseph Meifred elevated the function of stopped notes from technical necessity to that of deliberate expressive device. Jeffrey Snedeker's performance of two vocalises by Giulio Marco Bordogni according to the precepts of Meifred beautifully demonstrated the musicality of this hybrid technique. Listeners were treated to further horn exotica in the form of Dauprat's trio, which calls for two natural horns plus a two-valve horn for the lowest *cor basse* part. These performances revived a subtle and sophisticated aural landscape that is largely lost to the modern horn in the 21st century, prompting one to think that Dauprat and Meifred might have known the best of both worlds. Entirely valve-free virtuosity was also much in evidence during the evening with suitably liberal and extroverted performances of compositions springing from the *bel canto* operatic tradition, such as Rossini's *Prelude, Theme and Variations* and solo works by Giuseppe Devasini, Giuseppe Belloli and Vincenzo Merighi. Superb musicianship and technical command were demonstrated at both concerts, but they also underscored the exceptional versatility of the participants. All of the horn players also presented papers during the symposium and horns built by Rick Seraphinoff could be heard on both evenings.

The wonderful solitude and peacefulness of the Kloster grounds were a perfect foil for this intense period of horn activity and participants also had an opportunity to visit the Stiftung's museum of musical instruments. The Cellarius restaurant and bar was a convivial gathering point where the excellent German beer fostered many conversations about horn playing and cemented the international fellowship of players and scholars devoted to the '*die lieblich, pompeusen Waldhörner*'.

A list of speakers and paper topics appears below. All of these papers will be published by Stiftung Kloster Michaelstein at the end of 2005. Copies can be purchased by contacting Uta Talke, Postfach 24, 38881 Blankenburg, Tel.: +49-(0)3944-903014, Fax: +49-(0)3944-903030, e-mail: u.talke@kloster-michaelstein.de or on the internet at <http://www.kloster-michaelstein.de>

LIST OF SPEAKERS & PAPER TITLES

Christian Ahrens, Bochum (D)

„2 Clarini o 2 Corni da Caccia“ – Zur Frage der Austauschbarkeit von Trompete und Horn in der Barockmusik

Josep Antoni Alberola i Verdú, Valencia (E)

The history of the horn in Spain in the 18th century

Klaus Aringer, Tübingen (D)

Hornpartien bei Georg Philipp Telemann

Reine Dahlqvist, Göteborg (S)

Das Horn in Norddeutschland

Rainer Egger, Basel (CH)

Die Mensuren von eng gewundenen Jagdinstrumenten in hohen Stimmungen

Eszter Fontana, Leipzig (D)

Über Hörner im Musikinstrumentenmuseum der Universität Leipzig

Michaela Freemanova, Kamenny Privoz (CZ)

Horn makers in Bohemia and Moravia in the 18th and early 19th century

Michel Garcin-Marrou, Chennevières (F)

The history of the horn in France in the late 17th and 18th century

Florence Getreau, Paris (F)

French iconography concerning the Horn in the 18th century

Karl F. Hachenberg, Wissen (D)

Der Werkstoff Messing im Blechblasinstrumentenbau vom 16. bis zum Ende des 18. Jahrhunderts

Thomas Hiebert, Fresno (USA)

The history of the horn in England in the 18th century

Sabine Klaus, Landrum (USA)

Horn oder Trompete – ein Instrument von Johann Carl Kodisch, Nürnberg 1684

Klaus-Peter Koch, Bergisch-Gladbach (D)

Deutsche Blechbläser und Blechblasinstrumentenbauer in ihrem Wirken im östlichen Europa

Monika Lustig, Michaelstein / Christiane Rieche, Halle / Wolfgang Wenke, Eisenach (D)

Jagd- und Waldhörner in niedersächsischen und mitteldeutschen Museen: Ergebnisse von Musikinstrumentenerfassungen

Renato Meucci, Milano (I)

Social and political perspectives in the early history of the horn

Arnold Myers, Edinburgh (GB)

The internal evolution of the french horn and the trompe

Robert Pyle, Cambridge (USA)

Acoustical comparison of typical French and German hand horns

Gabriele Rocchetti, Lanato (I)

Italian development of horn writing in the 18th century

Richard Seraphinoff, Bloomington (USA)

Historical Horn Making from the Perspective of a Player/Maker

Jeffrey Snedeker, Ellesburg (USA)

Joseph Émile Meifred's Méthode pour le cor chromatique ou à pistons and Early Valved Horn Performance and Pedagogy in Nineteenth-Century France

Bradley Strauchen, London (GB)

The horn in England during the 19th and 1st half of the 20th century

Enrico Weller, Markneukirchen (D)

Die Familie Eschenbach und ihre Bedeutung für den vogtländischen und deutschen Metallblasinstrumentenbau

Gregor Widholm, Wien (A)

Das Wiener Horn – Bindeglied zwischen Naturhorn und modernem Doppelhorn



Stiftung Kloster Michaelstein – Music Institute for Performance Practice

33rd Academic Conference and 26th Symposium on Musical Instrument Building Michaelstein, 6-8 May 2005

Musical performance practice in national dialogues of the 16th century: Netherlandish and German secular song from 1480 to 1640 Schools of instrument building in the 16th century

In European music production of the sixteenth century, a differentiated, yet unbroken fascination developed for the “song” genre. Secular song in the Flemish- and German-speaking areas found its own distinctive style also within the framework of tension of the French chanson of the fifteenth century and the Italian madrigal at the end of the sixteenth century: With the minnesong of the courtly nobility and the Meistergesang of the urban middle-class, the German-speaking area picked up the thread of two traditional cultures of monophonic singing, which intensified the influence, supported by the Reformation, of the vernacular and of folk song, in their partially still concurrent usage. When in 1567 the polyphonic Tenorlied, which had been considered the norm for nearly a century, received a new stylistic quality and impulses from cantus firmus-free tonal development, resulting in the opening of the Lied’s artistic claim to simple, folk-style, and modern tendencies, this first independent contribution to European polyphony by German composers simultaneously entered into a new international dialogue. Yet not only its strikingly brilliant beginning, but the compositional activity already preceding it was a result of the critical occupation of the Franco-Flemish school with German Lied. Constellations of Netherlandish song tradition and German Lied cultivation – connections and differences – going beyond this have to be investigated in the context of sociohistorical and music-sociological situation, the influence of the tendency toward the verbalization of music on the development of the genres, and the mechanisms of dissemination. Interdisciplinary fundamentals accentuate implications of different-language and secular-sacred contrafacta, linguistic findings, the change of qualities and proportions of poems or texts, Lied reception in instrumental transcriptions and dance songs, improvisation and editorial criteria for performance practice resulting from written sources.

The text-inspired song repertoire found instrumental accompaniment by melody and chordal instruments that in turn were influenced by the new musical forms of expression in the development primarily determined by tonal aspects. Besides the stylistic tendencies that effect the instruments by means of the music, there is also a series of non-musical formative factors. They are to be sought, among other places, in the graphic arts, architecture, in the technological level of development, in the general social and cultural currents, and also in national, regional-specific, and individual components. Tonal and stylistic characteristics that developed from this, and which have to be recorded as precisely as possible, are fundamental for the determination of schools of instrument building, and period and personal styles. The characteristics of Saxon instrument making around 1600 – ascertained by extensive investigations and uniquely documented by the music instruments in the Freiberg Cathedral – will be placed in a larger European context and compared to other contemporary national schools of instrument building. Yet, it is not just a matter of seeking analogue traditions in centers of instrument making, such as Füssen, Nuremberg, Vienna, Lyon, Antwerp, Brescia, or Cremona, for example, but in addition also bringing out the influences of other regions on instrument making in the environs of Freiberg. Likewise to be investigated in this context should also be important questions concerning the effects of the component-producing and related trades on the school-forming constructional characteristics, and also concerning sixteenth-century music instrument commerce in connection, among other things, with migrational processes among musicians.

Contact: From: Monika Lustig m.lustig@kloster-michaelstein.de

New Centre for Brass Band Studies Presents Brass Symposium

The University of Durham (UK) established the Centre for Brass Band Studies in April 2003 under the direction of trumpeter and conductor Ray Farr. The Centre provides teaching, research and outreach programs which aim to integrate the University and the brass band community in close partnership. They offer full-time study at the BA and MA level in performance and theoretical areas. Students also engage with visiting performers, composers and conductors as well as with the Brass Band in residence, the Reg Vardy Band. They have established a network with many brass bands in the UK, particularly those in North England.

The Centre presented their first International Brass Symposium this past November 12-13, 2004. The event consisted of talks, lecture/demonstrations, and concerts as well as the venue for the presentation of the HBS Christopher Monk Award to Crispian Steele-Perkins. Tony George, Sue Addison, Bob Ashworth, and Crispian Steele-Perkins each gave a lecture/demonstration on low brass (tubas, euphonium, serpent), trombones, horns, and trumpets. Each musician presented an overview of the history of his or her instrument and punctuated the talk with many beautiful performances on an array of instruments representing various periods of brass history. Arnold Myers gave a talk on the Development of Brass Instruments, with a particular focus on the acoustical and taxonomic considerations of brass instruments. HBS President Jeffrey Nussbaum presented a paper on the current state of brass scholarship and the influence the Historic Brass Society has played on helping to create the community in which that scholarship thrives. Roy Newsome gave a talk on brass bands in the 19th century, mentioning the activities of some well known as well as little known ensembles. Dennis Taylor, a research Fellow at the University of Durham presented a talk on recent research he has conducted on brass bands in the UK. Elgar Howarth gave a conducting masterclass with modern brass repertoire. Trevor Herbert presented a band history lecture which was filled with insightful views on its relationship to art music as well as jazz. A band concert was presented with Reg Vardy, the brass band in residence and consisted of repertoire of all periods from Medieval to Modern. Ray Farr did a fine job of organizing the event and spoke of plans for a second symposium in the near future.

Jamie Savan PhD on Cornetto

Cornetto player Jamie Savan recently received his PhD from the University of Birmingham’s Centre for Early Music Performance and Research. He was supervised by Prof. John Whenham. The thesis is entitled ‘The Cornett and Performance Practice in Germany, c.1511-1545, with Particular Reference to Divisions Technique’. He has plans to publish the ‘German Renaissance Divisions Treatise’ as a practical guide for performers, and to develop the historical work on the cornett into a series of articles.

ABSTRACT

The early history of the cornett, or zink, in Germany is considered from its origins to c.1545. Its ‘evolutionary’ development from the finger-holed horn is reassessed, and its position within the medieval classification system of haut (loud) and bas (soft) instruments is considered, especially with regard to its role in the breaking down of these distinctions. The emerging role of the cornett in liturgical performances with voices is given particular attention. The position of the cornett in the theoretical treatises of Sebastian Virdung (*Musica getutscht*, 1511) and Martin Agricola (*Musica instrumentalis deudsch*, 1529 and 1545) is discussed, with particular reference to issues of performance practice. Taking as its cue Agricola’s exhortation that one should imitate the method of the organists when ornamenting on

wind instruments, this thesis develops a methodology for studying the technique of making 'divisions' (or 'diminutions') as demonstrated within German keyboard intabulations of the early sixteenth century. The results of this approach are summarised in the form of a new German Renaissance divisions treatise, which will be of practical use to cornettists and other musicians involved in the performance of Renaissance music.

The NEW LANGWILL INDEX

A Dictionary of Musical Wind-Instrument Makers & Inventors

A new edition is now being planned, which Publisher Tony Bingham hopes to issue around 2010, with my good friend Dr. Erich Tremmel - author of *Blasinstrumentenbau im 19. Jh. in Südbayern (Augsburg, 1993)* - as my Assistant Editor.

William Waterhouse, e-mail: wwaterhouse@ndirect.co.uk

We will not fail to keep you informed of future developments !!

Dr Erich Tremmel, e-mail: erich_tremmel@hotmail.com

Randy Cabell 19th Century Brass Activities

Randy Cabell has been busy unearthing some fascinating repertoire of early American wind music and has issued a performance edition and accompanying midi-generated CD of the music called *Martial Music in the Age of Lewis and Clark*. This repertoire has been taken from a number of band books scored for the usual Harmonie Musik instrumentation of two clarinets, two natural horns, bassoons and sometimes serpent and drums. It fills in the gap of American wind music between the American Revolution fife and drum repertoire and the Civil War period brass band. Cabell has brought out this music in time for the Bicentennial of the famous Lewis and Clark expedition. For information: Randy Cabell, 1007 Calmes Neck Lane, Boyce, VA 22620 USA. rcabell@visuallink.com

Stonewall Brigade Band to Get Complete set of Reproductions

The Stonewall Brigade Band of Staunton, VA, claims to be the oldest continuously publicly supported community band in America. They have recently received a gift from Dr. Jobe Coy Metts and Dr. Margaret Cabell Metts Trust Fund for a complete set of reproduction Sax horns based on the instruments originally used by the band over a century ago to be made by Robb Stewart. The fund was established by Randy and Mary Kay Cabell. In 1859 the Staunton band, which was then known as Turner's Silver Cornet Band, purchased a complete set of OTS instruments made by Antoine Sax. These horns were carried through the Civil War as the band of the 5th Virginia Regiment, The Stonewall Brigade. After the surrender at Appomattox, General Grant allowed the members of the band to keep the horns instead of confiscating them. These horns remain the property of The Stonewall Brigade Band and are the only remaining complete set of Confederate Civil War horns in existence.

Spaeth-Schmid has New Website

The Spaeth/Schmid firm has a new multi-lingual website offering over 50,000 items from their catalogue. <http://www.spaeth-schmid.de>

Museo Strumentale of the Accademia Nazionale di Santa Cecilia.

At the very beginning of the 90s I and a group of colleagues, with the collaboration of Dr. Annalisa Bini, head of the scientific dept. of the Accademia, began the recollection of that ancient (private) museum (founded in 1895), left unattended after the early 60s and the death of its principal promoter in those days, Prof. Gioacchino Pasqualini. Each instrument was examined and carefully documented, and a brief catalogue was printed just afterwards («Il liuto e la lira», 1993). At the same time the care of each item and the restoration of several instruments had its start-point. The project was that of preparing a comprehensive scientific catalogue within 2000, the Jubileum's year for which also an exhibition was under preparation.

This purpose was gained at the very end of 1999, when a selection of the instruments was displayed at the address Via della Conciliazione 1 (the renown address of the Accademia's Concert Hall until the opening of the new Auditorium of Rome, in 2002). In the meanwhile we were working to the new project of the definitive harbouring at the new building which was being erected by architect Renzo Piano. Sadly enough, however, the president of the Accademia, Prof. Bruno Cagli, resigned shortly before the beginning of 2001, and the new one, Luciano Berio, showed a completely different attitude with respect to museum plans. I didn't care actually of the historical and scientific purposes of a museum, but was mostly interested to the «artistic» exhibitions of the instruments. So that he himself designed a sort of art installation with violins guitars and lutes hanging down from the roof like «salami». In addition it was impossible to debate his attitudes and preferences, so that I and the other consultants decided to take a step back. After Berio's death, however, Bruno Cagli is returned to his previous position, and now things are going again in the right direction (I mean towards a new museum constitution). submitted by Renato Meucci

Tuba Recovery

An unfortunate but completely accidental occurrence resulted in Mark Elrod's rare and high quality 4-valve Eb over-the-shoulder sax horn being crushed in the parking lot at Bennington College moments before he was scheduled to play at the concluding concert of the 21st Annual HBS Early Brass Festival. The tuba made of nickel silver, was manufactured by Graves & Co. Boston ca 1858-62. Elrod stated that from a collector's standpoint of over 40 years collecting experience, he considers it as one of the rarest, if not the rarest of American over-the-shoulder bass saxhorns. Up till that weekend, it was in an incredible state of condition/preservation and was determined to be completely restorable since the metal is very substantial (thick) and not at all brittle. Recognizing the importance of this instrument, instrument maker and repairman extraordinaire, Robb Stewart, considered this repair operation "emergency surgery" and put the job at the head of his list. Considering Stewart's well-known long queue of work, his consideration for this situation is most generous. The photo below shows that Stewart's work was completely successful and the instrument was fully restored to its former beauty. Elrod commented how grateful he is to Robb for this and would like the entire early brass community to know of his generous offer. Among unusual or main features of the tuba are its detachable «pigtail» leadpipe which based on extent period photos is typical of all Graves OTS tubas of the period, separate elongated «L» shaped leadpipe where the instrument can be played as an «upright» and an unusual and ingenious finger key placement for ease of playing the 4-rotary valve instrument. In addition, it still retains its original Graves mouthpiece. Elrod commented about the instrument, "As playing instruments go of these types, it is high pitched (A-453 with the slide all the way in) it is about as fine a playing period Eb bass



saxhorn as I've ever played from the standpoint of tone, response and intonation. There are simply no stuffy notes and every note just pops out effortlessly. It was and is the instrument I had always dreamed of finding and by far the instrument of choice (and I have many others to choose from) when playing with many historical performance groups since I purchased it from Mark Jones of Buffalo, NY back in 1997 for \$8,000. Even though I have many instruments many would consider just as rare, as a collector and tuba player I have and still do regard this instrument as my most valuable and treasured piece. Simply stated, it is one of the cornerstones of my mid-19th century American brass instrument collection." All's well that ends well!



Sylvester the Contra Squarpent

Bill Broom sent the following letter to Paul Schmidt, the inventor of the squarpent, describing his efforts at duplicating Paul's creation. Following the saint theme the name Sylvester was chosen. Most of the construction work was completed in late December 2003. There are two Saints Sylvester, whose days are celebrated on the 26th November and the 31st December. The latter Sylvester is supposed to have cured Roman Emperor Constantine of leprosy by baptising him.

I simplified your construction to suit my level of woodworking skill and basic workshop equipment. With the exception of an electric drill for cutting the tone holes and drilling the mouthpiece receiver, all work was done by hand.

I made up three tube sections as in your plans. I extended the bell section length a further three inches from your original 69 inches to 72 inches. The key tube was made the same length as in your plans, but I cut the holes in the appropriate trapezoids before assembling the four sections - I worked out where the hole center for the first hole would fall and positioned the others relative to this. I made the BDU tube slightly longer than your original, extending the length by 1-1/2 inches at the mouthpiece receiver end. Whereas your BDU tube

started at nought inches mine started at minus 1-1/2 inches - having already cut the tone holes I wanted to have a bit to play with in case of problems when shaping the tube.

Each tube section consisted of two trapezoids of the same width as the internal bore and two trapezoids 27-mm wider than the internal bore. [The larger trapezoids had to overlap two thicknesses of 5.5-mm plywood and two 8-mm external frames.] Lengths of 8-mm square hardwood framing were glued to the edges of the external faces of the smaller trapezoids and were held in place by small plastic spring cramps whilst the glue dried. The edges of the internal faces of the larger trapezoids were then glued to the external framing of the smaller trapezoids to make the square section, again using the plastic spring cramps. I had about 100 spring cramps in use at this stage. No jigs were needed with this method of assembly. For the key tube left and right hand sides were designated before assembly and the left and right hand tone holes cut in the larger trapezoids.

The shaping of the three sections was done with all saw cuts in the same plane. This meant that the keys could be directly operated by the player's fingers and so the keying system was simplified. The eight parts of the shaped sections were fitted together one piece at a time, starting with the bell section. Plywood strips were glued across the external framing which was to face the player and when dry the next section of tube would be positioned. A variety of ties and weights were used to keep the sections in the correct position whilst the glue dried.

The keys consist of plywood rectangles with a reinforcing strip of plywood at the hinge side to take the hinge screws and plywood levers arranged to suit the fingers of each hand. A plywood hinge rail is glued to the forward edge of the key tube in front of each set of tone holes. Each key has two hinges and a stop screw in the hinge rail to limit the amount of opening of the key. The key is held against the stop screw by a rubber band «spring». For the left hand keys the rubber band spring is hooked around the reinforcing strip on the key and wrapped around a screw in the bell tube framing. For the right hand keys the rubber band spring is hooked around the key lever, passed between the key and bell tubes and wrapped around a toggle on the left hand side. The key pads consist of three thicknesses of modelling foam glued together and fixed to the underside of the key by double sided carpet tape.

All glued joints were made using Extramite [previously branded as Cascamite] boat building glue. The internal bores were given two coats of yacht varnish and the exterior four coats. The instrument will stand unaided, but to make it slightly more stable two half-inch plywood strips were glued to the bottom external frames to act as feet.

An angled plinth was made to bring the mouthpiece up to an appropriate height for the player when seated on an 18 inch high stool. By making the top of the plinth at an angle the instrument is better

balanced and more stable than if it had been horizontal. The player is also looking down slightly while playing and avoids getting a stiff neck. The mouthpiece receiver consists of a 14-mm hole drilled through two thicknesses of 12-mm plywood and then glued across the end of the bocal part of the BDU tube. Some plumbers PTFE thread tape is wrapped around the mouthpiece shank to give a tight fit. The mouthpiece used is a Boosey and Hawkes 'Denis Wicks' tuba mouthpiece 4886-4. It has a cup diameter of 30.5-mm and describes itself as 'equally suitable for all brass bases'. There was no particular reason for choosing this model other than that it was the only one on the shelf at a local music shop.

When it came to tuning, I expected to cut off some of the tube length from both the bell tube and bocal ends. A test blow without the mouthpiece receiver suggested that this was not necessary at the bocal end, so the mouthpiece receiver was glued into place. This means that the centre of tone hole one on Sylvester is about 95 inches from the mouthpiece receiver compared to 92-1/2 inches on Patrick. This then gave a total centreline bore length of about 208-3/4 inches and a bell note of a slightly sharp Bb.

I had originally intended to trim the bell end to achieve a pitch of C, but after several test blows which seem to give a different pitch on every occasion, I lost my nerve, and decided to settle for a Bb pitch. I tried various methods of tuning the instrument down to concert pitch Bb. A cardboard insert into the end of the bore, restricting the bore opening to a diameter of 3-1/2 inches, worked reasonably well as far as pitch was concerned, but affected the tone quality.

The 'top hat' arrangement shown in the photos has proved to be a better option. Three sheets of 2-mm thick modelling foam 18 inches X 12 inches were joined together with double sided carpet tape, rolled into a cylinder, and then inserted into the bell end bore. A rim for the hat was made from a fourth sheet of foam. A Bb bell note is achieved with about 4-1/2 inches of the 'hat' protruding beyond the plywood bell end. It is possible to tune the right hand notes relative to the left hand notes using this system.

I am not a brass player and so I am struggling to master the instrument. I can obtain a fully chromatic range of notes of just over two octaves from Eb1 to G3, but cannot necessarily hit the note I want at the appropriate time. Perhaps an experienced player might be able to extend the range down a tone or two. The fingerings differ from those given in your fingering chart.

I had not realised when I decided to build a squarpen that the original contrabass serpent 'Anaconda', now in the Edinburgh University collection, had been made by Joseph and Richard Wood of Huddersfield. Built around 1840, 'Anaconda' was played at Almondbury Church. I work in Huddersfield, and when I drive to work, pass Almondbury Church. Almondbury would have been a separate village in the 19th Century, but has now been swallowed up by Huddersfield being about two miles from the town centre. The four manual 'Father Willis' pipe organ in Huddersfield Town Hall is still serviced and repaired by members of the Wood family. The local music shop still trades as 'Woods Music'.

The squarpen type construction would lend itself to other types of instruments - perhaps a square bassoon, or its predecessor the curtal/dulcian or a renaissance reed instrument such as a rackett. I am tempted to build a squarpen, 8 foot squarpen, and box-o-cleide, time permitting.

Bill Broom
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Cristina-Georgeta Alexandrescu Completes PhD

Cristina-Georgeta Alexandrescu studied History and Archaeology in Bucharest (Romania) and Bonn (Germany). She specialized in Archaeology of the Roman Provinces and Classical Archaeology at the University of Cologne (Germany). There started also her research and the documentation travels (in Europe and USA) for a Ph.D.-thesis on Musicians and Standard-Bearers in the Roman Army. Studies on their Terminology, Function and Iconography. One of her central interests has been the study of Roman brass instruments and players. Apart from her library and museum-research, she participate in archaeological excavations in Romania, Germany, Italy and Portugal.

The PhD-thesis, defended in summer 2004, bases on four catalogues of epigraphic, literary, iconographic and archaeological testimonies, most of them being for the first time gathered together. The rich catalogue of finds of musical instruments and military standards, as well as the selection of details with their depictions, have made possible observations on terminology and various functions of these soldiers. The iconographic analyzes consider separately the funerary monuments of the soldiers and the other categories of monuments (from coins and bronze vessels to stone reliefs and mosaics). The main contribution of this research are the analyzes on finds of musical instruments and on the iconographic function of the considered soldiers in the Roman art. Furthermore the updated corpora of inscriptions complete the study on the musicians (tubicines, cornicines, bucinatores) and standard-bearers (aquiliferi, imaginiferi, signiferi, vexillarii) and offer a new approach on their position within the hierarchy of the Roman army.

Her interest points lay in Roman funerary art and archaeology; Music Archaeology & Iconography; Archaeology of the Roman Provinces; Small Finds in Cultic Context. One of the present research topics concerns the interdisciplinary study of the iconography, of the literary and archaeological evidence of the Hellenistic and Roman musical life.

Charge of the Light Brigade Bugle Call

On the occasion of the 150th anniversary of the famous Charge of the Light Brigade in the Battle of Balaclava, National Public Radio broadcast an interesting story on that famous battle. An interview was conducted with a noted historian who outlined the actual events of the battle and explained that the charge was a mistake interpreting the command. A reading of the Alfred Lord Tennyson's most famous poem immortalizing the saga was also broadcast as well as an 1890 recording of the actual bugle call played by the British trumpeter Landfried who was in the battle itself.

<http://www.npr.org/templates/story/story.php?storyId=4123120>

Welcome to The American Hunting Horn Society

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The declared intent of the organization is to promote interest in and awareness of the (French Trompe de Chasse) Hunting Horn, its history, literature, and place in 18th, 19th and contemporary society, and to assist individuals in the procurement of and performance on Hunting Horns, and to host bi-annual events for performance and education.

<http://www.huntinghornsociety.org>

<http://www.huntinghornsociety.org/pages/1/index.htm>

Augustine Bassano

2004 marked the 400th anniversary of the death of Augustine Bassano (fl. 1540-1604), a son of one of the original six Bassano brothers brought to England from Venice by King Henry VIII. This anniversary was celebrated with a series of lectures by the trombonist and conductor Peter Bassano who is a descendent of that illustrious musical family. He presented lectures in Greenwich, York, and Belfast.

Reiche fanfare on the University of Leipzig Musical instrument Museum website?

<http://www.uni-leipzig.de/museum/musik/emmedia.html> It's one of the better performances of the piece

James Miller

Cornettist James Miller's performances continue to increase and expand. His ensemble Infiorare performed at St. Luke in the Fields in October for the first-ever NY Early Music Festival. Later in the season they were featured there with David Shuler's choir in works by Palestrina and Victoria. In 2005 they were featured on the annual New Year's concert at St. Francis of Assisi and performed there on the series Music for the Spirit in May. Plans for next year include a program on the New York Early Music series. On his own, Miller took the cornetto into the 21st century by joining forces with the contemporary music group Cygnus to premiere Jonathan Dawe's opera Prometheus at the Guggenheim Museum. He also was featured with Artek in excerpts from Orfeo on the Music Before 1800 series, the Rutgers Collegium, and continues to be featured with the New York Continuo Collective. He will perform Stradella's Il Barchegio with Artek during the 2005-6 season. A new dimension to Miller's performing career is as a section-leader (tenor) in the choir of St. Francis of Assisi, where he also performs on cornetto nearly every Sunday. All of this is dwarfed by the exciting news of his marriage in June, 2005 to Infioare co-founder, and all-around early music performer Holly Mentzer.

Doug Yeo

Trombonist, serpentist and ophicleide player, Doug Yeo as has constructed, with trombonist Howard Weiner, an annotated bibliography of information on the history of the trombone on his website at: <http://www.yeodoug.com/resources/text/history.html>



Can you find the composer in the photo?

Having received numerous requests from students on trombone related research papers Yeo and Weiner constructed this valuable resource in an effort to help students and others do their own research and find the good materials to write their papers. Douglas Yeo, bass trombonist of the Boston Symphony Orchestra, continues his exploration of early brasses, most recently in events featuring the three historical low brass instruments of Berlioz's "Messe solennelle" - buccin, ophicleide and serpent.

A frequent lecturer at Boston's Museum of Fine Arts, Doug gave a lunchtime talk and demonstration of various forms of trombones in the museum's collection on March 22. Using the MFA's Tabard buccin as a jumping off point, Doug's talk also featured his playing instruments from his personal collection including bass sackbut, a rare Conn BBflat contrabass trombone and his newly acquired Sautermeister buccin (c1825), recently restored by James Becker of Osmun Music in Arlington, Massachusetts.

On June 10 Doug presented a paper at the Great American Brass Band Festival History Conference in Danville, Kentucky. The conference, organized by Ronald Holz (Asbury College), featured papers on great brass soloists of the past. Doug's paper focused on the use of the serpent and ophicleide in brass bands with particular attention given to the last great ophicleide player, Sam Hughes whose performances with the Cyfarthfa Band (Wales) were legendary. Following his lecture, participants adjourned outdoors for a lunchtime concert by the Athena Brass Band conducted by Anita Cocker Hunt. The band accompanied Doug who played Handel's «O Ruddier Than The Cherry» from «Acis and Galatea» on ophicleide in tribute to Sam Hughes who famously championed the piece as an ophicleide solo. Doug's arrangement is available directly from him.

The Boston Symphony Orchestra summer at Tanglewood includes an annual «Tanglewood on Parade» event that features day long performances by Fellows of the Tanglewood Music Center and Boston Symphony players (July 25). Doug organized a harmonie ensemble to play Bernhard Heinrik Crusell's c1800 arrangement of Beethoven's Septet op. 20. Crusell's arrangement for 11 winds including serpent, long thought lost and retitled «Grand Serenade after the Septet, op. 20»), was recently edited and published by Mark Rogers (Director of Publications for Southern Music Company). The performance in Seiji Ozawa Hall at Tanglewood was enthusiastically received by a capacity crowd.

Doug has also had a series of articles published by «The Brass Herald» (www.thebrassherald.com) as part of their historical instrument section. «Exploring the Serpent and Ophicleide» (Issue 7), «The Buccin: A Trombone with a Serious Bite» (Issue 8) and «Some Clarity About the Cimbasso» (Issue 8) have been his recent offerings. Photos and additional commentary about these and other events can be found in the «What's New?» section of Doug's website at www.yeodoug.com.

Historic Division Baroque Trumpet Competition

The Second Annual Baroque Trumpet Competition was held on March 19, 2005 at George Mason University. This year, this division of the National Trumpet Competition was renamed the Historic Division. Crispian Steele-Perkins was the Honorary Chairman. Mr. Steele-Perkins presented a recital on many different historic trumpets, and he conducted a clinic, in which he worked with several students on various technical concepts.

Winners of three sub-categories were as follows:

- 1) The high-school age category (up to age 18) known as the "Shore Award," was won by Kevin Abel. He won a \$250 cash prize. He played the 2nd etude from "25 Études Caractéristiques" by F. G. A. Dauverné from his *Methode pour la Trompette* (without fingerholes) and J. Clarke's *Suite of Ayres for the Theatre* (McNaughtan, 1990).
- 2) Logan Place won an open-age category of medium difficulty called the "Fantini Award." He won a \$500 shopping spree at Barry Bauguess' Baroque Trumpet Shop by playing *Canciones de Clarines, Movements I and II* (these movements without fingerholes), and G. F. Handel's [?] *Suite in D Major*.
- 3) And finally Nicholas Harvey won the "Reiche Award," which was open to all ages and presented the greatest technical difficulties. He won a Naumann Baroque Trumpet, valued at nearly \$2000, sponsored by Andrew Naumann, by playing G. Reiche's *Abblasen Fanfare* (sans fingerholes) and G. P. Telemann's *Concerto in D Major*.

After a recorded round, ten participants went on to the live round. They included Kevin Abel, who was the only finalist in the Shore Award; Justin Bland, Amy Hock, Don Johnson III, and Jamie Davis as finalists for the Fantini Award; and Kathryn James, Jamie Davis, Dave Maller and Don Johnson, Jr. (father of Don Johnson III—incidentally, Don Johnson, Jr. won the "Pro Am" division of the NTC this year by playing J. B. Arban's *Norma Variations* on an echo cornet) as finalists for the Reiche Award. Dr. Joel Greenberger was accepted into the finals but could not attend. Crispian Steele-Perkins was the Honorary Chair for judging the competition. Other judges were, Stanley Curtis, chair, Barry Bauguess, Dr. Elisa Koehler and Dr. David Baum.



Sponsors included Naumann Trumpets, who sponsored the Historic Division; The Baroque Trumpet Shop, which sponsored the Fantini Award; Maller Brass, which sponsored Crispian Steele-Perkin's appearance; and Crown Music Press, which sponsored Crispian Steele-Perkin's accompanist and for Crispian Steele-Perkin's appearance. Adam Pearl of Peabody Conservatory was the accompanist. He played a continuo organ donated for this competition by Webb Wiggins.

The Historic Division has invited Friedemann Immer as a guest artist and Honorary Chair for next year's competition. Dates are March 16 through 19, 2006. The competition will focus on natural trumpet ensembles. There will be 2 or 3 age categories for the ensembles, based on the average age of the group. It is also anticipated that there will be a solo category for Baroque trumpet.

Submitted by Stanley Curtis, Adjunct Associate Prof. of Trumpet, George Mason University. Contact: stanleycurtis@comcast.net <http://www.earlymusic.net/WCSE/curtis.html>

Crispian Steele-Perkins

I read the archives of some of the early music Yahoo! Groups, just in the nick of time. For the past few weeks, there had been discussion in the Natural Trumpet group about Crispian Steele-Perkins's American tour, which covered much of the Deep South, from Louisiana across Alabama, to the Carolina mountains and eventually to the Virginia suburbs of Washington, with final programs in eastern Connecticut on Sunday and at Yale University yesterday. Having read a glowing description of Crispian's program from someone who had risked his life driving through thick fog in the Great Smoky Mountains to reach the North Carolina venue, I didn't hesitate to change plans for the day and join the perpetual convoy of heavy trucks on I95 en route to New Haven, a seedy port town with a great university at its center.

When I arrived at Hendrie Hall, Crispian was unpacking his apparatus, a piano technician was adjusting the piano, and interested students were taking seats. Allan Dean, Yale's distinguished professor of trumpet and early brass, welcomed me, the only outsider to attend, and introduced the three members of the tour: Crispian, his accompanist, a young Russian woman, Irina Feoktistova from St. Petersburg -- a piano teacher who now lives in Evanston, Illinois -- and Sharon Stine, who organized the tour, a professional trumpeter and publisher of music for brass instruments from a Chicago suburb. The three of them had driven the entire circuit, sharing time behind the wheel on up to 12-hour marathons from one concert to the next.

Despite the grueling auto tour, Crispian was still in top form. Not only is he a great musician, probably the world's finest natural trumpet player, but a humorous speaker with a well-polished program that anyone interested in music, whether or not a brass player, will surely enjoy. I've never blown a note on a brass instrument (excluding saxophones), but Crispian's program was one of the highlights of my lifelong concert-going experience.

If possible, you should attend one of his lectures. I can't possibly remember or convey all the material he covered, and certainly not with his wit and style, but will list some of most interesting points: He began by blowing through a mouthpiece, then added the shortest bell -- the English hunting horn, which plays only a single note. Nevertheless, a late 19th Century booklet on how to play the hunting horn included more than 15 different «tunes». I should note that Crispian had no opportunity to warm up, yet he played flawlessly throughout. Next up was the ancient Egyptian trumpet. Crispian told the story of

the trumpet's discovery. Preserved for thousands of years in the tomb of King Tut, it was destroyed when a British army bugler crammed in a mouthpiece, causing it to shatter. Fortunately, a second, all-silver trumpet of very thin gauge was found in the tomb. At twice the length of the English hunting horn, the Egyptian trumpet can play two notes. The sound it makes was described by Herodotus as the braying of a donkey, which Crispian demonstrated.

Next, he played the longer, four-foot Roman trumpet, which offers a greater range of notes though not a complete scale. One instrument that does is the garden hose in the length of a natural trumpet. With mouthpiece attached, Crispian played Handel's «Water Music» through the hose.



At some point in the early going, Crispian demonstrated the modern piccolo trumpet, then compared the softer pocket cornet typically used by brass bands. (E.g., *Brassed Off*.) His instrument was a «preacher's cornet», made by the Salvation Army in the early 20th Century. Later, he played the late 19th Century «Handel trumpet», a long, straight instrument with two valves.

Then he got to the really interesting part for early music enthusiasts, demonstrating a number of variants on the natural trumpet with music by Stradella, Jeremiah Clarke and Handel. The natural trumpet as we know it could not be made until metallurgists discovered how to bend tubing by filling it with molten lead, bending the tube, then heating the tube to liquefy and remove the lead. Instruments have been dated back to 1385.

For hundreds of years, a trumpet was a simple folded tube. When playing a scale, two of the eight notes sound out of tune, unless lipped into tune. Since it is impossible to blow loudly while bending the wolf notes into tune, the lack of mechanical corrective mechanisms confirms that trumpets probably were not played at loud volumes during the baroque era when attempting to execute passages using the 11th and 13th harmonics.

Thousands of people participated in the famous 1784 Handel Centenary performance of *Messiah* at Westminster Abbey, and the volumes consequently had to have exceeded historical levels. A commentator (Burney, I think) remarked on the out-of-tune playing of the trumpeter in «The Trumpet Shall Sound», an indication that he was playing at too loud a volume to lip notes into tune.

One of the earliest solutions was a single hole with a rotatable inner sleeve that could leave it open or closed. With the hole open, the trumpet was raised by a fifth, allowing the wolf notes to sound in tune. A trumpet of this nature was built by Shaw in England and used at a 1791 performance of «*Messiah*» at Westminster Abbey attended by both Franz Joseph Haydn and Johann Nepomuk Hummel, the first of whom doubtlessly relayed the information concerning the trumpet to

his good friend, the Viennese court trumpeter Anton Weidinger.

Weidinger took it a step further, building a trumpet with three holes and keys over the holes -- the keyed trumpet. Crispian explained that the trumpet must have had only three keys because Haydn's trumpet concerto of 1796 does not include a low B. Crispian played excerpts from Haydn's trumpet concerto on a keyed trumpet built by Robert Vanryne, the first time I had ever seen a keyed trumpet played up close, although I have a number of keyed trumpet recordings, including the superb Steele-Perkins recording of classical trumpet concertos with the King's Consort on Hyperion.

Hummel took the keyed trumpet to the next level with his concerto of 1802. Crispian noted that the 12-year-old Hummel had turned pages for the organist at the 1791 *Messiah* performance at Westminster Abbey, where he would have had an opportunity to observe the holed trumpet. Hummel's concerto includes waves over four notes without the customary «tr». These are single-note trills, to be executed on the trumpet using a rapidly alternating fingering. Since there are four notes with one-note trills, Hummel clearly wrote for a trumpet with four keys. Crispian played excerpts from Hummel's trumpet concerto, demonstrating the single-note key trill.

Meanwhile, an English builder invented a spring-loaded slide mechanism that enabled the player to change the length of a natural trumpet briefly to correct the out of tune notes. Trumpets such as this continued to be offered in the Boosey and Hawkes catalogues as late as 1910. (Crispian didn't bring a flatt trumpet, an earlier slide instrument apparently used in Purcell's funeral music for Queen Mary.)

Crispian demonstrated his own garage-built, modern English vented natural trumpet with several finger holes, showing how the holes are used to play in tune. He also demonstrated the effect of changing crooks in the trumpet in order to change its length and key and played with and without mute («closed trumpet»). I'm not sure of the date and place he gave for the earliest surviving mutes but believe it may have been 15th Century Scotland.

Sadly, Crispian confirmed what Mike Diprose reported in last month's *Early Music Review* about the near complete lack of interest in authentic trumpet performance by many of the prima donna early music conductors. He said that they want him to play loudly for extended periods with something that looks vaguely historic. He had nothing but praise, however, for Andrew Parrott, who was so interested in early trumpets that he flew over for the historic brass conference organized by HBS President Jeff Nussbaum, at Sarah Lawrence College in Bronxville, NY in 1989.

An extremely important point that never had occurred to me is that playing with finger holes adversely changes the posture of the trumpeter, limiting his lung capacity. With both hands on the vented trumpet, the trumpeter necessarily constricts his upper body, limiting his ability to take a deep breath. However, with a ventless trumpet held in the classic trumpeter's posture, ie with the instrument held in the right hand only and the head turned to the right, full chest capacity is available for superior control and power. In response to a query from Allan Dean about natural trumpets suitable for purchase by the Yale music department, Crispian recommend trumpets by Frank Tomes, which come with interchangeable parts with and without holes.

To conclude the program, Crispian played each of the full-range instruments in (Charles) John Stanley's *Trumpet Voluntary*, switching trumpets during the tutti passages played by the accompanist.

[Thanks to natural trumpeter Bob Goodman for his corrections to my initial version of the above.]--- submitted by John Wall

Janos Orendi

Instrument maker and repairman, Janos Orendi has recently opened up his own new shop in Budapest, Hungary and is paying special attention to early brass instrument. He has recently made a bass trombone modeled after an instrument by Birchkholtz. He has also recently made natural trumpets and other early trombones and is currently working on a new model of natural horn. Contact: Janos Orendi O.J. Brass BT. Kisterenye u. 6, Budapest 1163 Hungary. Tel 0036-1403-3989 cell: 0036-306869205 ojbrass@hotmail.com



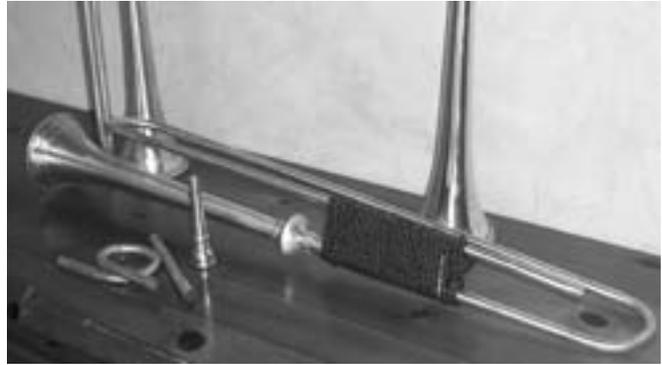
Francisco Pérez Natural Trumpet Maker

A professional trumpet player since 1993, Francisco Pérez has played in many orchestras including the Alicante Symphony Orchestra, Sinaloa State Orchestra (México), National Orchestra of Spain. He was invited twice to audition for the Principal trumpet position at Chicago Symphony (2003 & 2004). He had previously worked for Stomvi (testing Master, Combi and Mambo first series).

In his sabbatic year from the orchestra, Perez is transforming his hobby of making natural trumpets into a new business. He has made about 15 trumpets for my friends, and now plans to try the market.

Living in Alicante, Spain (south Catalonia), Perez invites all to visit his little work place and see how a trumpet is made from brass or copper

with 17th and 18th century techniques. The only tool that is not from that era is a burnisher. Contact: Francisco Pérez: +34-657.682.872 www.BrassOnLine.net <http://personal.auna.com/ossir30/natural>



2007 23rd Annual HBS Early Brass Festival

The 21st Annual HBS Early Brass Festival is a very recent memory and plans have been underway for an extended EBF and joint meeting with IGEB for our 2006 event in Northfield, MN. Sabine Klaus has been busy preparing the way for the 23rd Annual EBF. Tentative plans are that it will be held on the weekend of August 3-5, 2007 at Converse College, in Spartanburg, SC. A special tour of the Utley Collection will be among the many activities. Keep tuned!

Great Shofar Blast-off

This past September 22, 2005 10 finalists entered Herald Square in New York City and gave it their all playing the four traditional shofar blasts; tekiah, Shevarim, Teruah, and tekiah g'dolah, all competing for the title of best shofar player in America. Kalman Feinberg of Teaneck, New Jersey, beat out 150 contestants who submitted videos of their shofar playing and 10 finalists who flew in from around the country. The event was sponsored by the New York-based National Jewish Outreach Program and Paul Shaffer the music director of «The Late Show with David Letterman» was a special judge for the event sitting in with a panel of rabbis and other shofar mavens. Everyone commented on Feinberg's beautiful and strong sound. He won a trip for two to Israel.

Andrew Parrott and NY Collegium

Andrew Parrott and the New York Collegium are continuing to bring imaginative and first rate early brass performances to the New York area. In a concert at St. Bartholomew's Church this past September, Parrott conducted a program of the music of Giovanni Gabrieli showcasing the ensemble in some of his most splendid large-scale works including several sonatas and cazonas and the Magnificat a 17, In ecclesiis a 14, Audite principes a 16, Sanctus Benedictus a 12, and Dulcis Jesu a 20. As is his practice, Parrott assembled many of the finest players from the USA and Europe including; Michael Collver, William Dongois, Kiri Tollaksen, and Kris Ingles, cornetti and Greg Ingles, Erik Schmalz, Mack Ramsey, Lisa Albrecht, Liza Malmut, Brian Kay, Richard Cheatham, and Ernie Rideout, trombones. A fascinating pre-concert lecture was presented by Yale University professor, Robert Holzer.

Double Echo Cornet with Five Valves

Robb Stewart has just completed the creation of a double echo cornet with five valves. It is a full double, playing in Bb and high Eb and has an echo bell to be used in both pitches at the press of a button. Stewart has commented that it could be termed a quadruplex instrument and yes, it does weigh half a pound more than a Monette Ajna trumpet! The instrument was commissioned by Hudson Graham. Stewart cautioned any collectors or players who might potentially like to own one of these unusual instruments that he has a long backlog of projects of a couple of years. What might be next in Robb Stewart's creative output will be a pocket double echo cornet! Contact: Robb Stewart, 140 E. Santa Clara St., #18, Arcadia, CA 91006. Tel. 626-447-1904 oldbrass@altrionet.com



Goldman Band Ends after 94 Years

After failure to reach an agreement between the musicians and management of the Goldman Band, the Board announced that it would cease operations bringing an end to 94 years of band concerts presented free to the public in the parks and malls of New York City. The Goldman Band has had an illustrious history. Fiorello La Guardia conducted it; Ottorino Respighi and Percy Grainger composed for it; Virgil Thomson and Morton Gould conducted and composed for it; Jimmy Breslin and E.B. White wrote about it, Joseph Papp was indebted to it for his childhood musical education. The Goldman Band was the third oldest professional musical organization in New York City, after the Metropolitan Opera and the New York Philharmonic. It was first organized in 1911 by Edwin Franko Goldman, when it was called the New York Military Band. From the start, its series of concerts on the Green at Columbia University was a highly popular feature of the city's summer life. In 1918 it was officially named the Goldman Band, and a regular summer season of free concerts was established that continues to this day.

The Goldman Band moved its concerts to the Mall in Central Park in the early 1920s, and when the Naumburg band shell was built there in 1923, became its principal tenant. The ensemble was heard by millions - in Central Park, in Brooklyn's Prospect Park, on the radio and elsewhere. Edwin Franko Goldman and his son Richard wrote many works for the Band, and there were numerous commissions from major composers such as Percy Grainger, Ottorino Respighi, Ralph Vaughan Williams, Morton Gould, Robert Russell Bennett, Virgil Thomson - and, in more recent years, Henry Brant and Michael Torke. The Guggenheim band shell in Lincoln Center's Damrosch Park became the Band's new home in 1971. Among some of the most notable soloists with the band were; James Burke, Del Staigers, Leonard Smith, and Ernest Williams.

Upon Goldman's death in 1956, he was succeeded by his son Richard, who was a noted musicologist. He died in 1980, and was followed by Ainslee Cox who led the Band until his death in 1988. Gene Young held the post of Music Director from 1990 to 1997; David Eaton took over from 1998 to 2000; Christian Wilhjem took the helm starting with the 2001 season.

In 1999, the Goldman Band gave the first concert ever held at the Green-Wood Cemetery in Brooklyn - a highly successful event that now occurs annually. Other notable recent events include the New York premiere of Carl Schlesinger's New York Times Color March, sanctioned by The Times as the «official New York Times March,» and following the tradition of John Philip Sousa and others who composed marches in honor of newspapers; the world premiere of a specially commissioned work, Grand Central Station, by the young American composer Michael Torke; and the New York premiere of a newly-discovered march by Giacomo Puccini, The Electric Shock March, which Puccini composed to honor Count Alessandro Volta (he invented the electric battery). This march and the Goldman Band were subsequently featured nationwide on NPR's «Morning Edition.» Since 1981 the band has continued as the Goldman Memorial Band with a conditional license agreement with the descendants of Edwin Franko Goldman, and his son Richard Franko Goldman to use the «Goldman» name. Upon ceasing operations, the rights of the «Goldman» name revert back to the Goldman family who expressed a desire for it not to be used by any future entity.

Necrologies

Frederick Fennell July 2, 1914- December 7, 2004

Listen! To generations of band students this word were engrained into their minds. My first introduction to Frederick Fennell was that admonition printed on the inside of music folders along with a picture of the maestro, arms raised imploring the best from all musicians. The news of the passing of Dr. Fennell came in December 2005 and not only was felt by the band world but also by those of us who perform in Civil War Brass Bands. As the Principal Musician of the Federal City Brass Band and the re-created 26th North Carolina Regimental Band, I had the honor of meeting him, performing for him and giving a lecture with him in the audience. My association with the Fennells went back to the 1990s when I worked as a music engraver for Ludwig Music and had two of my works published by the company.

In the world of Civil War bands Fennell's death marks the passing of the one man who was instrumental in bringing back to life a musical form that had been dormant for almost one hundred years. His mark was forever made in the world of concert band, symphonic and of course, wind ensemble music. His championing of music education and conducting helped shape the world of music education influencing teachers and conductors worldwide. Maybe not so familiar to many was his love of Civil War music, an art form that is continued today the many brass bands and fife and drum corps that perform at concerts, musters and re-enactments throughout the United States. My introduction to the world of Civil War Brass bands was through the legendary recordings made by the Eastman Wind Ensemble.

Fennell was born on July 2, 1914 in Cleveland, Ohio. His mother was a Putnam, descended from General Israel Putnam of Revolutionary War fame and his father was a fifer with the Camp Zeke Fife and



Drum Corps. Camp Zeke (named for an eagle found by an uncle) was an encampment on the family property where a re-created Civil war camp was set up. This was the forerunner of what is commonly called living history camps organized by Revolutionary War, Civil War and now World War II re-enactors. It was only natural for young Frederick to pick up the drum the age of seven and join the family musical group. As told to Robert Simon in his book "Fennell", "...it all began with a fife and drum corps, and I think it was first of all because my father was a fifer and that fife and drum corps, and it was such a great drum corps and it was a great sound. That really is what got me into it because I couldn't stay out of it."

"Into it" he was for the rest of his life although he would not make the mark until the 1950s

Fennell played drums in high school and during the summer attended the National Music Camp at Interlochen, Michigan. He studied at the Eastman School of Music on the University of Rochester campus, earning a Bachelor of Music degree in 1937 and a Master of Music degree two years later. He became a member of the Eastman conducting faculty in 1939, founded the Eastman Wind Ensemble in 1952, and received an Honorary Doctorate from Eastman in 1988. Along the way he recorded over one hundred albums. It was during his tenure at Eastman that he revolutionized the art of wind ensemble music and the ensemble itself.

In 1956 Fennell found himself with his family on vacation in Gettysburg. It was while reading W.C. Storricks' book "The Battle of Gettysburg" (the then accepted best book on the battle) he came across the following quote from the diary of Lt. Col Arthur Fremantle, a British observer traveling with Lee's army, "When the cannonade was at its height a Confederate band of music between the cemetery and ourselves, began to play polkas and waltzes, which sounded very curious, accompanied by the hissing and bursting of shells." It was this quote that lead Fennell to make a moonlight trip to the battlefield to try and find the location and identity of the confederate band. He got to thinking about the bands that took part in the historic conflict. Who were they? Whatever happened to their music and instruments? He decided to find out. While on the battlefield that evening was born the genesis of a university project that would result in a two volume, four record set of Civil War brass band music. As he was to relate later, "My relationship to these recordings is intensely personal. The project which produced them began and was sustained by a life-long fascination for the actions of men who could bring themselves to the terrible events of 1861-65."

A trip to Winston-Salem, North Carolina to the Moravian Music foundation uncovered the original band books of the 26th North Carolina Regimental Band, found to be the music unit in question in Fremantle's diary. The microfilms of the music plus band arrangements of the Third New Hampshire Band obtained from the Library of Congress provided the basis for the bulk of the music recorded on the album.

An extensive study of the parts (no full scores exist) ensued followed by the procurement of original instruments and finally the recording session that took place in December 1960. Filling out the recording was vocal music, fife and drum music, bugle and trumpet signals, narration and recordings of Civil War weapons ranging from muskets to cannons. The records received Grammy Awards for their special effects, including the authentic artillery sounds Fennell recorded at the Gettysburg battlefield and synchronized with the music. This 4 record set (now available on CD) was one of the first collection of Civil War music and introduced many to a style of music that had passed into history performed on instruments whose use had faded into oblivion.

Today we still hear the same stories Dr. Fennell heard back then about the bands that played waltzes and polkas on the field at Gettysburg.



We now know something about who they were and the music they played, but at the time Fennell got his inspiration to research the bands and music of the Civil War, no one had yet done such a thing. He started from scratch, digging through attics and basements in homes, libraries, and museums to find the original handwritten band books and rotary valve instruments. His Eastman students were set to the task of making the old instruments playable and then learning to play them. He somehow managed to scrape together the resources to fund the recording,

In addition the Civil War music, Fennell recorded an album of U.S. Army field trumpet and field music (that preceded the Civil War music recording) that was used after the Civil War. He also published a booklet of the music "The Drummer's Heritage 1956-A collection of popular airs and official U.S. Army music for fifes and drums with similar piece for field trumpets, cymbals, and drums."

In the years following the release of the Civil War records, Civil War re-enactment bands formed to play the music rediscovered by Fennell and his Eastman Ensemble. Most groups I've talked with attribute their start to that recording along with the interest in Civil War history that started in the 1960s with the centennial commemorations of the war. The First Brigade Band formed in 1964 was the first group to recreate the Civil War Bands on a continuing basis. Originally formed to celebrate the 100th anniversary of General Grants return to Galena, they are still active today. The 5th Michigan Brass Band was formed in 1973 as a State of Michigan Bicentennial project and the Americus Brass Band was founded in 1976 by a group of music students at California State University, Long Beach. Heritage Americana founded by Robert Garofalo and Mark Elrod in 1978 at the Catholic University.

Fennell went on to record more Civil War music albums "Our Musical Past-A Concert for Brass Band, Voice, and Piano" Recorded in 1976 for the Library of Congress and "American Brass Band Journal Revisited-Music from the John F. Stratton Military Band Series" with the Empire Brass Quintet and friends recorded in 1978

Always considered the "Grand Patriarch" of Civil War Brass Band music Fennell found time to guest conduct some of the re-enactment bands and was the Honorary Director and Guest Conductor for the National Civil War Band Festival held in at University in Campbellsville, Campbellsville Kentucky in 2000 and 2003. The festival, billed as "the single most significant gathering of Civil War bands and musicians since the famed Grand Review of the Armies in Washington, DC, May 23-24, 1865" featured fourteen brass bands gathered for lectures, concerts, a parade and final review of all the bands in which Fennell conducted a mass concert of over 200 musicians. I presented a lecture on the history of the military bugle and the origins of the bugle call Taps at the 2003 festival in which Fennell sat in the audience. To be in the presence of a great musician and historian was one of the greatest thrills of my life

In July 2003 fourteen Civil War bands from 11 states were invited to participate in the second triennial National Civil War Band Festival at Campbellsville, located about 85 miles southwest of Lexington, Kentucky. As in 2000, host bands are Saxton's Cornet Band of Lexington, and Olde Towne Brass of Huntsville, Alabama. Other participating bands at the 2003 festival are The Wildcat Regiment Band, Home, PA; The Dodworth Saxhorn Band, Ann Arbor, MI; The 8th Regiment Band, Rome, GA; The 5th Michigan Regiment Band, Novi, MI; The 33rd Illinois Volunteer Regiment Band, Bloomington,

IL; The Regimental Volunteer Band of Wisconsin, Dousman, WI; The 5th California Volunteer Infantry Regiment Band, Davis, CA; The New Mexico Territorial Brass Band, Albuquerque, NM; The Frontier Brigade Band, Colleyville, TX; The Heritage Brass Band, Mesquite, TX; The Band of the California Battalion, Long Beach, CA. It was a testament to Fennell's legacy

On December 7, 2004, in her message to his friends and musical associates, Fennell's daughter, Cathy, wrote about his last moments: "A bit before midnight, Dad told me he was 'frustrated and disappointed.'" When I asked "Why?" he replied, "There's no drummer here yet. I can't die without a drummer!" I told him that I loved him and that "Heaven's best drummer was on the way." Moments later he said, "I can hear him! I can hear him! I'm OK now." This was my final conversation with my dad..." On December 14, 2004, at his memorial service in Siesta Key, Florida, delegations from Eastman, major orchestras and bands gathered to say farewell to the maestro. Jim Smith, drummer who as a youngster studied with William Street at Fennell's urging, related that the Church Bulletin was rather simple, except that it included the "Prayer of the Company of Fifers and Drummers." And the service

and music followed the Episcopal liturgy with but one exception. It concluded with a drum salute. Performing on old Civil War drums with un-muffled skinheads and loose gut snares, Smith and Craig Toft performed music prescribed by Frederick Fennell for the event: a solemn dirge (52 beats per minute) with muffled snares and specific dynamics. From his notes "...I wrote this for me or Bill (Ludwig) if family and friends gather to celebrate. But I really wrote it for Bill, and the silences throughout it are for all the other drummer boys--- who didn't come marching home. This is to be followed, segue, by Three Camps, beginning 'p' with crescendo the first two bars-played with all repeats: this then—to conclude the farewell to the two friends will be followed by Connecticut Halftime. Both musicians added the Downfall of Paris as the final salute to Fennell.

The world of Civil War music is indebted to the legacy Frederick Fennell left. He left a void that may never be filled.

Jari Villanueva,
Principal Musician, The Federal City Brass Band

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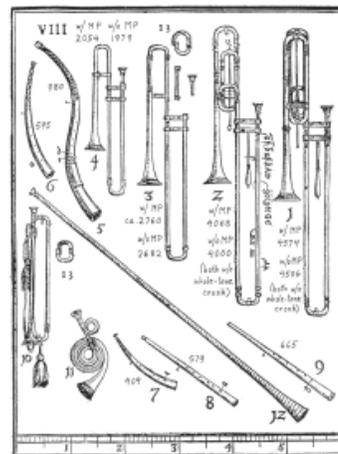
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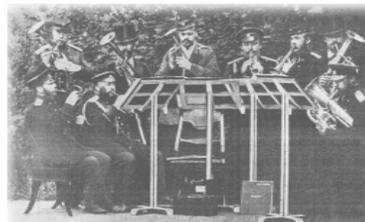
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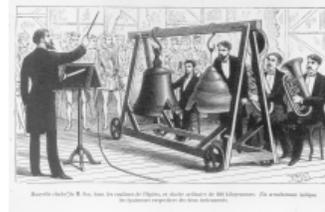
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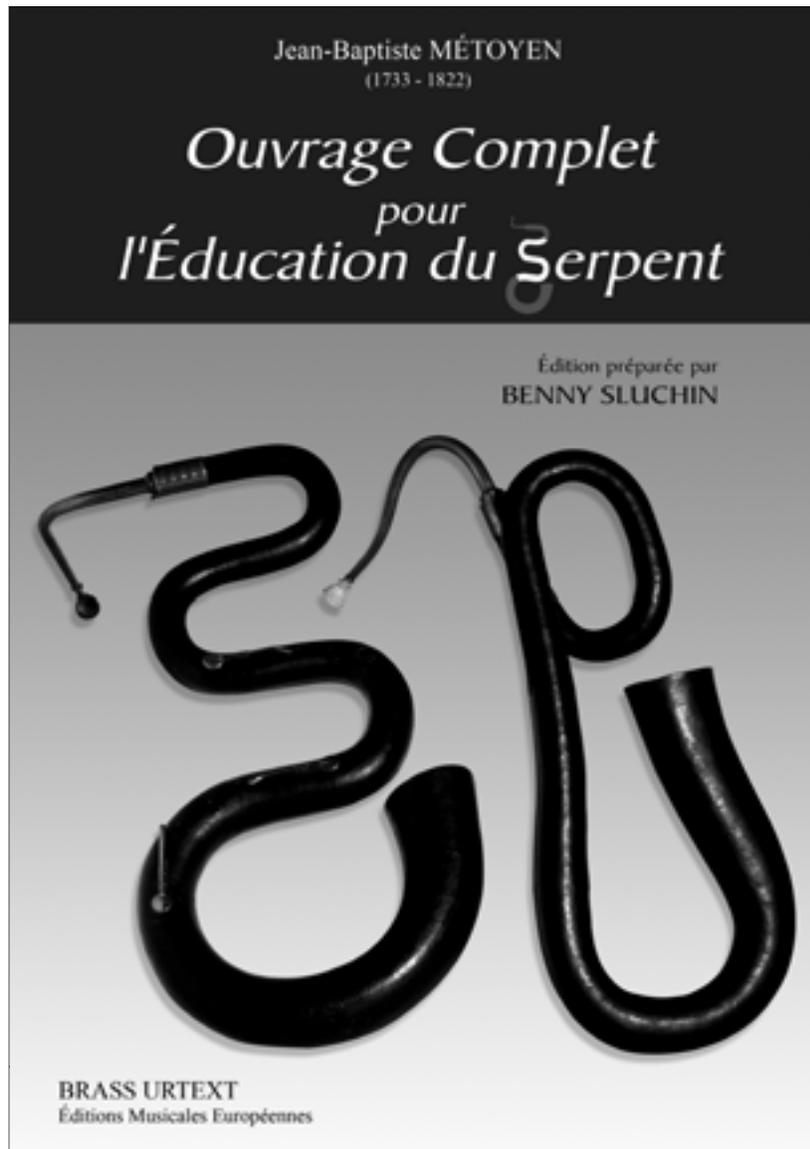
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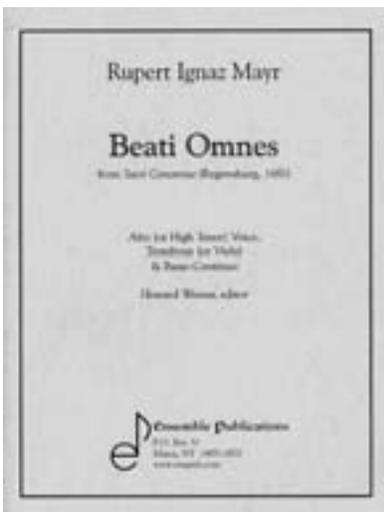
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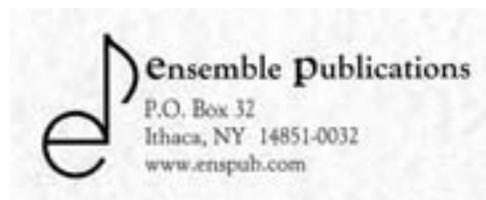
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