

NEWS OF THE FIELD

Compiled by Jeffrey Nussbaum

If you have news of concerts, publications, recordings, instrument collections, instrument making, symposia, or workshops, please send notices to: Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011 USA. Tel/Fax (212) 627-3820 or E-mail jjn@research.att.com

International Natural Horn Festival in Essen, Germany, September 7-12, 1993

The Internationales Naturhorn Festival, held at the Folkwang Hochschule in Essen, Germany September 7-12 was truly international in scope. Natural horn performers, lecturers, instrument builders, and other participants came from around the globe to hear and discuss music for natural horn. Principal organizer Oliver Kersken put together a very enjoyable program of concerts, papers, and social events. An informative program booklet (130 pages!), issued to each participant, included concert and lecture schedules, articles, and program notes, assembled by Kersken.

The Festival began Tuesday afternoon, Sept. 7, with selections from *La Messe de Saint Hubert*, played by the Folkwang Horn Ensemble under the direction of Hermann Baumann (now greatly recovered from a stroke earlier this year). This was followed by speeches and a performance of horn trios by Franz Zwierzina, performed by Die Deutsche Naturhornsolisten—all former students of Hermann Baumann, and all active in the organization of the Festival. Members of the group are Wilhelm Bruns, Oliver Kersken (both of the Orchester des Nationaltheaters Mannheim), and Michel Gasciarino (Niederosterreiches Tonkünstlerorchester Wien).

After a delicious buffet dinner provided by the Festival, participants moved to the New Auditorium of the Folkwang Hochschule for the first of five evening concerts. The lineup included three hornists accompanied by Robert Hill (Staatliche Hochschule für Musik Freiburg) on fortepiano. Ab Koster (Hochschule für Musik Hamburg) opened with Beethoven's Sonata in F Major, op. 17; Thomas Muller (Berner Conservatorium) continued with Franz Danzi's Sonata in E¹ Major, and Lowell Greer (University of Michigan, Ann Arbor) played Nikolaus von Krufft's Sonata in E Major. Ab Koster returned to close the concert with W.A. Mozart's Quintet for horn and strings in E⁶ Major, K. 407 joined by the chamber group Les Adieux. There are not enough superlatives (nor enough space) to laud these and subsequent players' performances. It was truly a pleasure to hear these works played with such mastery.

Many papers and presentations were given during the festival. The first was "Die Kunst des Naturhomblasens" by Prof. Hermann Baumann, on Wednesday morning, in which he explained the evolution of his interest in the natural horn and how he learned to "let the

natural horn teach him"; Hella Baumann (Prof. Baumann's wife) followed with a wide-ranging presentation concerning the horn as a symbol over the ages in "Das Horn als Symbol"; Friedbert Syhre (Leipzig) relayed some of the difficulties of reconstructing and copying historic horns in his presentation "Rekonstruktion und Nachbau originaler Naturhörner"; and Uwe Bartels (Hamburg) gave a lively tour through the extensive exhibition of historic horns and horn iconography set up especially for the Festival.

Wednesday evening, the second concert, "The Natural Horn in the Baroque," was given in the Probsteikirche St. Ludgerus in Essen-Werden. Here the acoustics were much more lively than in the Folkwang Hochschule auditorium. The period orchestra La Stagione Frankfurt, under the direction of Michael Schneider, played admirably with the hornists. First up were Wilhelm Bruns and Oliver Kersken, playing J.S. Bach's Brandenburg Concerto No. 1. They were followed by Andrew Joy and Rainer Jurciewicz (both of the Kolner Rundfunk-Sinfonie-Orchester) in a performance of J.D. Zelenka's difficult Capriccio No. 3 in F Major. Lowell Greer rounded out the first half with J.S. Bach's Brandenburg Concerto No. 2, performing bell up and employing nodal vent holes—that is, without hand technique; this was the only horn performance during the Festival that did not use hand technique. Claude Maury (Conservatoire Royale de Musique de Bruxelles) and Piet Dombrecht (Konservatorium von Leuven) began the second half with G.P. Telemann's Suite in F Major, and the concert ended with Jan Schroeder (Hochschule für Musik und Theater, Hannover), Ulrich Hubner (Orchester des Staatstheaters, Mainz), Thomas Müller, and Richard Seraphinoff (Indiana University) performing G.F. Handel's *Concerto a due Cori* in F Major, HWV 334. The level of playing was as high as the tessitura! After the concert a gourmet dinner was provided for all Festival participants.

Papers continued on Thursday morning with Francis Orval's (Staatliche Hochschule für Musik Trossingen) presentation entitled "Stopftechnik," in which he related his experiences with various hand positions and their notational symbols in his new book *Method for Natural Horn*; Thomas Hiebert (California State University, Fresno) followed with a paper, "Die Benutzung des Barock-Naturhorns in Hofkapellen: eine vergleichende Studie über Dresden, Darmstadt und Schwerin," outlining the development of innovative horn-writing styles in early 18th century Dresden, Darmstadt, and Schwerin. William C. Rogan (Symphonieorchester Hagen) illustrated how composers were inventive in using stopped tones to great effect, especially in 19th-century music, in his paper "StopftOne als strukturelles Ausdrucksmoment: Harmonische Dissonanz durch Klangfarbenveränderung."

Thursday night's "Chamber Concert I" took place in the lavish Villa Hugel near Essen. Once again Robert Hill accompanied a bevy of accomplished hornists, beginning with Ulrich Hubner, who played Ferdinand Ries' Sonata in F Major. Claude Maury followed with G. Rossini's *Prelude, Theme et Variations*; and Jan Schroeder gave a rendition of Friedrich Kuhlau's *Andante und Polacca*. Michel Garcin-Marrou (Conservatoire National Supérieur Lyon) played Louis Dauprat's *Sonate pour cor et piano*, op. 2, and the concert ended with Brahms' "Horn Trio" played by Francis Orval, horn, Pieter Daniel, violin, and Jitka Tschechova, piano.

Friday's papers included "Die Klage der Markneukirchener Waldhornmacher im Jahr

1792 über die schlechte Messingsqualität aus der Produktion des Messingswerkes in Rodewisch," in which Karl Hachenberg (Wissen, Germany) discussed the complaints of the horn makers in Markneukirchen about the poor metal quality they were using; in the forum "Das Naturhorn als witgenossisches Instrument," Paul Austin (Western Michigan University, Kalamazoo) gave an informative overview of contemporary compositions for natural horn written between 1982 and 1992. This was followed by a panel discussion of contemporary natural horn writing; panel members were Austin, Hermann Baumann, and composers Wolfgang Husschmidt, Vincent Gruger, and Jean-Luc Darbelley.

"Chamber Concert II," held in the Waldorf-Schule in Essen on Friday night was dedicated to music for horn and strings. The string parts were well played by the Brandenburgische Consortium Berlin. Slated first were Lowell Greer and Francis Orval with Beethoven's Sextet in Eb Major, op. 81b, for two horns and strings. Thomas Muller gave a carefully crafted version of G. Pun to's Quartet in Eb Major for horn, violin and cello, followed by Jan Schroeder playing Franz Anton Hoffmeister's Quintet in Eb Major for horn and string quartet, and finally Michel Garcin-Marrou, performing A. Reicha's monumental Quintet in E Major, op. 106, for horn and string quartet with optional string bass.

On Saturday morning various horn groups took their positions playing outdoors in downtown Essen. In the afternoon a number of talks and demonstrations on the natural horn in hunting and folk music were presented. Peter Kotz (Stuttgart) gave a talk entitled "La Trompe de Chasse—Le Tons de Venerie," with a detailed explanation of *trompe de chasse* performance traditions, including articulation and tone production techniques that were demonstrated by Wilhelm Bruns. Hunting horn and alphorn ensemble music also were performed and discussed.

The final evening concert, "The Natural Horn in the Classic," was held Saturday in the Saalbau Essen, the main concert hall in Essen. Once again La Stagione Frankfurt's performance, under the direction of Michael Schneider, was exemplary. Jan Schroeder, Ulrich Hubner, Wilhelm Bruns, and Richard Seraphinoff opened the concert performing Leopold Mozart's *Sinfonia da Caccia* for four horns and orchestra; then Lowell Greer and Thomas Milner played Joseph (or Michael) Haydn's (possibly A. Rosetti's?) Concerto for Two Horns and Orchestra in Eb Major; after the intermission Anthony Halstead performed Michael Haydn's Concertino in D Major; and the concert ended with Wilhelm Bruns, Michel Gasciarino, Oliver Kersken, and Tilman Scharf in a performance of F.J. Haydn's "Hornsignal" Symphony, No. 31.

And if five evenings packed with music were not enough, on Sunday the *Tag des Jagdhorns* took place in the spacious Gruga Park in Essen, commencing with an outdoor performance of the *Hubertus-Messe* by the Folkwang Horn Ensemble, led by Hermann Baumann. Throughout the day no less than sixteen hunting horn and alphorn groups from around Europe performed on the outdoor stage. In addition there were other events, such as a presentation explaining the *Beizjagd*, with horn calls, live hawks, falcons, and eagles, as well as a demonstration of the *Schleppjagdon* a large green in the park complete with horses and hounds.

A festival of the magnitude that occurred at Essen for six days does not happen without

financial assistance and hard work. The Folkwang Hochschule, the city of Essen, and the International Horn Society among others provided generous support. Principal organizer Oliver Kersken is to be congratulated on a fine Festival.

—*Thomas Hiebert*

Alta Band Conference

On September 10 and 11, 1993, an extraordinary series of events took place under the title *Alta Capella*, organized by the Schola Cantorum of Basel. The initial event took place on the evening of the 10th, with a concert in and around the Muenster, the main church of Basel. The performance began with the ensemble *Les haulz e les bas* sounding from the tower of the church, followed by a series of performances by shawm bands in the squares in front of and behind the church, from one ensemble in a boat on the Rhine, and from two more at each end of the cloister attached to the church. This was followed by a concert inside the church itself in which eight ensembles from all corners of Europe participated. Among the outstanding performers were those of the band *Alta Musica* from Berlin and the *Alta Capella Basel*; the slide trumpet players from Paris (Gilles Rapin) and Basel (Felix Striker) were especially fine.

The event continued with a Symposium on the morning of September 11, with presentations on aspects of wind bands by John Hanchett of Essen, Germany, Patrick Troester of Reutlingen, Germany, Keith Polk of New Hampshire, and Keith McGowan of London. This was followed by an outdoor performance in the 17th-century fortress of Neuf-Brisach, located in France about 50 miles north of Basel. The alta bands played from various turrets and ramparts of the fortress, and were joined by the French Military band of Mutzig and the Germany Navy Band of Kiel. The musicians had been brought together to assist in the inauguration of a newly completed outdoor sculpture celebrating the cause of peace, by the distinguished artist Helmut Lutz. The collaboration, judging from the very enthusiastic reception from the audience, was highly successful—perhaps assisted by the liberal quantities of the fine local wine.

—*Keith Polk*

Military Musicians Sought for American Legion Post

The John Philip Sousa Post No. 112 is seeking wartime military musicians interested in joining an all musicians American Legion Post. Contact: Commander, Joseph Losh, 1662 W. 8th Street, Brooklyn, NY 11223 USA Tel. (718) 372-7497.

Fourth International Hand-Horn Competition at Bad Harzburg, Germany

The International Hand-Horn Competition, part of the Music Festival of Bad Harzburg, was conceived by the German hornist Prof. Hermann Baumann. Baumann serves as Artistic Director. This year the Competition, for which there is no age limit, attracted twelve participants, all of whom presented a high level of hand-horn performance.

The event was held June 16-20, 1993. Many countries were represented, including Canada, Switzerland, Belgium, Sweden, Italy, Spain, and of course, Germany.

For the first round the participants presented a Gallay etude, the first movement of the Mozart's Concerto No. 2, and a well thought-out and well-written new work for hand-horn alone by Vladimir Djambasov. Five contestants obtained at least the minimum of 20 points out of 25 and were selected to continue to the second round: three from Germany, one from Belgium, and one from Sweden. The second round included another very interesting compulsory piece written especially for the competition by Jean Luc Darbellay; the Prologue of the Serenade for Tenor, Horn and String, by Britten; and a choice between the first movement of the Haydn First Concerto, the first movement of the Beethoven Sonata, or the second and third movements of the Ries sonata. The jury, composed of Professors Ab Koster, Netherlands (President); Bernard Le Pogam, France; Francis Orval, USA; Adriaan van Voudenberg, Netherlands; and Mr. Wilhelms Burns, Germany, retained three finalists: Denis Maton (Belgium), Ulrich Hubner (Germany), and Gunilla Wancke (Sweden).

A very interesting aspect of this competition was the final round, in which the contestants performed the first movement of the Mozart Horn Quintet and the third and fourth movements of the Brahms Horn Trio. First prize was awarded to Mr. Ulrich Hubner, Germany, member of the Orchestra of Darmstadt, and third prize to Gunilla Wancke of Sweden, a student of Francis Orval at the Trossingen Musikhochschule. The second prize was not awarded. All of the contestants were assisted by the talented accompanists Lucie Samson and Tunde Kurucz on piano and hammerdavier, and by the Quartet of Salzburg, Luz Leskowitz, artistic director.

At the awards ceremony held on Saturday night, the prize winners performed the two new works for hand-horn, and the jury members performed the Schumann *Konzertstücke* on modern horns with the Halle Orchestra. A chamber music concert was given by the winners of the competition on Sunday morning at the marvelous château in Bad Harzburg. Mr. Hubner performed the entire Mozart Horn Quintet with the Quartet of Salzburg, and Ms. Wancke played the Beethoven Sonata with Lucie Samson. On Sunday afternoon the first prize winner, Ulrich Hubner, performed the Mozart Second Horn Concerto, KV 417, with the Halle Orchestra. The jury and contestants were honored by the presence of Professor Hermann Bauman, who is recovering remarkably well from recent health problems. The next International Hand Horn Competition in Bad Harzburg is scheduled to be held in 1996. I would like to encourage all performers on the natural horn to watch for information regarding this well organized competition.

—Francis Orval

Early Brass at ITG Conference

The 1993 International Trumpet Guild Conference in Akron, Ohio this past May featured some wonderful early brass music. The world famous trumpet soloist Crispian Steele-Perkins gave an outstanding recital, dazzling listeners with his versatility, virtuosity, and humor. He began the recital with *A Sett of Voultinaries* by John Stanley, all performed

on a piccolo trumpet. His comment that "the trumpet player would re-adjust his teeth between movements," set off a round of laughter and applause from the audience in Trinity Lutheran Church. He continued the recital with incidental music to the *Indian Queen* by Henry Purcell. He performed these in a soft and delicate manner on the natural trumpet. With more of the Steele-Perkins humor, he played the Hornpipe from Handel's *Water Music* Suite on a bright green garden hose cut to length of the key of C major. Adding to the array of instruments, Steele-Perkins gave a brilliant performance of the Concerto in E^{flat} by Haydn on a replica of an 18th-century keyed trumpet. He rounded out his recital, aided by Edward Carroll, in a most unusual performance of Vivaldi's Concerto in C for Two Trumpets. Carroll played a piccolo trumpet and Steele-Perkins played a natural trumpet.

The sounds of the Cleveland Jazz Orchestra was still resonating in the ears of the audience when they quickly dashed to St. Bernard's Church to witness a candlelight recital with The Whole Noyse, an outstanding cornett and sackbut ensemble. The ensemble draws its name, The Whole Noyse, from England's Middle Ages, when a group of loud wind instruments was called a "noyse." There is a written account that "in 1584 an English town band called the Norwich Waits considered a set of five instruments as 'beeying a whoall noyse!'" The musicians included Stephen Escher and Brian Howard; cornett, flute, recorder; Richard Van Hessel, sackbut, flute, recorder, gittern; Stanford Stadtfeld, sackbut, recorder; and Herbert Myers; curtal, flute, recorder, shawm. Their program was titled, "The Art of the German Wind Band." The great sensitivity and virtuosity with which The Whole Noyse performed the music of Praetorius, Speer, Finck, Stolzer, Senfl, Widmann, Scheidt, and our old friend, Anonymous, would dislodge any listener to call it "noise." In the hands of these artists, cornets and all the other instruments of the ensemble sounded pleasing and easy to play. Of course, that was the magic worked by these wonderful performers.

The next ITG Conference will be held at the Champaign/Urbana campus of the University of Illinois, June 15-18, 1994. The event will be hosted by Prof. Michael Ewald (Univ. of IL., School of Music, 1114 W. Navada Street, Urbana IL. 61801 Tel.(217) 244-2682). Among the many performers will be the noted natural trumpet soloist, Friedemann Immer who will be performing with his entire natural trumpet ensemble. Also of interest to early brass musicians will be a tour of University Library which houses the archives of John Philip Sousa and famed cornet player, Herbert L. Clarke. The 1994 ITG Conference looks to be another great event.

—Jim Almeida and Jim Shugert

Bruce Dickey at Oberlin Baroque Performance Institute and BEMF

Bruce Dickey was a special guest faculty member at the 22nd annual BPI (June 20-July 3, 1993). The theme of BPI 1993 was Italian music, and Dickey taught classes in cornetto and coached ensembles in 17th-century Italian music. Dickey discussed rare repertoire, articulation, and ornamentation in his classes. He also gave two magnificent concerts, performing music of Frescobaldi, Rognoni, Bovicelli, Merula, Cesare, Selma, and Cima.

The 23rd BPI is scheduled for the last two weeks of June, 1994. Christopher Hogwood is scheduled to be a special guest faculty member. Immediately prior to the BPI, Dickey and his ensemble, Concerto Palatino, gave a spell-binding recital of 17th-century music at the Boston Early Music Festival. They also participated in the production of Monteverdi's *O, se o* under the direction of conductor Andrew Parrott. For information about BPI contact: BPI Director, Conservatory of Music, Oberlin College, Oberlin, OH 44074. Tel. (216) 283-4648.

Natural Homists "Wow" Them In Tallahassee!!

Approximately 600 musicians descended on Tallahassee, Florida, May 17-23, 1993 for the 25th International Horn Workshop, the annual celebration of horn-playing sponsored by the International Horn Society. Music was performed by internationally known ensembles and soloists, and of particular interest was a significant portion of time and energy devoted to natural horn. Past workshops of the IHS have included individual pieces and even full recitals featuring the predecessor to the modern, valved instrument, but this year workshop organizers saw fit to devote an entire day to natural horn playing and related issues. Due to thoughtful planning, the natural horn was the focus of attention for the very first day of activities, which served as a very effective kickoff to the workshop and set the tone for a week of—at times—miraculous music-making.

After the opening ceremonies, the first program of the day featured the Indiana University Natural Horn Ensemble, directed by Richard Seraphinoff. The ensemble, composed of Seraphinoff, Viola Roth, Jennifer Beakes, Anne-Marie Borch, Linda Dempf, Jean Keener, Katie Loesch, Stacey Ogden, Clay Toms, and Stewart Troyer, presented a well-prepared and poised performance of various ensemble works, organized chronologically. The program featured Baroque duos by Morin and Charles; a five-movement *Divertimento* by F.J. Haydn; a trio by Anton Reicha, featuring flashy high and low playing by Toms and Keener; a trio by L. Dauprat, for horns crooked in different keys; a quartet by Gallay, posing the same challenge; and two works featuring the whole ensemble by Weber and Mehul. The program, interspersed with comments and explanations from Seraphinoff, was well received and began the workshop proceedings on a very positive note.

The early afternoon brought a recital of chamber works, featuring guest artists Kendall Betts, Michel Garvin-Marrou, William Purvis, Jeffrey Snedeker, Michelle Stebleton, and Kristen Thelander. This program presented a wide range of styles. Stebleton's forthright performance of Beethoven's Sonata for Horn with forte piano began the recital, followed by a pair of salon *pieces* by Dauprat, played delightfully by Marrou. Of special note was his *Air Ecossais* for horn and harp, a unique and timbrally stimulating work, that Marrou performed with grace and great sensitivity. Purvis then presented the de Krufft Sonata with great panache, followed by a rendition of Hermann Baumann's moving *Elegia*, composed in 1984, performed by Snedeker. The recital was completed by a set of variations by Lachner, performed wonderfully by Thelander, and a robust reading of Rossini's Prelude, Theme and Variations by Betts. The recital was followed immediately by a panel discussion, loosely entitled "Why bother to play the natural horn," featuring the performers (including Rick

Seraphinoff) and moderated by Jeffrey Snedeker. The artists offered insights into getting started on natural horn, artistic and practical issues, answered questions about equipment, playing technique, and style, and concluded with a demonstration/performance of a minuet for six horns in different keys by Dauprat.

The highlight of the day, however, was the evening program of concertos with orchestra, which, according to workshop regulars, was the first time such a program had been mounted for the event. The docket offered a wide variety of musical styles and technical approaches, with each performer attempting a unique balance of historical accuracy and individual interpretation. The program opened with the forthright, hunting qualités of Telemann's Concerto in Eb major, featuring Marrou and Seraphinoff as soloists. The technical and musical demands, high notes for one and tricky arpeggios for the other, were handled quite easily by the soloists, and the orchestra (and the audience) responding quite energetically. Next, a divertimento in D major by Mozart featured Marrou, Seraphinoff, Purvis and Betts. The tone colors produced in this elegant performance were particularly surprising (and pleasing!) to those who were used to renditions on modern instruments. Snedeker then offered a flashy reading of Gallay's Concerto in F major, complete with chromatic scales and tricky hand combinations, typical of early 19th-century horn music. The performance was also well received by the audience. The evening program was brought to a close with Thelander's agile performance of Punto's Concerto No. 5, a fun piece which ends with exciting hunting calls, rounding out the performance in a fashion similar to where it began. Thelander's combination of light, clear passages with the robust finale was a real treat.

The presence of natural horn at this workshop made a strong and significant statement as to the level of performance and technical expertise currently being achieved by today's players. Having an entire day devoted to natural horn was a wonderful opportunity for all participants to observe the progress being made and to become inspired to seek out instruments, instruction, musical resources and performances, which hopefully will contribute to the momentum natural horn proponents are attempting to sustain. Several performers reported receiving what may be the best compliment anyone pursuing historical performance can achieve: "I enjoyed the music so much that I forgot I was listening to natural horn!" It is hoped that future workshops will recognize the value and perspective that natural horns and hornists can contribute. May 17 at the 25th International Horn Workshop was a banner day for the natural horn, and the future of natural horn performance looks brighter than ever.

—Jeffrey L. Snedeker

Twenty-sixth and Twenty-seventh International Horn Workshops Set

The Twenty-sixth International Horn Workshop will be held at the University of Missouri-Kansas City, May 28-June 2, 1994. Nancy Cochran Block is the host. The Twenty-seventh IHW will be held August 3-9, 1995 in Yamagata Prefecture, Japan. This workshop, the first in Asia, will be hosted by Kaoru Chiba and the Japan Horn society.

Ninth Amherst Early Brass Festival

According to Festival Directors Stew Carter, Jeff Snedeker, and Gary Nagels, each year the Amherst Early Brass Festival gets larger and better, and the 1993 EBF#9 continued in that tradition. The largest crowd to date, the EBF#9 had almost 90 musicians meeting for the annual Festival last July 30-Aug.1. Douglas Kirk presented a paper "The Earliest Wind-Band Muanuscript from Renaissance Spain" and led his ensemble Les Sonneurs de Montreal in a special concert of music from this wonderful manuscript. James Wheat discussed the possible use of trumpets in 15th-century polyphonic music. Jay Krush presented interesting biographical information on the famous Black musician, Francis Johnson. A talk on the outstanding Minter Collection of trumpet music was delivered by Trevor Herbert, with a wonderful touch of understated humor as only he can do. Ralph Dudgeon gave a performance of Simon Proctor's Concerto for Keyed Bugle, a new work he commissioned. Margaret Downie Banks' talk, "On the Cutting Edge: A Study of Conn Company Engravers and their Art," was a wonderfully fun presentation. The range and beauty of the early Conn engravings proved to be outstanding. John Ericson gave an interesting talk "Henri Kling, Oscar Franz, and Horn Technique in the 2nd Half of the 19th century." Stew Carter presented an interesting discussion on the trombone writing of Andreas Hammerschmidt.

Aside from the usual playing sessions of natural trumpets (led by Fred Holmgren and Barry Baugess), natural horns (led by Rick Seraphinoff), and cornetts and sackbutts, the EBF#9 had some special 19th-century brass playing sessions. Ralph Dudgeon led over a dozen keyed brass, cornopean, serpent, and ophicleide players in playing sessions. It was wonderful to hear the sounds of the 19th-century brass instruments at the EBF, and it is planned to be a continued part of the festivities. Another special treat was the reading session of the rare 19th-century fourteen-part brass composition, the *Ouverture fir Trompeten* by C.F. von Lossau. Bob Sheldon of the Music Division of the Library of Congress brought parts and score to this interesting work and led the fourteen bold musicians through a fine reading. Most unusual about the work was the use of many non-harmonic tones in the seven natural trumpet parts. Sheldon believes that those parts were played on demilune trumpets and the musicians employed a hand-stopping technique. The score of this unusual 19th-century brass work is housed in the music collection of the Library of Congress. On Saturday afternoon Jeff Nussbaum led the annual HBS Membership meeting. He reported that the state of the HBS is in fine shape. This year the membership is expected to exceed 650, which was the 1992 paid membership. The HBS has continued to develop contacts with other music organizations throughout the world, helping to create a beneficial exchange of information. Plans are well underway to sponsor a large Historic Brass Symposium in 1995. The event will be held Wednesday, July 26 through Sunday, July 30, 1995. The five-day event will feature leading early brass performers, scholars, and ensembles from around the world, and will include masterclasses, clinics, performances, playing sessions, and papers. Special sessions involving instrument makers, collectors, and museum curators are also planned.

The final concert of EBF#9, held on Sunday afternoon, was kicked off by the natural trumpet ensemble playing a piece for twelve trumpets from the Lisbon collection, Charamela Real. The Streitwieser Trumpet Museum Natural Trumpet Ensemble performed several anonymous trumpet fanfares from Munich. Jeff Snedeker played a wildly difficult Rossini composition for natural horn, and was later joined by Rick Seraphinoff and John Ericson to play some trios by Dauprat. Fred Holmgren played a beautifully delicate version of the Viviani Trumpet Sonata assisted by Leslie Young on the organ. The Philadelphia Wind Ensemble gave a dazzling reading of several pieces of Flemish wind band music—all from memory. The 19th-century instruments were not left out. The Saturday Serpent Society (Richmond, VA) performed, as did a spirited ophecleide quartet. Bruce Barry and Gary Nagels had featured solo spots on the keyed bugle and ophicleide respectively, in works conducted by Ralph Dudgeon.

EBF #10 will be held July 29-31, 1994.

Copy of Bull Trumpet

David Edwards reports that he is planning to produce replicas of the famous silver William Bull natural trumpet. It will play in C and D at both modern and Baroque pitches (with or without hold yards). The bell profile of the instrument is virtually mid-way between the Harris (1715) and Beale (1667) trumpets that Edwards also copies. Bull was perhaps the most productive English trumpet maker of the last quarter of the 17th century. This of course would make the instrument stylistically correct for performances of Purcell. Contact: David Edwards, 5 Holly Ridge, Fenns Lane, West End, Surrey GU24 9QE England.

The Black Dyke Mills Band

In the tiny village of Queenshead, situated between Bradford and Halifax in the northern English county of Yorkshire, a brass and reed band was formed in 1815 by Peter Wharton. How long this band survived is not known, but in 1837 another Queenshead band was formed by a horn player, John Foster, who owned the "Black Dyke Mills" in Queenshead, or Queensbury as it was later called. John Foster purchased a set of brass instruments for the band, which since then, has proudly borne the name "Black Dyke Mills Band." Much of the worldwide fame of the band is due to its unparalleled success at contests. They were prize winners in the very first National Championships, and their consistency is proven by fourteen national titles since 1945, with hat tricks (three consecutive wins) in the years 1947-49 and 1975-77 and a total of eighteen "firsts" in all. In 1978 the Band won the new title of European Champions, a competition they have now won ten times. They first became British Open Champions in 1862 and since then have won the title 27 times, with hat tricks in 1879-81 and 1972-74.

Their history is a succession of momentous events. In 1976 they were National and Open Champions, as well as BBC Band of the Year. In recognition of their continued successes the City of Bradford awarded the Band the Honorary Freedom of the City, a singularly great achievement in itself. The Band has performed throughout the United Kingdom, Europe, and the USA. In 1988 the Band played for the bicentennial celebrations

in Australia. They made their second tour of Japan in 1990, which was a sell out and helped in no small way to win £2 million of exports for John Foster PLC.

They have made more than sixty recordings, all currently available, and have worked with many equally famous names including The Beatles, Paul McCartney and Wings, former British Prime Minister Edward Heath, and Andre Previn. They were the first brass band to make a digital recording, in 1981. The number of broadcasts made by the band now exceeds 600 and each year they play live to audiences in excess of 300,000. "Black Dyke Mills Band" is referred to as the "flagship" of world banding and as such has a major influence on the whole brass band movement. They take this responsibility very seriously and along with their principal conductor James Watson, are firmly committed to reaching even wider audiences and maintaining their record of excellence. The past October the Band played a critically acclaimed concert at Carnegie Hall in New York, during an American tour. Contact: James Watson, Principal Conductor, The Black Dyke Mills Band. Tel. 44-923-234522 or FAX 44-923-249869.

—James Watson

Dodworth Saxhorn Band Plays on an Elephant

During the Great American Brass Band Festival held on June 12, 1993 in Danville, Kentucky, five members of the band recreated the famous J.E. Henry circus band which performed in 1904 while riding on top of an elephant! The 1993 recreated circus band rode on top of a "petite" 6,000 lb. elephant named "Mary" to the delight of thousands of brass band music lovers. Mary also made musical history as she rang the famous "liberty bell" with her trunk as the band played Sousa's *Liberty Bell March*. Mary followed this presentation with a tambourine beat as the band played Grace Comiskey's *The American League Two Step*, written in 1911. Other musical programs by the Dodworth Saxhorn Band included a presentation of 19th-century baseball melodies along with American National Airs as part of the July 4th festivities held at the Henry Ford Museum and Greenfield Village. Accompanying the Dodworth Saxhorn Band for this event was the Detroit Symphony Orchestra, which performed a variety of American composed music culminating with the playing of the 1812 Overture complete with fireworks. On August 1, 1993 the band continued its baseball musical theme as it traveled to Cooperstown, New York to participate at the National Baseball Hall of Fame induction ceremony as Reggie Jackson was inducted into this prestigious organization. The next day, the band performed at Doubleday Field prior to the game between the Los Angeles Dodgers and the Cleveland Indians. It was a splendid weekend, with many of the band members getting to meet a number of major league baseball players. The band was also able to meet with Mr. Ken Burns (Civil War series for PBS) who is working on a documentary on the game of baseball. The Dodworth Saxhorn Band has recently released a cassette tape recording Old-Time Baseball Songs. The music on this recording was arranged by Paul Maybery and conducted by T. Andrew Sewell. The cost is \$12. (Half of the proceeds will benefit the National Baseball Hall of Fame and Museum.) Contact: Donald Harrell, 5884 New Meadow Drive Ypsilanti, MI 48197. Tel.

(313) 483-2630.

—Alexander Pollack

HBS & Galpin Society Meeting and Symposium in Edinburgh

On June 10-13, 1994 a Conference and joint meeting with the Historic Brass Society and the Galpin Society will be held at Edinburgh University, Edinburgh, Scotland. According to the Conference organizer, Arnold Myers, the focus of the meeting will be on talks presenting members' research results and practical discoveries. In addition to the program of papers, there will be a chance to visit the Edinburgh Collection of Historic Musical Instruments, which houses several hundred historic brass instruments, and see many items not normally on display. The event will mark the anniversaries of three instruments in the collection: the sackbut of Anton Schnitzer (1594) and a trumpet and trombone by Joseph Huschauer (1794). Papers presented will be considered for publication by the editors of the *Historic Brass Society Journal* and the *Galpin Society Journal*. Contact: Arnold Myers, 30 Morningside Park, Edinburgh EH10 5HB, Scotland, UK, tel. 44-31-4474791 or e-mail: am@uk.ac.ed.castle.

Ralph Dudgeon Acting Director of Streitwieser Trumpet Museum

Noted keyed bugle virtuoso Ralph T. Dudgeon has been appointed the Acting Director and Curator of The Streitwieser Foundation Trumpet Museum for the 1993/94 academic year. Dr. Dudgeon is on leave of absence from his position as Professor of Music at the State University of New York College at Cortland, where he teaches music history and trumpet, and directs several ensembles. Dudgeon is responsible for the daily operation of the Museum, collections management, concert series, and the various educational and publication projects of the Streitwieser Foundation. The Museum houses over a thousand brass instruments from all cultures and periods of music history. Recent events included a performance with trombonist Spiegel Willcox and his All Stars on September 26, 1993. Willcox is ninety years young and an alumnus of the Whitman, Goldkette, and Dorsey Bands. Willcox confirmed his continuing vitality with the statement, "I still know my name and I can hit a high C without embarrassing myself." Another Trumpet Museum event was the "Basically Baroque with Brass" concert held on November 7, 1993. The Meetinghouse Strings and the Philadelphia Baroque Trumpet Ensemble joined forces to perform works by Biber, Torelli, Telemann, Pepusch, Bach, and Handel. Contact: Streitwieser Trumpet Museum, 880 Waughan Road, Pottstown, PA 19464. Tel. (215) 327-1351.

Benslow Music Trust Classes

Among the dozens of music courses being offered at this lovely site just thirty minutes from London are: Brass Ensembles January 21-23, 1994, with the London Brass Ensemble; "Trombonomania," April 15-17, 1994 with John Edney and David Barnard; "Calling All Horns," May 20-22, 1994 with Anthony Halstead and John Humphries (including natural

horn playing); London Brass Concert August 14, 1994. Contact: Benslow Music Trust, Little Benslow Hills, off Benslow Lane, Hitchin, Herts. SG4 9RB England. Tel. (0462)459446; FAX (0462)440171.

Photos of Early Brass Wanted

Joe Utley is planning a publication of rare early brass instruments largely based on his own collection of several hundred strong. He is seeking photos and permission to take photos of early brass instruments from private collections to be included in this book. Contact: Joe Utley 268 Connecticut Avenue, Spartanburg, SC 29302 USA Tel. (803) 582-8438.

Lost

I sent a trumpet, complete with a set of crooks and bits and a black vinyl case, to Denver on May 15th. The Post Office claims to have lost this item. I cannot imagine how something so large and obvious can just get lost, although I did hear that British Railways lost an elephant in the 1960s. This supposedly lost item is not some thin envelope which might fall down behind something—it is a bloody great big cardboard carton three feet long and six inches in cross section, with my name and address on it in three places, and an attached envelope with an invoice. If it has truly been lost then the post offices of Canada and the United States are either truly gifted or highly myopic. I think it much more likely that the package has been stolen. I am therefore including a brief description here, hoping that somehow, somewhere it will show up. It is a 17th-century-style trumpet after Halm's Hainlein in sterling silver with gold-plated fittings. The garland bears the following inscription: "MACHT ROBT BARCLAI IN OTT!!!", followed by the number 32. I know the chances of the instrument showing up are remote, but what else can you do? It's not as if it's of any use to anybody—as we all know, such an instrument, being a natural trumpet, is an unplayable museum curiosity, and it's hardly worth the bother of melting down. Still, some post office employee might have it hanging on his rec. room wall, I suppose....

Contact Bob Barclay, 3609 Downpatrick Road, Gloucester, Ontario, Canada K1V 9P4. Tel. (613) 737-3397.