

Abstracts

Lectures

Murray Campbell

Effects of bore profile differences on the acoustical and musical character of brass instruments from antiquity to the present

Abstract: The bore profile of a musical wind instrument is a curve plotting the diameter against the distance from the mouthpiece along the centreline of the tube. The acoustical and musical character of a wind instrument is strongly dependent on the bore profile. Most woodwind instruments can be classified as either 'approximately cylindrical bore' or 'approximately conical bore'; this classification system is inappropriate for brass instruments, whose bore profiles usually include not only cylindrical and conical sections but also a section which flares with increasing rapidity to form a bell at the exit. Broad generalisations can be made on the basis of the proportion of cylindrical tubing in the instrument: natural trumpets and trombones, which have a high proportion of cylindrical tubing, are often classed as 'bright', while bugles and alphorns, for which the percentage is low, are classed as 'mellow'. However the historical development of brass instruments, particularly in the nineteenth and twentieth centuries, resulted in a profusion of bore profile types, each with specific musical properties which depend on the details of the profile. This paper reviews the scientific principles which relate bore profile changes to modifications in musical behaviour, including loudness, timbre, intonation accuracy, and ease of playing. Examples are considered of instruments from the classical, renaissance and baroque periods, the new instrumental families introduced by Sax and his competitors, and the late twentieth century orchestral brass section. Implications for brass instrument classification schemes are discussed.

Claudio Canevari

Co-Authors: Claudio Canevari, Mattia Cavazzana, Vincenzo Onida. Speaker: Claudio Canevari
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The cornett of the Accademia Filarmonica di Bologna: studies and hypothesis for the reconstruction

Abstract: There are clues and evidences of the use of cornetts during the music sessions of the Accademia Filarmonica di Bologna, founded in 1666: some members of the Accademia were listed as cornett players and others also as *musicisti di palazzo*, i.e., members of the Concerto Palatino; compositions with cornett parts or simply suitable for cornetts are preserved in the archive of the Accademia Filarmonica. A cornett by an anonymous maker is preserved in the collection of musical instruments of the Accademia Filarmonica; it was already mentioned in the the second half of 17th century, in the most ancient inventories. Its features are peculiar and strictly related to its construction and its use: the most important is the absence of most of the original black leather coating. The instrument was made with a right-handed fingering and subsequently modified to invert it, closing the original fingerholes with wooden plugs and boring new ones; part of the leather was removed and never replaced. The joining line of the two halves, clearly visible without the leather, is irregular and out-of-plan: the two parts of the cornett were probably made from a single block of wood split with wedges along the grain and re-assembled along the splitting borders after the two parts have been carved. This should provide great dimensional

stability to the walls of the bore, exposed to the extreme levels of humidity of the breath of a player. The instrument was probably made by a skillful and fine maker; it was also modified with great ability. The conservation state is poor; apart from the loss of the lower part of the leather, the joint between the two wooden halves is disassembled. For stringent conservative reasons, the cornett cannot be played and should be submitted to a careful conservative restoration, excluding the restoration of its musical function. In the preliminary studies, the cornett was photographed, the bore was inspected with a microcamera and a digital microscope was used to obtain images of significant areas. So far, it was measured using manual methods: nevertheless, a considerable amount of data, external and internal measures were collected. A technical drawing of the cornett was realized and the measures of the bore were plotted to obtain different types of graphic; moreover, the numerical data was analyzed with simple statistical methods to identify and localize irregularities of the bore profile and of the measurement process. In a further step, the instrument will be submitted to non-destructive chemical analysis to identify some of the materials, and to high resolution CT to obtain more precise measures and to create a 3D model of the instrument. Once data will be collected in satisfactory quantity, copies of the cornett, based on the measurements and on the information acquired, will be made applying different methods: traditional manual carving, 3D print, and CNC woodworking machinery. With the collaboration of cornett players, the copies will be compared and used for musical and acoustic experimentation.

Stewart Carter

Kastner, Berlioz, Sax, and the Earliest Music for Saxhorn—and Saxophone

When Adolphe Sax moved to Paris in 1841 he quickly made friends with influential members of the Parisian musical community, among them Jean-Georges Kastner and Hector Berlioz, the two most important early writers on orchestration. Kastner published his *Traité d'instrumentation* in 1837 and a companion volume, *Cours d'instrumentation*, in 1839. Berlioz's *Grand traité d'instrumentation et d'orchestration modernes* appeared in 1844, the same year Kastner published supplements to both of his treatises. By this time Sax was already hard at work developing new families of instruments and working on "improvements" to older ones. Both Kastner and Berlioz quickly recognized the Belgian inventor's genius and acknowledged his work in their publications. The 1844 edition of Berlioz's treatise, however, mentions only the saxophone, ignoring Sax's other innovations. Kastner, on the other hand, goes into some detail regarding Sax's new family of *bugles à cylindres*.

Sax's early efforts to promote his "new" instruments culminated in a concert of Berlioz's music at the Salle Herz in February 1844. Probably at Sax's instigation, Berlioz arranged a *Hymne* for a sextet of Sax's instruments, including three sizes of *bugles à cylindres*, saxophone, and soprano and bass clarinet. The music, unfortunately, is lost. In December of the same year, Kastner premiered his biblical opera *Le dernier roi de Juda* in a concert version at the Conservatoire. Berlioz reviewed the performance in the *Journal des débats*, commenting favorably on a solo for *bugle à cylindres*, performed by Mr. Arban. The score, however, specifies three saxhorns—and also one saxophone.

My paper shows how Kastner and Berlioz collaborated with Sax to promote the latter's innovations. It further demonstrates the shift in terminology from *bugle à cylindres* to saxhorn during the years 1843–44 and shows how Berlioz's *Hymne* and Kastner's biblical opera relate to this transition.

Sandy Coffin

From Bandstand to Parlor: A Brief Spotlight on Tom V. Short

The 1880–90s was a period of exceptional musical activity in America. Dozens of musicians immigrated to the United States from various parts of the British Empire, and were welcomed as soloists, band leaders, and composers throughout the country. The concurrent proliferation of music houses (many established by immigrants as well) which imported or manufactured instruments, and published music journals to make sheet music available to the general public, brought music into the parlors of even the middle classes. One such immigrant was Tom V. Short, who came from Australia to New York in 1879, and gained fame as both a cornet soloist and as the leader of several Regimental Bands, including the famous 69th in New York City, and later as the band leader (and performer) in New York's Daly Theater. In his various roles, Short composed numerous pieces, many of which were later edited as cornet solos with piano accompaniment and published by various music houses. I will focus on two of his popular cornet pieces: his solo "Glen Island Waltz," which was written for the 69th Regiment Band and performed at Starin's Glen Island Resort off the shores of New Rochelle, NY; and his duet "Short and Sweet Polka," performed between acts at the Daly Theater. How does one go about recreating a sense of how these more intimate performances might have sounded? What changes in style or interpretation would occur when the performance shifts from an outdoor bandstand to a solo with piano in the parlor? Using editions published by Carl Fischer in 1885-6 with piano accompaniment and a London Besson cornet imported and sold exclusively by Carl Fischer, and with invaluable assistance from John Wallace, I have begun a project to locate and record at least the pieces listed in the Carl Fischer "Levy's Cornet Solos" series, published from approximately 1880–95. In addition to an exploration of the life and legacy of Tom V. Short, I would like to share some of my recording clips and if possible, some live performance of the "Glen Island Waltz," and the "Short and Sweet Polka."

Thomas Hiebert

Cadenzas, Lead-Ins, and Embellishments: Evidence Regarding 18th-Century Hornists' Improvised Ornamentation in their Solo Performances

Though professional hornists in the 18th century would have been expected to improvise cadenzas, lead-ins (Eingänge), and embellish melodies in solo works written by composers, modern hornists are largely oblivious to the extent and nature of this important performance tradition. The proposed paper is a study of the relatively hidden and seldom-discussed but pervasive practice of improvised ornamentation in solo horn works from the 18th century and ramifications of this practice for horn performers today. Using little-known manuscript excerpts from the 18th century of written-out cadenzas, lead-ins and other embellishments as models—along with information from treatises and performance accounts from the time—I will discuss and demonstrate how performers would likely have embellished their performances in solo horn works of F.J. Haydn, A. Rosetti, and W.A. Mozart. Most specifically, I will discuss ornamentation in Haydn's Concerto in D of 1762, Rosetti's Concerto in Eb, M. C 49 of 1779 and his Concerto for Two Horns in Eb M.C 57, as well as Mozart's Horn Concertos from the 1780s and 1790s to illustrate instances of and opportunities for ornamentation. In turn, these illustrations will inform today's performers

on how they might tastefully enliven musical works of past masters through ornamentation—thus rendering each performance slightly different. Most importantly for this subject, the composed examples I have discovered serve as models, demonstrating the style and nature of ornamentation specific to the horn in the late 18th century—something that has not been discussed in any detail to date. Further, there are interesting connections between these three composers—Haydn, Rosetti, and Mozart—that allow for some fascinating inferences. If the hornist Haydn was writing for in 1762 was the famous Leutgeb, as Daniel Hartz has strongly suggested, then when Mozart was writing his concertos in the 1780s and 1790s for an older Leutgeb he would have assumed these improvisational skills as well. Significantly, Leutgeb, as a pioneer of the hand-stopping technique—which resulted in increased note options available combining both open and stopped tones—would thus have allowed for more ornamental pitch possibilities, something not lost on the composers. Rosetti’s horn concertos have often been seen as models for Mozart’s, and in Rosetti’s concertos are the clearest examples of indications for cadenza and lead-in options. The fact that Haydn, Rosetti, and Mozart all gave their hornists many cadenza and lead-in opportunities would indicate they were writing for players who had good improvisational skills. There are both historical and practical benefits to this endeavor. From a purely historical standpoint, the study of improvised ornamentation enriches us, discovering more about the general performing aesthetic of the times as well as how horn players of earlier periods performed. From a practical standpoint today, we can learn something from earlier musicians that will allow us to gain insight into some new ways of interpreting the music, engaging more creatively in works for performance. Illustrations of how performers of horn music today can apply these principles of ornamentation will be part of this paper.

Peter Holmes

EMAP Project European Musical Archaeology Project

A discussion on brass instruments from ancient Rome, Greece, Egypt, and Scandinavian regions copied from existing instruments in museum collections throughout the world.

Ulrich Hubner

Early crooks on the horn

What is a horn crook? We have records of them going back to the very early years of the 18th century, and not thinking of the special case of the *cor solo* for a moment, the answer in our times is easy: too well we know the pieces of conical tubing in circular shape and varying lengths, which are to be connected with the other part of a baroque or classical natural horn, the so-called corpus. Only the two parts together build a playable, complete instrument, in which the crooks with their different lengths determine the different basic tonalities of the horn. Several generations of researchers and musicians have established this view on an important part in the development of the horn through the 18th century. Replicating itself from one publication to the next, this image of crook became “common knowledge” and is widely mirrored in the types of instruments used in the field of historically informed performance practice. Looking from the other end on the time line, coming out of the 17th century and not knowing the later developments, there is another, much more logical explanation: at that moment crooks are already well known for trumpets and trombones. They are not an integral part of the instrument they belong to, but just an additional length of cylindrical tubing. Built in circular shape, they are placed between mouthpiece and the instrument only for changing the tonality of the harmonic series, not

for making the trumpet or trombone complete and playable. Rhetorical question: what else than cylindrical crooks for prolonging a complete instrument would an instrument maker may have considered, when thinking of a system for changing the tonality of the newly developed horn? Nevertheless, the differently looking image is established, and research has moved on to other topics. Unfortunately an almost invisible blank spot was left: what exactly happened when, on the way from the early hunting horn to the widely known “classical” natural horn with tuning slide and a full set of conical crooks? During my work on this question, the blank spot was growing to unexpected dimensions, fundamentally putting into question most of what we thought we knew about the instruments, not only for Bach, but also for Mozart & Co. The “baroque” and “classical” instruments in our gig bags do their work for playing the music of these periods, but have dramatically little to do with the equipment our colleagues used in their times: the today omnipresent composite instruments, made from conical crooks and corpus, did not yet exist. Throughout most of the 18th century the horn was an instrument with a fixed leadpipe. Soloists preferred the archaic, hunting horn-like simple instrument in one key, as iconographical and written sources clearly show. For orchestral use, cylindrical crooks were used on that model, then built in different sizes like small, medium, or large, or, for example, in the keys of C alto, G, and D. The first system for changing the key was the “Inventionshorn,” introduced soon after the middle of the century: still equipped with a fixed leadpipe, but still with cylindrical crooks to be inserted in the middle of the body of the instrument. Only toward the end of the century was the so-called terminal crooking system developed. Probably starting in England with the master-and-coupler crooks in the mid 1860s, it was in the end an overwhelming success. For the baroque period not a single trace of composite instruments or conical crooks remains, if we discount all the misdated or subsequently altered instruments. Already knowing this, it still was a big surprise during the research project for the Bern University of the Arts to see how far this situation continued through the 18th century. Searching for an exemplary instrument for the Viennese classical period, we started with an idea of a horn without a tuning slide, but terminal crooks. As a positive result of our research, this type of horn may be considered appropriate for Beethoven's Vienna from around 1800 on. Applying the principle of not considering any examples of misdatings and later alterings, but, without the old crook image in mind, trying to give the proper value to what we can find in instrument collections as well as in carefully re-read written and iconographical sources, we not only have to postpone the arrival of this model towards the end of Mozart's life. A new genealogical tree of the evolution of the horn in the 18th century is appearing, which could have enormous impact on further studies, as well as on musical practice.

Kenneth Jimenez, Valley City State University

Before Arban: Jean-Baptiste Schiltz (fl.1831–1868) and His Role in Cornet History

In the late nineteenth century, the cornet was the brass instrument of choice for virtuosi worldwide. Cornet soloists such as Jean-Baptiste Arban (1825–1889) and Herbert Lincoln Clarke (1867–1945) impressed audiences with their technical prowess, and the solos they composed for cornet are in wide use today. However, several cornetists had come before Arban and Clarke, and they, too, wrote their own solos. These performers helped to refine the cornet from its earliest experimental stages to something akin to the cornets used at present, and their solos popularized the instrument and inspired later virtuosi like Arban and Clarke. Although it is clear that the earliest cornetists were important figures, little is known about them today. I address this gap in knowledge by presenting new information

about one of the very first known cornetists, Jean-Baptiste Schiltz (fl.1831–1868). Very little has been written about Schiltz to date. By consulting both nineteenth-century documents and more recent scholarship, I am able to offer new biographical information on Schiltz, who was a prolific composer and an important, but controversial musician in early-nineteenth-century Paris. In addition, I present an overview of Schiltz's numerous works for cornet and piano. I examine the historical and musical value of his works, many of which were written for two-valve cornets pitched in F or G, and also describe how Schiltz's works may be used today. This paper, which is based largely on my doctoral dissertation entitled "Composer, Conductor, Cornetist: A Biography of Jean-Baptiste Schiltz (fl.1831–1868) and a Survey of His Works for Cornet and Piano," (2016) is unique because it focuses on a rarely-researched part of brass instrument history and because it expands our knowledge of the first cornetists and their repertoire. Ultimately, it demonstrates that Schiltz was an important historical figure, and that his works for cornet and piano are of significant historical and musical value to present-day brass scholars and performers.

Joseph Kaminski

Historical Brass Band Traditions of Chinese Immigrant Musicians in New York City

This paper addresses the continuing Chinese brass band traditions of Chinese immigrant musicians who are living and working as professionals in the Chinatowns of New York City. They mainly perform inside and outside the Chinese funeral parlors for Chinese funerals along Mulberry Street in Manhattan's Chinatown. Although their performance is a hidden tradition, it may be observed on the street by passers-by when a casket is brought out to the hearse. The paper's presenter has privileged access to the inside of the funeral parlors, for as a professional trumpeter, he has joined the bands with whom he also has been conducting ethnomusicological fieldwork since 2013. The musicians are primarily of Fujianese and Cantonese descent, mostly Fujianese hailing from Fuzhou and speaking the dialect Huijia, which is Fuzhouhua in Mandarin. The Fujianese musicians immigrated since the 1990s and are still arriving today in 2016. All had served as military musicians in the army bands of the People's Republic of China: even the women, who comprise the percussion sections of bass drum, snare drum, and cymbals. The brass instruments of the ensembles are trumpets, trombones, baritone horns of Wagnerian shape, tuba, alto saxophones, and tenor saxophones. The brand names of the instruments are primarily Chinese, purchased in China and brought to the United States by the players. Sir Robert Hart established the first Western brass band in China in 1890 while he was Chief Inspector General of Chinese Customs. Hart used his own money to buy instruments and scores from England, and he commissioned the Portuguese musician E.E. Encarnação to become its director. Encarnação recruited about a dozen Chinese musicians in Beijing to learn and perform the brass instruments. The band performed concerts in the Inspectorate garden once a week and drew Beijing residents as well as foreigners. The Empress Dowager commanded their performance at the Summer Palace in 1903. As the number of brass bands increased in Beijing, Shanghai, and other cities, they began to perform at funerals adjacent to traditional Chinese instruments as they still do in New York today. Research in the development of Chinese brass bands in the Republic of China from 1912 and the People's Republic of China after 1949 needs to be organized and will be the topic of forthcoming works. However, the present paper's topic is the continuation of such brass band traditions from the Republic as well as from under Mao Zedong performed in New York City today. Correlating the diasporic tradition to past military practices, the musicians double on both Western brass instruments as well as traditional Chinese instruments such

as the erhu (fiddle), suona (shawm) and sheng (mouth organ). Trevor Herbert also has found that among the British military musicians of the 19th century, instrument doubling was the protocol, as it has traditionally been with musicians in China. Also the practice of former military musicians continuing as either amateurs or professionals in civilian life is found in Herbert's work and may be used as a paradigm for studying military brass band cultures.

Sabine Klaus

The Best Ever True-Tone, Wonder, Perfectone, or Miracle Cornet! Truth or Overblown Marketing?

As the twentieth century approached, the number of American cornet models mushroomed, and many were adorned with fanciful names to appeal to potential customers. Parallels with the car industry and modern smartphone marketing strategies are striking. Cornet developments can be traced first hand through surviving instruments and manufacturers' catalogs from the late nineteenth and early twentieth centuries. Many cornet models could be distinguished easily by buyers then, and collectors and researchers now, through variations in the wrap. Significantly more difficult is an assessment of the differences in quality and a verification of the many proclaimed improvements and perfections. The difficulty in detecting the truth behind the advertising not only arises from the less than perfect condition of many surviving instruments, frequently obscuring their original characteristics, but also from vague descriptions in sales catalogs, deliberately obfuscating the technical details of what was actually better and new. Based on rich material in the archives and collections of the National Music Museum in Vermillion, South Dakota, I will investigate the thought process and advertising psychology behind rapidly changing American cornet designs in the period between the 1880s and 1930s. At that time, cornet development went hand in hand with the star-cult of the cornet virtuoso, and the mass culture of the amateur cornet player who aspired to higher levels of professionalism. The many amateur and semi-professional players were the actual marketing target of the manufacturers, while the few cornet soloists only served as promoters of their products. Manufacturers therefore actively sought to collaborate with famous cornetists, who endorsed their products, in an attempt to appeal to the mass market of the avid amateur player.

Elisa Koehler

Arban at the Opera

Why are there so many operatic references in Arban's Complete Conservatory Method, especially the "Art of Phrasing" and the "Twelve Celebrated Fantasies and Variations"? Operatic solos appear in many other nineteenth-century method books and band transcriptions as well. This presentation will compare the operatic references in Arban's Method and others with the original source material to provide clues for interpretation and the development of musical instincts for artistic performance. Reading between the lines of operatic texts, translations, and conventions such as recitatives, cadenzas, cabalettas, appoggiaturas and melismas will reveal what "The Art of Phrasing" is really all about. Specific arias from *Il Trovatore*, *La Traviata*, and *Norma* will be analyzed, and the influence of unwritten operatic performance traditions will be considered. The prevalence and

influence of operatic arrangements in nineteenth-century brass band repertoire will also be discussed, along with related cultural factors.

James Kopp

Cornetts and Sackbuts at the French Court, 1540–c1664: Questions of Instrumentation and Scoring

During the 16th and 17th centuries, the *écurie du roi* (king's stable) was the administrative home of a French ensemble of cornett, sackbut, and shawm players. The instrumentarium of the ensemble has long been understood in light of Marin Mersenne's comments (*Harmonie universelle*, 1636), but other pertinent resources include drawings of cornetts and sackbuts (from 1585), drawings of the instruments in use (1610, 1626, 1654), and the clefs, ranges, and transpositions required for performing surviving repertory, which dates from between 1540 and 1653. Even though these pieces are often labeled for "les hautbois," contextual evidence indicates that cornetts and sackbuts were present in the instrumentation. In additional pieces labeled for "les cornetz" (dating from 1601 and 1615), sackbuts and shawms played the lowest parts. In this milieu, "sacqueboute" sometimes indicated a slide trumpet, and a distinct haute-contre size of cornett is documented. Evidence of French-made cornetts and sackbuts will be discussed.

April Legatt

The Shaw Keyed Bugle

The Shaw keyed bugle at the National Music Museum is a unique instrument that incorporates an unusual use of tortoise shell (hawksbill sea turtle shell). Tortoise shell is mainly used for decoration but in this instrument, it is the main structural material. This instrument is made completely out of tortoise shell with nickel-silver keys. The keyed bugle, made by George Shaw, was subjected to a UV light examination as well as a CT scan to understand how it was constructed. Shown in these examinations were seams that were not visible to the naked eye. These seams are able to show how a flat sheet of turtle shell was able to be manipulated into a three-dimensional object. There are only two keyed bugles made by George Shaw that are known to exist: the one at the National Musical Museum and one at the Smithsonian Museum in Washington DC. The instrument at the Smithsonian is the instrument that George Shaw submitted with his patent application. His patent also included an illustration page but it is missing. An examination will be made of the two instruments as well as the text of the patent to determine how the instruments were made and possibly what the patent drawing may have looked like.

Renato Meucci

Haltenhof, not Werner: the Inventionshorn and a faulty account by Gerber

Gerber (1792) assigns to the Dresden maker Johann Werner (*c1710-p1772*) the merit of having invented the slide crooks, and therefore the *Inventionshorn*. According to him, two horns made by the latter were sold to the court of Gotha in Saxony in 1757.

This ascription to Werner, accepted in all subsequent literature, should be however put under serious challenge. First, as Gerber was not present in Gotha when Werner's horns

arrived there; second, as his testimony is contradicted by Heinrich Domnich (1807), who instead assigned the paternity to Haltenhof of Hanau; lastly, as an authoritative and well-documented witness by Johann Nepomuk Forkel clearly implies that the invention arrived in 1782.

Gerber's affirmation should therefore be wrong, and this opens the way for a completely different narration in the history of the instrument.

John Miller

The Modern Brass Ensemble in Britain—mapping a hidden heritage

The origins, cultural contexts and performance practices of the 'brass ensemble' embrace a number of differing formats, reflecting parallel developments in relation to class, gender, traditions, training as well as taste. This differs historically from the more familiar 'brass band,' which developed into an unambiguous working-class movement in nineteenth century Britain.

The realization of what is currently regarded as the 'modern brass ensemble' dates from the mid-twentieth century through the activities of a number of pioneer performers and publishers with a shared vision and purpose. For example, Henri Tomasi's *Fanfares liturgiques* (1947) and Gunther Schuller's *Symphony for Brass and Percussion* (1950) are landmark works from this period, written for professional contexts. 1960s and 1970s Britain saw an increasing internationalization of brass instruments, repertoire, and performance practice, with large-bore instruments coming into circulation in the UK, pitch being standardized in brass band circles, and the consolidation of ensemble formats, particularly the brass quintet.

Although the Philip Jones Brass Ensemble remains the most internationally recognized British group from this time, many others sprung up and were extremely influential. The London Gabrieli Brass Ensemble played in the Carnegie Recital Room in 1969 to high acclaim; the Hallé Brass Consort (Manchester) made a significant commercial recording in 1968; and István Kertész recorded consort music of Matthew Locke with the London Symphony Orchestra brass in 1966. In addition, a parallel strand of amateur brass band chamber music continues to thrive today, often adhering to particular performance traditions and repertoire. Foden's Band from Sandbach, Cheshire (founded 1900) is a leader in this field, and hosts an annual competition, the largest of its type in Britain.

Distinctive forms of presentation and the brass player's fascination with versatility and virtuosity are commonalities, but whether the 'brass ensemble' has merged into one culture is less clear, despite its inclusion in conservatoire curricula and its wide popularity. The heritage of the brass ensemble in Britain will be explored and illuminated with reference to recorded music, historical information from the archives of the Royal Northern College of Music, Foden's Band, and other primary sources.

Dan Morgenstern with Trevor Herbert

"Jazz Brass History in Six Tracks"

A discussion with Dan Morgenstern directed by Trevor Herbert will outline important developments of jazz history as exemplified by six noted as well as more obscure jazz recordings that feature brass instruments.

Scott Muntefering

Two Midwest Cornet Soloists and Bandleaders: Ernest Pechin (1891–1946) and T. Fred Henry (1877–1924)

During the turn of the 20th century, local bandsmen served many communities in the Midwest as band leaders, soloists, and teachers. While information exists on U.S. band history on a broader scope, little research exists on these individuals at the local level. This presentation will focus on two bandleaders who spent the majority of their careers serving communities in the Midwest: Mr. Ernest Pechin (1891–1946) and Thomas Frederick (T. Fred) Henry (1877–1924).

Ernest Pechin was born in Seymour, Iowa, to a musical family. At the age of nine his family moved to Phillips, Nebraska. During his youth, he studied violin and cornet from his older brother before exclusively studying cornet, possibly to play in the town band, which was led by his brother. Pechin was largely self-taught using phonograph recordings of great cornet soloists of the time, including Bohumir Kryl who employed Pechin from 1909–11. After his engagement with Kryl, Pechin served as assistant to Herbert L. Clarke with Sousa's band, performed with a number of the well-known bands of the time, and led many local bands in Minnesota, Iowa, and South Dakota.

Thomas Frederick (T. Fred) Henry was born in Des Moines in 1877. After studying cornet with Alfred Weldon in Chicago, Henry toured with many Iowa bands and orchestras, including Phinney's Iowa State Band, the Heft Orchestra, and the Des Moines Symphony Orchestra. In 1904 Henry organized his own band of 40 musicians in Des Moines. The band became somewhat of an institution for the next 20 years, performing at a number of engagements in Iowa as well as several winter tours in the Midwest. Henry was also a prolific composer of cornet solos and original works for band.

Arnold Myers, John Chick, Lisa Norman, and Anneke Scott

Observations on the Cor Solo

The *cor solo*, a French version of the German *Inventionshorn*, enjoyed a period of popularity at the end of the eighteenth and the first half of the nineteenth centuries. In its most common form it was pitched in 11-ft G with tuning-slide crooks for F, E, E-flat, and D. Over twenty extant examples (by Cormery, Raoux, Courtois, Jahn, and Sax) have been studied and measured, giving a view on the extent to which its acoustical design changed over the period of its production and allowing comparisons with contemporary horns of other models. This paper presents these findings, complemented by an analysis of the repertoire which might have been appropriate for the *cor solo* throughout the period of its manufacture and a discussion of the social milieu of its use.

Jimena Palacios

The historic brass band of Santiago Chazumba in Oaxaca, México

During the 19th century, Mexico witnessed the formation and consolidation of brass bands throughout the territory, and since then they have been remarkable symbols of Mexican music around the world. In a century avid of larger musical groups and associations that

united society through music at civil and religious celebrations, as well as national events, the brass bands became irreplaceable. In time, they gave identity to their communities and promoted traditional and new music, as well as they became academies of young musicians interested on composition and performance where formal schools of music were not yet formed. The process of development of brass bands at a regional level, and its impact on the formation of nationalist identity is still under construction, therefore since about two decades, cultural history and musicology have developed researches on particular cases that allows us to know the role of brass bands as social and political entities. Oaxaca is a very representative Mexican State of brass music since that century. Its bands and musicians are recognized around the world, as they constitute an important manifestation of Mexican musical heritage. Santiago Chazumba, located at the North of Oaxaca, is a testimony of this. The band of this *pueblo* was formed in the mid-19th century and was one of the most important groups in the *mixteca* region. Following the discovery of more than twenty European brass musical instruments—mainly French—in the choir of the Chazumba chapel, and after cataloging the music preserved, is certain that the band was one of the largest and most important musical groups of the southern part of the State.

This research will demonstrate the investigation on the local archives, the analysis of the musical instruments and the music preserved that has provided valuable knowledge about the development of ancient brass bands in Mexico through Santiago Chazumba. The study has let us know who were the band musicians, how they acquired their instruments, the band participation in the community, its representation held in the region, and it has let us approach to its impact on the change of cultural and musical traditions at a time that looked forward to its modernization, combining both new and traditional ways of expression.

Jimena Palacios Uribe

Keith Polk

Trumpets, Trombones, and les Hauts Instruments, 1300–1430

This paper will explore the evolution of brass instruments in European ensembles from the early fourteenth century to the introduction of slide instruments into the wind ensemble in the first two or three decades after about 1400. The outsized Muslim ensembles of trumpets, shawms, and tympani had been introduced into Europe in the course of the twelfth century, and that influence remained dominant until well after 1300. By about 1350, however, distinctively European innovations began to transform ensemble practices, and by 1400 two separate and distinctive groupings were on the scene, one of trumpets (with or without tympani), the other the wind band (which soon incorporated an early version of the trombone). The later aspects of this evolution, after about 1400, are well understood, what has not received adequate study are the earlier—and crucial—stages. It is this earlier period that will provide the focus for this paper.

Jeremy Sexton

“Brass” Instruments as Symbols of Imperial Roman Exceptionalism

Ancient Roman art depicts “brass” musical instruments within a rich array of symbolic associations. Using as its basis photographs of instrument depictions collected by the author, this paper analyzes the symbolic use of brass instruments in Roman imperial art to assert Roman cultural identity and military dominance over foreign peoples. For instance,

during the middle and late Roman Empire, it became popular for aristocrats to commission elaborate battle scenes to decorate their sarcophagi. Two noteworthy examples of such funerary art are the Grand Ludovisi and Portonaccio sarcophagi (Museo Nazionale Romano), each of which depicts a battle scene between Romans and barbarians in which the Romans are clearly the victors. In each of these scenes, brass instruments are part of the Roman victory. Romans play their own brass instruments on each of the sarcophagi, and on the Portonaccio sarcophagus, captured brass instruments of the barbarians are proudly displayed as part of the victory trophies on the sides of the scene. Similar displays of brass instruments captured from Rome's enemies appear on the Columns of Trajan and Marcus Aurelius alongside numerous representations of brass instruments being used by the Roman army. In such scenes, brass instruments are played only by the Romans, whereas the instruments of Rome's enemies form a notable part of the spoils of war. The playing of brass instruments in Roman art thus gives the Romans a symbolic agency not granted to Rome's military opponents. The instruments embody the power that is allowed, in such art, to Rome alone, and the capture of foreign instruments constitutes a seizure of that power as foreigners are brought under the Roman umbrella. Moreover, depictions of these instruments taking part in the circumambulatory procession (*lustratio*) that preceded a particular type of purificatory sacrifice (the *suovetaurilia*) suggest that the instruments may have also played a key role in the emperors' conscious evocation of traditional Roman identity through the revival of ancient religious traditions. In all these depictions, brass instruments can be seen as a crucial symbol of "Roman exceptionalism," the notion that the Romans were a pious, chosen people destined for *imperium*.

Benny Sluchin with Sharon Kanach
How "Historic" should the HBS be?

Two personal projects I completed last year, as it turns out are "historical" ones. The film entitled *Iannis Xenakis: surpassing one's limits*, (to be projected partially, prior to the discussion) is a documentary taking its roots from *Linaia Agon*, a piece composed in 1972, that enables a close look into the life and philosophy of Xenakis (1922–2001). Greek mythology, open form, mathematics, and music, instruments and interpretation, computer assisted performance, and formalization are all discussed in an historical context. A CD entitled *1966_Trombone* comprises audio recordings of three works, all composed 50 years ago, in different parts of the globe, all having the trombone as solo instrument, was released.

Working on these two projects had pointed out the fact that treatment and research were not different from any historical musicological research of earlier periods.

Don L. Smithers
Long-Neglected Narrow Bore Tubular Trumpets in Roman-Byzantine Iconography

Noting the several categories of medieval trumpets mentioned by Eustathias, it is remarkable how overlooked are the many iconographic sources of long-bore trumpets, some with u-bent bows and possible telescoping fittings, not unlike those on so-called *trombe da tirarsi*. Some revelatory examples are to be shown in the accompanying slides.

Adrian v. Steiger

Interior Corrosion in Brass Instruments

Adrian v. Steiger¹⁾, Daniel Allenbach¹⁾, Martin Mürner¹⁾, Martin Skamletz¹⁾, Marie Wörle²⁾, Tiziana Lombardo²⁾, Martin Ledergerber²⁾, Bernhard Elsener^{3,4)}, Federica Cocco⁴⁾, Marzia Fantauzzi⁴⁾, Antonella Rossi⁴⁾, Eberhard Lehmann⁵⁾, David Mannes⁵⁾

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⁵⁾ Paul Scherrer Institute

Little is known about the interior of brass instruments. We only know that their lifespan is limited, mainly because of corrosion. This fact is especially true of played historic instruments, for they are irreplaceable. No treatment or protection is applied to their interior surface, while protection is common practice on their outer surface. Since Ilona Stein's study on the interior of woodwinds,¹ this lack of knowledge about brass instruments has been seen to be especially acute.

A multidisciplinary research project, funded by Swiss National Science Foundation SNSF, was carried out in Switzerland in 2013–2017 with the participation of the following institutions: the Bern University of the Arts HKB (musicology, instruments), the Swiss National Museum (preventive conservation, electrochemical measurements), the ETH Zurich together with a research group from the University of Cagliari (electrochemistry and XPS surface analysis) and the Paul Scherrer Institute (neutron tomography). It concentrated on interior corrosion phenomena, its causes and its development. The present paper summarises the results of this research. It further discusses the consequences for instruments in different contexts, such as in museums, playing collections and orchestras dedicated to historical performance practice.

As a first step, the project plan featured studies on approaches to monitoring interior corrosion in brass instruments,² as well as on the distribution and effects of moisture and saliva inside the instruments. In a second step, a long-term study measured interior corrosion and its development over fourteen months. Fifteen 100-year-old instruments were played daily. One group dried the inside after each playing session with the help of a ventilator, while the other group applied only conventional treatments without the use of a ventilator. Non-destructive investigations for monitoring the interior corrosion were carried out at the start, after seven months, and at the end of the test period. Three complementary methods were used for this:

1. Electrochemistry; this set of methods gave information on the actual corrosion state and the corrosion rate.³
2. Neutron tomography provided three-dimensional depictions of corroded areas for comparison, before and after.
3. Endoscopy; this direct inspection was used for documenting corroded areas as well as for the analysis of their development.

The results of all three methods and their comparative evaluation showed an overall positive effect from drying brass instruments after playing. Obviously, this is a good message for rarely played instruments, e.g., for those held by museums. Effective drying

with the help of suitable ventilators reduces moisture over a period of 30 to 90 minutes. Otherwise, the inside stays humid for days. Drying may allow the instrument to be played more, and this may in turn allow more significant results to be obtained about the object's inherent information, such as its playing characteristics, appropriate mouthpieces, pitch and period use. But it cannot fully prevent further corrosion. Is this only a good message?

¹ Ilona Stein, "Blasfeuchte in Holzblasinstrumenten", in Friedemann Hellwig, ed., *Studien zur Erhaltung von Musikinstrumenten* (Munich: *Kölner Beiträge zur Restaurierung und Konservierung von Kunst- und Kulturgut*, vol. 16, 2004): 9–121

² Elsener B, Alter M, Lombardo T, Lederberger M, Wörle M, Cocco F, Fantauzzi M, Palomba S, Rossi A, "A non-destructive in-situ approach to monitor corrosion inside historical brass wind instruments", in *Microchemical Journal* 124 (2016): 757–764. DOI: 10.1016/j.microc.2015.10.027

³ A report on the development of the sensor used and its initial results has already been published: Elsener B, Cocco F, Fantauzzi M, Palomba S, Rossi A, "Determination of the corrosion rate inside historical brass wind instruments – proof of concept", in *Materials and Corrosion* (2016) in press. DOI: 10.1002/maco.201608996

Elise Van Schigen

Relations between musical societies and laborer world between 1870 and 1914: the coal board case in Belgium

From the 19th century to the beginning of the 20th, Belgium witnessed an exponential evolution of non-professional musical societies ; between 1810 and 1914 the number of wind bands increased from 59 to 2480, a 42-fold increase. This phenomenon is so important that one reckons that, before the First World War, one Belgian out of 74 was a musician in a musical society. Many elements explain the emergence of these musical groups, especially the evolution of instrument manufacturing or of music publishing. More rarely put into perspective is the industrial development, which can also shed some light on the blossoming of this movement in Belgium as well as in other industrial countries (Nord-Pas-de-Calais in France, England, etc.) One can easily see that geographic zones where musical density is the most important match with industrially developed regions. In Belgium, regions rich in coal, metalworking, and textile production are leading lights in this musical field. Why do wind bands mostly appear in these industrial regions? Did economic development impact the rise of musical societies?

In a paternalist perspective, industrial businessmen diversified their activities since mid-19th century by leaning towards the wellbeing of their workforce. School and social establishments became further developed; industrial schools, food cooperatives, standards of living, etc. With these useful investments complete, leisure activities took place. A major concern was to keep the workforce busy in order to distract them from getting drunk at the local taverns and away from a depraved life, and in the same time to encourage their education. At a period during which sport was not yet popular, musical practice seemed the obvious solution. Some factories decided to support an instrumental society or a choir. This partnership was decisive for numerous musical societies, especially for the financial requirements. The economic recession of the interwar period, added to the closure of numerous factories sounded the death knell for many of these musical ensembles.

Is there any real link between the blue collar worker, the factory and music? Yes, and in some cases, it is decisive: The concert band from the coal board of Mariemont and of Bascoup as well as the brass band from the coal board of Bois-du-Luc (classified by UNESCO) are some particularly eloquent examples. Unpublished administrative archives of these two societies will lead us to our ancestors and will support social, musical and professional links, which united them to the coal boards. Regarding musical archives, they will allow us to rebuild an unknown part of the sound landscape from the end of the 19th beginning of the 20th century.

Anneke Scott

The revisionist history of fourth horn solo from Beethoven's Ninth Symphony

During the 19th century opinion on the whether or not the fourth horn solo in Beethoven's Ninth Symphony was for natural horn changed. In 1843 Berlioz deemed the solo "not deficient in sonority, and can be easily executed" whilst fifty years later in 1893 Hofmann viewed the solo differently maintaining that "until recently" this solo had erroneously been thought of as written for the "wald-horn (without ventils)" laying out his reasoning for this belief. In this paper I will trace the changing attitude to the natural horn over the course of this fifty year period and demonstrate how a revisionist attitude to the instrument, and this particular solo, developed.

Nicole Vilknor, Westminster Choir College at Rider University

with horn player: R. J. Kelley

From Utility to Fancy: Making Music with Coach Horns in Paris, 1880-1910

Between 1880 and 1910, Parisians were fascinated with urban street culture, an interest that stimulated the development of road coaching clubs, the proliferation of horse and carriage races, and the interest in amateur coach horn playing (*trompe de mail-coach*). A diverse community of aristocrats, bankers, horse breeders, and military officers sought coach horn instruction, learning the traditional street signals and even developing signature fanfares for their personal carriages. Most strikingly, these coach horn hobbyists also began to cultivate music compositions for three-part coach horn ensemble, including marches, mazurkas, fantasies, polkas, and even six-part "morceaux concertants," a genre of music that has been serendipitously preserved in Victor Viney's little-known treatise *Methode de Trompe de Mail-Coach* (1893). The late-nineteenth century interest in coach horn playing was motivated in part by urban nostalgia: as the signal instruments used by carriage and omnibus drivers were replaced with modern, mechanical horns, Parisians tried to preserve the sounds of the fading coach horn tradition. However, the activity of the coach horn community extended beyond urban conservatism: the resulting ensemble compositions constitute innovative experimentation with the coach horn's musical capabilities and timbres. In this paper, I contend that the seemingly peripheral activity of coach horn dilettantes ultimately influenced mainstream aesthetic developments in the Parisian musical scene. Implicit in this Parisian movement is the notion that the coach horn, once considered a utilitarian tool, became viewed as a serious musical instrument during the late nineteenth century. In this study, I trace the emergence, cultivation, and ramifications of this new perspective. I consider how horn demonstrations at horse races and coaching society events reframed the coach horn as a performance instrument. Closely analyzing Viney's treatise and compositions, I examine the ways that the coach horn became

the subject of pedagogical rigor and aesthetic reflection. I continue by showing how the activity of coach horn enthusiasts filtered into the mainstream music scene in Paris; in particular, Michel Ephrussi, Comte Félix-Nicolas Potocki, and Comte Henry Greffulhe were avid coach horn players who were also important figures in musical Paris as amateur composers, musical patrons, and husbands of prominent *salonnières*. Considering their social networks, correspondence, and musical activity, I show how these horn hobbyists ultimately may have inspired composers to experiment with timbre in their compositions, such as Ravel's distinctive use of natural horns in his 1910 orchestration of *Pavane pour une infant défunte*. This lecture will be enriched with performances of Viney's three-part compositions for coach horns. The musical demonstrations will not only sonically reconstruct these rare compositions, but they will also offer a clearer picture of the technique, skill, and the musical innovations of the Parisian coach horn-playing community.

Charlotte Leonard, Howard Weiner, Linda Pearse
Guide to the Early Trombone Repertoire

Although a few specific areas of the trombone's early repertoire have been the subject of scholarly study, there is no single resource or catalogue that offers a complete overview of what is in fact a very extensive body of works. Moreover, many of the previously undertaken studies, for example, of eighteenth-century music with virtuoso trombone parts, often display a lack of knowledge of the trombone music of earlier periods, and thus provide a distorted view of the instrument's history and repertoire. While repertoire catalogues for other instruments have long since appeared and even experienced revised/expanded editions—Bruce Haynes, *Music for Oboe 1650–1800* (1985 and 2 1992), Bernhard Brüchle & Daniel Lienhard, *Horn-Bibliographie* (3 vols., 1970–83), and, of course, Michael Collver & Bruce Dickey, *A Catalog of Music for the Cornett* (1996) come to mind—a comparable comprehensive trombone bibliography has been lacking up to now. Howard T. Weiner (lead author, independent scholar), Charlotte A. Leonard (co-author, Laurentian University), and D. Linda Pearse (co-author, Mount Allison University and Indiana University Bloomington) joined together to create a *Guide to the Early Trombone Repertoire* in 2007. The publication is intended for release in 2018. The dissertations by Leonard and Pearse formed a foundation for the research on two parts of the repertoire (Lutheran sacred music and Italian sacred music, respectively). Weiner contributed the list of instrumental music as well as the entries of German Catholic sacred music, and a large portion of the eighteenth-century Austrian vocal music. With this collaborative presentation, we would like to provide a pre-publication overview of the contents and results of our research.

Armin Zemp
Combined Experimental and Numerical Approach to Determine Acoustic Properties of Historic Brass Instruments

A. Zemp¹⁾, B. Van Damme¹⁾, G. Hannema¹⁾, A. von Steiger²⁾, R. Egger³⁾, M. Skamletz²⁾

1) Laboratory for Acoustics & Noise Control, Swiss Federal Laboratories for Materials Science and Technology.
2) Research Area Interpretation, Bern University of the Arts, Switzerland. 3) Blechblas-Instrumentenbau Egger, Münchenstein, Switzerland

Many questions related to the influence of the manufacturing techniques, the material selection and the design on the acoustic properties of historically informed reconstructions of brass instruments remain unanswered today. In an ongoing research project with partners from the Bern University of the Arts, Egger Instruments Basel, trombone professor Ian Bousfield, and scientists from the Laboratory for Acoustics and Noise Control of the Swiss Federal Laboratories for Materials Science and Technology, some of the open questions will be addressed. The effect of the material selection and the manufacturing techniques on the resulting acoustic characteristics, e.g., relation between excitation and radiated sound, of the reconstructed brass instrument will be investigated experimentally as well as numerically. The results and findings will be used for historically informed reconstructions of German orchestral trombones of the 19th and early 20th centuries but can be transferred to any other type of brass instrument. The authors present a combined experimental and numerical approach to determine the acoustic properties of historic brass instruments. Pressure fluctuations in the mouthpieces for varying pitch, dynamic and different brass instrument types were experimentally determined. Based on the measured pressure fluctuations, an artificial excitation device was built to imitate the excitation of the air column and the subsequent interaction of the air column with the instrument and vice versa for a real playing situation. The device allows representative excitation over an unlimited time and with highest possible control and reproducibility. Under such conditions, the material vibration excited by the air column can be accurately measured using laser Doppler vibrometry techniques. In parallel, parametric studies and sensitivity analyses were realized using numerical simulations of the fluid-structure interactions. In the simulations the experimentally determined mouthpiece pressure fluctuations are used as an inlet boundary condition for the numerical model. Model validations were performed based on experimental results. Contact: Dr. Armin Zemp Laboratory for Acoustics and Noise Control Swiss Federal Laboratories for Materials Science and Technology Duebendorf, Switzerland armin.zemp@empa.ch

Jason Dovel, University of Kentucky
Building a University Early Brass Program

In my university teaching career, I have started early brass programs at two institutions; first, at Northeastern State University of Oklahoma (2007–2013), and now, at the University of Kentucky (2013–present). These university programs have largely consisted of Baroque trumpet ensembles, private lessons on natural trumpet and cornetto, and performance practice seminars. We also regularly recruit and collaborate with sackbut, timpani, and keyboard players from our university community. My early music groups have performed at the International Trumpet Guild Conference, Midwest Trumpet Festival, and the National Conference for Undergraduate Research. We have worked with guest artists including John Foster, Friedemann Immer, and the U.S. Army Baroque Trumpets. We have also created new events such as the University of Kentucky Baroque Trumpet Symposium. These university experiences have led to multiple engagements of my students by professional early music organizations in central Kentucky including the Lexington Early Music Ensemble, Universitäts Schola Cantorum, Kentucky Bach Choir, and Kentucky Baroque Trumpets. My presentation will focus on several aspects of building a university early brass program. These include: 1) Obtaining instruments 2) Recruiting students 3) Selecting Music 4) Overcoming administrative hurdles 5) Collaborating with your community 6) Finding performance opportunities 7) Codifying informal and formal experiences into curriculum The University of Kentucky Baroque Trumpet Ensemble will serve as a demonstration

group for portions of this presentation. I believe that playing early brass instruments is an important part of students' music education, with many benefits including exposure to historically informed performance practices, heightened aural skills, acquaintance with important repertoire, as well as the development of chamber music skills. It is also a great deal of fun! It is hoped that this presentation will provide the background information and tools helpful to other professors and early music advocates for creating and growing their own early brass programs.

Chris Hasselbring, John Wallace, and Kirsty Montgomery
Around the World in 21 Trumpets: A Brass Odyssey

Brass is pervasive in almost every cultural and historical context throughout human history, and the experience of playing brass is unique from any other instrument family, yet only a small percentage of school children have the opportunity to learn a brass instrument. In this interactive presentation, John Wallace, Chris Hasselbring, and Kirsty Montgomery will demonstrate a creative approach to general music education that connects the teaching of brass playing to the history of lip-blown instruments. The natural trumpet is an ideal pedagogical tool for the classroom because it reduces variables, helping to put the focus on the fundamentals of playing. Learning an instrument without valves or slides, limited to the notes of the harmonic series, is an excellent way to develop the technical and aural skills necessary for success on modern brass instruments. An interdisciplinary curriculum, tracing the history and cultural context of lip blown instruments across the globe, inspires creative sound production from the start. Such an approach pushes students to think more broadly about five often ignored questions in music classes: who, what, why, where, and when. In many respects these questions hold the key to students' ability to be reflective and imaginative about the quality and meaning of the sounds that they create. The significance of the natural trumpet in the history of lip-blown instruments makes it a great bridge to the past, and its natural limitations provide ideal raw material for imagining and recreating sounds from the past. History provides numerous opportunities to bridge not only with brass pedagogy, but also with basic composition/improvisation, teamwork, and leadership skills. To conclude the presentation, an interdisciplinary method (known as *Brass for Beginners*) that has been successfully implemented here in the United States will be highlighted as an example of this creative approach to brass education.

Jamie Savan , Associate Director of Research, Birmingham Conservatoire, UK, and member of His Majestys Sagbutts & Cornetts.

New Perspectives on the Venetian Cornett

Following my recent article, "Unlocking the Mysteries of the Venetian Cornett", for the *HBS Journal* (2016), this lecture-recital will work through some of the implications of my research in practical terms. Using John McCann's copy of Vienna SAM230, a fine "Bassano" cornett of the late sixteenth century, I will demonstrate in performance various applications of the historical "Venetian" fingering system. I argue that this facilitates particular kinds of transpositions which would have enabled cornettists to use a single instrument to perform with organs operating at different pitch standards in different geographic locations (e.g. allowing a reconciliation between Venetian and Roman pitch) and in different musical contexts (e.g. Quire and Consort pitch in England). Through this presentation I will also attempt to address a broader question: that of the relationship between instrumental and

vocal practice. Dalla Casa and others tell us that contemporary cornettists excelled at imitating the human voice—but what does this mean in practical terms, and what can a study of surviving instruments tell us about the vocal practices they were designed to imitate?

Bradley Strauchen-Scherer

A Preview of the New Metropolitan Museum of Art Music Galleries

The Symposium participants will receive a preview of the forthcoming music galleries, new chronological perspective of the displays and assisted by members of the Harmonie Ensemble.

Performances

Chris Belluscio and Grand Harmonie

Join Grand Harmonie for an exciting program of rarely-heard works for brass performed on the instruments they were originally intended for! Our concert will feature music by Sigismund Neukomm, Beethoven (arr. Carl Braun), and Cherubini in works for mixed brass ensemble. The program will include the *Pas Redoublés et Marches* by Luigi Cherubini, written at the suggestion of Colonel von Witzleben, Commandant of a Prussian rifle regiment stationed at the garrison of Paris during Napoleon's 1814 exile. This quirky work is scored for three natural horns, *trompette demilune* (a crescent-shaped natural trumpet that allows the player to hand-stop), and trombone. Also featured on the program is an amazing 19th-century arrangement of the Adagio Cantabile from Beethoven's op. 20 Septet for keyed and natural brasses. Rounding out our program is a set of three pieces for mixed brass by Sigismund Neukomm (graciously provided by Christopher Larkin), scored for English slide trumpet, horns, trombones, and ophicleide. Grand Harmonie is a vital new force in the cultural landscape, using a core group of wind players as both a chamber ensemble and the backbone of an orchestra. The ensemble is dedicated to historically informed performances of Classical and Romantic music. Concerts range from intimate salon-style events, including several gallery concerts at the MET Museum in New York, to full-scale orchestral programs and opera, most recently the American staged period-instrument premiere of Beethoven's *Fidelio*. Grand Harmonie hopes to raise the profile of both wind music and 19th-century music in the American historical performance community, and maintain the important relationships with scholars that keep the movement fresh and forward-looking. Grand Harmonie's first season drew praise from the *New York Times* for "playing with alert lyricism" in Mendelssohn's "Scottish" Symphony, and from the *Boston Globe* for "a raw rustic flavor with piquant winds and horns" in Rossini's *Cinderella*. "Grand Harmonie has consistently explored repertoires that are worth hearing but which are neglected by other performing organizations. It has done so in programs that are imaginatively constructed and compellingly played. Music-making of this quality and creativity does not easily earn large-scale corporate backing, but it deserves encouragement and support from anybody who cares about music that lies off the well-trodden paths followed by others." – David Schulenberg, *Boston Musical Intelligencer*
info@grandharmonie.org www.grandharmonie.org

Michael Collver, cornetto, with Steve Lundahl, Liza Malamut, Motoaki Kashino & Adam Bregman, trombones

A performance assisted by trombonists and organ that features the relationship between the cornett and human voice. Obviously I'll do some playing and singing (probably Monteverdi this time with some of the Artek continuo group). The performance is intended to explore different directions cornett playing has taken past and present (e.g., diminutions vs imitating/supporting the human voice).

Jason Dovel, University of Kentucky Baroque Trumpet Ensemble. with John Foster as guest soloist

The University of Kentucky Baroque Trumpet program was established in 2013 by Dr. Jason Dovel, and consists of private lessons as well as large and small ensembles. The group ranges from 8 to 15 players each semester. The UK Baroque Trumpet Ensemble has performed at the International Trumpet Guild Conference, National Conference for Undergraduate Research, and the UK Baroque Trumpet Symposium. UK Baroque trumpet alumni include Jared Wallis, the current Baroque Trumpet Teaching Assistant at the Eastman School of Music.

Ralph Dudgeon, Keyed Bugle
Polonaise

This undated theme and variation by Brassieres-Faber is in a library in Bordeaux France. It was published as a keyed bugle solo with string quartet by the Paris firm of Shonenberger. Also in French provincial libraries, is an important comprehensive method for the keyed bugle written by him as well. Most of what we know of him is from the title pages of these two works. He was born in Rouen in 1795, studied at the Paris Conservatory, and was a trumpet major in the Regiment of Royal Guards for Charles X.

World Premier: Jaron Lanier *Caduceus Mixtus* for Serpent and Ophicleide

Dedicated to the memory of Gunther Schuller
Douglas Yeo, serpent, and Scott Robinson, ophicleide

Notes on *Caduceus Mixtus* by Jaron Lanier
(dedicated to Gunther Schuller)

This is a duet for two obscure instruments; serpent and ophicleide. It can be played with the two horns only, or with a rhythmic accompaniment. (This is why some passages are notated as syncopated. Brazilian percussion might be considered for reasons that will be explained.)

The overwhelming factor in my life during the time I wrote this score was that my wife was battling cancer. We would often find ourselves waiting in places like hospital pharmacies which were adorned with the caduceus symbol. One of the places had a caduceus inside a key! (Ophicleide means "keyed serpent.")

That made me remember a biologist friend from long ago who studied a phenomenon seen around the world, but mostly in Brazil. Snakes of different species will on rare occasions intertwine for extended periods, and display motion unlike that observed in

fighting or mating. One possibility is that this is a coincidental glitch, but another idea is that it as an example of inter-species cooperation. Maybe, for instance, the snakes are sharing information (through chemical traces) about changing threats and resources in the environment.

This is a piece about cooperation between presumably eccentric players who have opted to take on difficult, archaic instruments.

I learned to play each instrument passably before writing this duet. When I started my practice on the serpent, my daughter would run from the room. (The instrument had once been famously described as a "drain pipe with dysentery.") As I gained passable skills, she complained. "Now it just sounds like an instrument." Once I could play it, I could no longer access the bizarre, rude sounds that I have not heard elsewhere. I did find, however, certain kinds of phrases that I enjoyed playing on both instruments, and these form the basis of the duet.

The surviving images of period players fascinate me. They are always costumed. The serpent wasn't played by a peasant in a barn, like a fiddle. It was played in a church, and the player was robed, maybe even winged. The ophicleide was often played in military bands, and the players were decorated like dandy parrots.

In each case, the music accompanied a march into the unknown, and the armor was nothing but style.

Given this history, I decided the piece would have no repeats, and would not end in a lofty finale. It would have a sense of drive, but also an uncertain destination.

Gunther Schuller was originally supposed to have written this duet, but he died from leukemia before he was able to do so. I met Gunther a few times in the 1990s, through Ornette Coleman and Sue Mingus. What an astonishing musician. He was one of the crucial bridges in American music, between the jazz and classical traditions. He was one of those intertwined snakes.

It is an honor to dedicate this piece to Gunther.

In addition to being an active composer, performer and instrument collector, Jaron Lanier is a prominent computer scientist and futurist who, among many other accomplishments, is credited with coining the phrase "virtual reality" and has done ground-breaking work in that field. He has been named by Time Magazine as one of the 100 most influential people in the world.

Raquel Rodriguez **The Golden Age of the Cornet**

The recital will feature cornet solos from the turn of the century that feature melodies from around the world. The pieces performed are all virtuosic cornet solos written by famous cornet players of the time. The recital will focus on the cornet music of John Hartmann, Jules Levy, Vincent Bach and Herbert L. Clarke to illustrate their lasting influence to the cornet/trumpet heritage.

Anneke Scott **Prince Regents Band "The Celebrated Distin Family"**

Inspired by the Adolphe Sax bicentenary in 2014, London's historic brass ensemble "The Prince Regent's Band" set about investigating the work of one of the most influential

families of musicians from the 19th century—the Distin Family. This program is a creative interpretation of the repertoire that the ensemble is known to have played and explores the special sonic world of the Adolphe Sax's family of saxhorns.

Richard Fomison: contralto saxhorn in B flat (Adolphe Sax, Paris, c.1849-1850, sold by Distin, London) soprano cornet in E flat (Henry Distin, London, c.1851-1868), cornet in B flat (F. Besson, Paris, c.1892). Richard Thomas: contralto saxhorn in B flat (J. Grass, Lille, post 1868), tenor saxhorn in E flat (Boosey and Co., London, c. 1900), soprano cornet in E flat (Couesnon, Paris, c. 1900), cornet in B flat (Henry Distin, Williamsport, PA, c.1895). Anneke Scott: tenor saxhorn in E flat (Courtois, Paris, c.1855), ventral horn in E flat (Distin, London, c.1862). Phil Dale: baritone saxhorn in B flat (Couturier, Lyon, c.1865). Jeff Miller: contrabass saxhorn in E flat (E. Daniel, Marseille, c.1850). www.princeregentsband.com