BIBLIOGRAPHY OF WRITINGS ABOUT BRASS INSTRUMENTS, 2013–2014

Eva M. Heater

This annual series of bibliographies includes listings of writings about Western and non-Western brass and lip-reed instruments, their makers, instrument construction, original performances situations, performers, performance practice, repertoire, depictions in works of art from Antiquity through the first four decades of the twentieth century, and anything else I come across that readers might find interesting. The items listed comprise books, theses and dissertations, and periodical articles published in European languages. This bibliography includes items from June 2013–June 2014, plus a few stragglers from 2012–13. It does not include reviews of books or recordings. Authors are welcome to submit citations of their latest works to me for next year’s bibliography via email: eva.heater@yale.edu.


DOI: 10.2153/0120130011004


A portrait of the Parisian café-concert trombone player in 1899. From the collection of Jean-François Picard.

Matusik, Benedyct. *Muzyka na trąbk i kotły: Historia i znaczenie zawodowej organizacji muzyków w kontekście współczesnej praktyki wykonawczej [”Music for trumpet and


Sohn, Richard. “If they could have, they would have.” *Horn Call* 44/3 (May 2014): 43.

Large melodic skips in horn parts by Mozart, Beethoven, Schubert, and other contemporary composers were inserted in order to avoid notes that did not fall in the harmonic series of the natural horn.


An interview with Edward Tarr regarding his recent edition of the trumpet concerto, s49/WOO1, by Johann Nepomuk Hummel.


An interview with cornett player Bruce Dickey, who performed at the Festival Oude Muziek Utrecht with his ensemble Concerto Palatino. They performed the *Missa Redemptoris* by Antonio Bertali.


**Where to Obtain Sources**

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_Eva Marie Heater is an active performer and teacher of horn and natural horn in the southern Connecticut area. She holds the Master of Music degree from the Yale University School of Music and the Bachelor of Music degree from the American Conservatory of Music. In addition to playing horn and natural horn with many local ensembles, including the American Baroque Orchestra, she is also the author of articles, reports, and recordings reviews in music journals, has maintained a private studio for many years, and has been an adjunct professor of horn at Columbia University’s Teachers College. She supports her horn habit by being a staff member of the Irving S. Gilmore Music Library at Yale University._