

HISTORIC BRASS SOCIETY JOURNAL

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COVER: Echo cornet by Courtois & Mille, Paris, ca. 1882, crooked in B \flat . (NMM 6856.
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PRESIDENT'S MESSAGE

I anticipate that this 2020 President's Message will be my last. This has of course been an extremely difficult year for everybody, especially for those of us who are performers. Nevertheless, I'm very hopeful about the future of the world at large and of the HBS in particular. The news of effective vaccines is certainly a bright spot and the changes in the American administration portend well. However, I hope the news of a new HBS President does not bring the cheers and dancing in the streets that a certain other election result recently elicited in cities throughout the USA! But we too have a great lineup of new HBS leaders. I welcome Stanley Curtis as our VP/President-elect and look forward to working with him over this next year, during which he will assume the leadership role in the HBS. I know we will be in good hands. New members of the HBS Board of Directors are Adrian von Steiger and Anneke Scott, as well as our new Membership Secretary, Joanna Hersey. We couldn't ask for two more capable people. For the many others who ran for office and are interested in leadership roles, I hope they will accept our offers to serve on various committees and fill the important positions that are needed for a successful future for the HBS.

When I helped found the HBS at the Amherst Early Brass Festival in 1988, I did have a vision of what the organization might be. That idea centered around the free exchange of ideas about serious issues concerning brass music. I did not think that our community needed another brass magazine as there were many already in publication. A journal with serious articles was what was needed. Central to that idea was the inclusion of a wide range of views and approaches, with a mix of scholarly academic writing alongside more practical performance and other issues. I felt that it could be achieved in the HBS Journal, in our former HBS Newsletter, and now in our online presence. Bringing performing musicians, amateurs, teachers, and scholars into our community has not been an easy chore. There are basic differences in the cultures of these groups. However, trying to reach that goal has, in my mind, made the HBS such a vital organization. I would encourage our new leadership to continue to endeavor toward that goal. The establishment of the newly proposed online publication as well as the stated ideas of our new leadership are important steps forward.

This has been a great ride for me. I have enjoyed leading a wonderful and important organization. I've particularly enjoyed meeting so many talented and brilliant people and making so many friends. I am proud of what I helped create, namely forums for serious exchanges of ideas about brass music. Yet, we all helped create a true community of like-minded musicians that has allowed those exchanges to flourish. There are too many folks who have helped support and run the HBS over the years to mention all of them here, but I do thank each and every one of them. The newly established HBS Board of Directors has been very helpful in bringing us to

this new stage for the HBS. Particularly, I would like to thank Steve Lundahl who has been the driving force in bringing about this change. To our Co-Editors Stewart Carter and Howard Weiner, I owe great thanks for their dedication and brilliant intellects. Also, I'd like to thank Charlotte Leonard for her many years of service to the HBS as Membership Secretary and Bryan Proksch for his service as Website Editor. I intend to continue to be involved in the HBS and look forward to making my contribution by sitting on the Events Committee. My main energies, however, will focus on helping my son Sam Baum on his life journey and on running Special Audiences and Musicians, Inc., a non-profit organization primarily employing jazz musicians with disabilities as well as senior musicians and women.

Jeffrey Nussbaum

2020
Historic Brass Society
Christopher Monk Award
presented to
Peter Holmes

In recognition of his groundbreaking work in the field of music archaeology. His study, research, and instrument-making activities have helped open the sound-world of ancient Greece, Rome, Ireland, and other lost civilizations.

Past Christopher Monk Award Recipients

Edward Tarr (1995), Herbert Heyde (1996), Keith Polk (1997),
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Arnold Myers (2014), Wim Becu (2015), Jeremy Montagu (2016),
Sabine Klaus (2017), Richard Seraphinoff (2018), John Wallace (2019).

The Christopher Monk Award was established by the Historic Brass Society in 1995 to honor distinguished members of the brass community for significant and lifelong contributions to the field. The Award was named after Christopher Monk, instrument maker, performer, teacher, scholar, and one of the field's most important contributors. Nominations for the Monk Award are open to all active HBS members. Nominations must be made to the chair of
the Monk Award Committee,
trevor.herbert@open.ac.uk
See the HBS website for details

In memoriam, Alan Lumsden (1934–2020)

Alan Frederick Lumsden passed away on 30 September 2020. An exceptionally versatile musician on a large number of brass and woodwind instruments, Lumsden was a founding member of the London Cornett and Sackbut Ensemble and the London Serpent Trio.

Before reading history at Downing College, Cambridge, he trained as a Russian interpreter during his two-year term in the national service and he was later employed by the BBC Russian service to give talks on Russian music. On leaving Cambridge he made three trips to Russia, selling clothes on the black market in order to buy music and bring back rare editions of Glinka and other lesser-known Russian composers to the West. On his last trip he was thwarted by the Russian authorities and was given a suspended sentence of three years hard labor in Siberia.

Alan was soon offered work on the trombone and went on to play with many major English orchestras, including the London Philharmonic, London Symphony, Royal Philharmonic, Hallé Orchestra, and BBC Scottish Orchestra. It was at this time that he founded the London Trombone Quartet with Tony Moore, John Edney, and John Prichard. Alan gave the English premiere of Rimsky-Korsakov's Trombone Concerto as well as the first London performances of the Bloch Trombone Concerto and the Milhaud Concertino for Trombone and Strings. He gave the first performance this side of the Iron Curtain of the Serocki Trombone Concerto.

Alan was fortunate in that he had a natural ability to change from one instrument to another and he found himself much in demand as an early music specialist. In the 1960s he was playing with Musica Reservata, The London Brass Consort, the Monk Consort of Cornetts and Sackbuts, and David Munrow's Early Music Consort. Throughout the 1970s he toured extensively in Europe, Australia, and America, mostly with the London Early Music Group but also with the London Serpent Trio.

Alan was delighted to premiere Simon Proctor's Serpent Concerto in 1989 at the First International Serpent Festival, organized by Craig Kridel at the University of South Carolina. He also joined fifty-eight other serpentists from around the world at a celebration concert held in London in 1990 to mark the 400th anniversary of the serpent.

With his blossoming instrument collection, Alan gave many lecture-recitals around the world, performing on cowhorn, tenor cornett, sackbut, euphonium, serpent, ophicleide, handhorn, conch shell buglet, oliphant, didjeridu, and also on recorders, from bass to soprano.

In 1987 Alan wrote *The Sound of the Sackbut*, a history of the trombone in ten pages, originally given as a lecture at Edinburgh University to celebrate that institution's acquisition of the 1594 Anton Schnitzer tenor trombone into the University's Collection of Historic Musical Instruments. He continued his research on early music, creating editions under the imprint Beauchamp Music Press. These editions now number more than 500 works, centered on the period 1530–1660, including works by Schütz, Giovanni Gabrieli, Andrea Gabrieli, Praetorius, Lassus, and Palestrina.

After the children had left the nest, Alan and Caroline fulfilled a longstanding wish to move to France, where they ran a thriving holiday guest-house business in the Charente Maritime. When he was diagnosed with Alzheimers in 2012, he and Caroline returned home to Gloucestershire. He leaves behind his beloved wife of forty-six years, four children, nine grandchildren, and a wealth of musical memories.

Emma Denton



In memoriam, Jeremy Montagu (1927–2020)

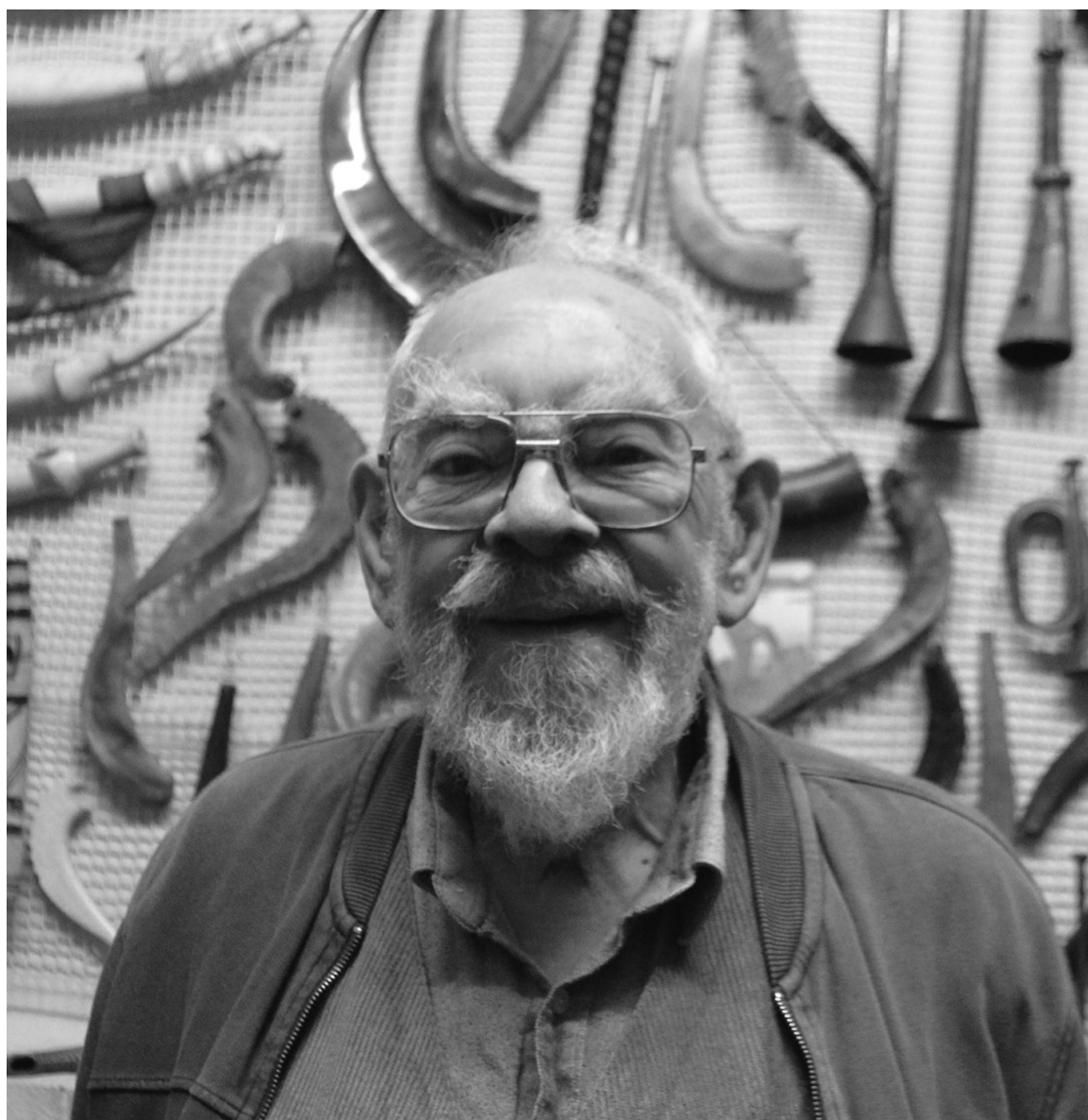
Jeremy Peter Samuel Montagu, one of the foremost authorities on musical instruments of our time, has died peacefully surrounded by family following a short period of illness. Like the extensive collection of musical instruments and the library that he amassed in his Oxford home, Montagu's multifaceted career as a scholar, author, musician, and curator was notable for its global purview and interdisciplinary breadth. The perspective gained through these interwoven experiences is a hallmark of the numerous books and articles that Montagu published and won him the hard-earned status of being an expert generalist in the field of organology. This rare attribute, the mark of a consummate curator, equipped him admirably to serve on the senior editorial board of the *Grove Dictionary of Musical Instruments*, where he was section editor with responsibility for ethnographic entries, and to work with CIMCIM on the classification thesaurus that powers the MIMO (Musical Instrument Museums Online) collections database. Of his many publications, those of particular note to the brass community include the books *The Conch Horn* (2018), *The Shofar* (2015), *Horns and Trumpets of the World* (2014), and *The French Horn* (1990). In 2016, Montagu was given the Christopher Monk Award by the Historic Brass Society in recognition for his significant and life-long contributions to the field of brass history. This was one of several awards from musical instrument societies that Montagu garnered during the course of his career.

Brass instruments were central to Montagu's life. His musical journey began as a schoolboy first with the baritone and then with the french horn, which he later studied at the Guildhall School of Music in London. Curious about the instrument for which Mozart and Beethoven wrote, he acquired his first natural horn in 1951. Pioneering work as a period percussion player and his increasing activities as a collector brought him into contact with many leading brass players of the twentieth century (see "An Interview with Jeremy Montagu" in the *Historic Brass Society Newsletter*, Summer 2002). Some, like Reginald Morley-Pegge who began his career playing hand horn, were a direct link to the instruments and techniques being studied by the burgeoning historical performance movement. Others, like trumpeters Eric Halfpenny and David Rycroft, with whom Montagu played timpani, were at the vanguard of the movement. All informed Montagu's writings and approach to brass instruments. One of his more remarkable brass performances, which he chronicled in his *Horns and Trumpets of the World* (p. 32) was with Christopher Monk and Allen Lumsden, who played conches, serpents, didgeridoos, and alphorns in Jerry Goldsmith's soundtrack for the 1979 sci-fi film *Alien*. As a devout Jew and as shofar blower at the West Central Synagogue in London, brass playing also underpinned Montagu's spiritual life.

This rich experience was brought to bear in Montagu's tenure as curator of the Bate Collection of Musical Instruments and lecturer in the Faculty of Music of the University of Oxford from 1981 to 1995. Here, he introduced a generation of players and scholars to the world of historical performance by allowing them to learn through

playing instruments in the collection while at the same time encouraging them to think about using this resource in a thoughtful and responsible manner. Many will also remember Montagu extending a warm welcome to visit his home to view his personal collection of some 2,500 instruments and partaking of the genuine camaraderie, lively discourse, and boundless energy through which Montagu has shaped and inspired a living legacy of scholars, musicians, and collectors.

Bradley Strauchen-Scherer



In memoriam, Edward H. Tarr (1936–2020)

Edward H. Tarr, the pre-eminent baroque trumpeter of the twentieth century, has died at age eighty-three following a period of illness. Tarr's long career as a brilliant and expressive performer, a tireless scholar, and devoted teacher was of enormous influence in shaping the revival of historic brass instruments. His recordings and concerts stimulated considerable interest in the natural trumpet, an interest that he furthered with numerous editions of trumpet works, a rich body of pedagogical and musicological publication, and close work with the instrument makers Ewald Meinel and Rainer Egger in the reconstruction of instruments inspired by Wolf Wilhelm Haas, Hans Hainlein, and Johann Leonhard Ehe III. But crowning all of this was his beauty of sound and a highly cultivated sense of style that would entice and inspire generations of players and listeners throughout the world.

Long resident in Switzerland and Germany—Europe was the focus of his career and where he confessed to being most at home—he was also affectionately a native New Englander, born in Norwich, Connecticut in 1936. He was educated at Phillips Exeter Academy, Oberlin College, and Northwestern University, and was a trumpet student of Roger Voisin and Adolph Herseth. At Oberlin he studied musicology with Richard Murphy, a pupil of Leo Schrade, and at Murphy's urging, Tarr moved to Europe in 1959 to study with Schrade at Basel, a move that was the beginning of his long European career. He subsequently earned the DPhil from Hamburg and also received the DMus, honoris causa from Oberlin.

As a teacher, Tarr was a long-time member of the faculty of the Schola Cantorum Basiliensis and the Musikhochschule in Basel; in 1985 he became the Director of the Bad Säckingen Trumpet Museum as well. A prolific scholar, his writings show a close grasp of detail and invariably bear the stamp of a careful and tenacious researcher. His monograph *Die Trompete* has remained a foundational text for the history of the instrument since its first publication in 1977 and through three English editions. Known for wide interests as both a performer and scholar, Tarr also published *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution with a Lexicon of Trumpeters Active in Russia from the Seventeenth Century to the Twentieth* in 2003, considerably expanding our historical perspective beyond the bounds of a familiar Western European view. Unsurprisingly, his publications on performance practice have been especially valuable to students and professionals alike, including his three-volume method *The Art of Baroque Trumpet Playing* (1999), English translations of various treatises including the monumental 1795 *Versuch* by Johann Ernst Altenburg (1974; 1999), and (with Bruce Dickey) *Bläserartikulation in der Alten Musik* (2007).

In concerts and recordings he was impressively and equally at home on modern as well as historical instruments, and while best-known for his work in earlier repertoires, he had a rich association with the avant-garde, particularly with works such as Mauricio Kagel's *Acustica*, *Atem*, and *Morceau de concours*, and the eponymous *TARR* by Dexter Morrill. Performing widely with the Edward Tarr Brass Ensemble and in trumpet-organ duos with George Kent and later extensively with Irmtraud Krüger Tarr, his wife, Tarr was

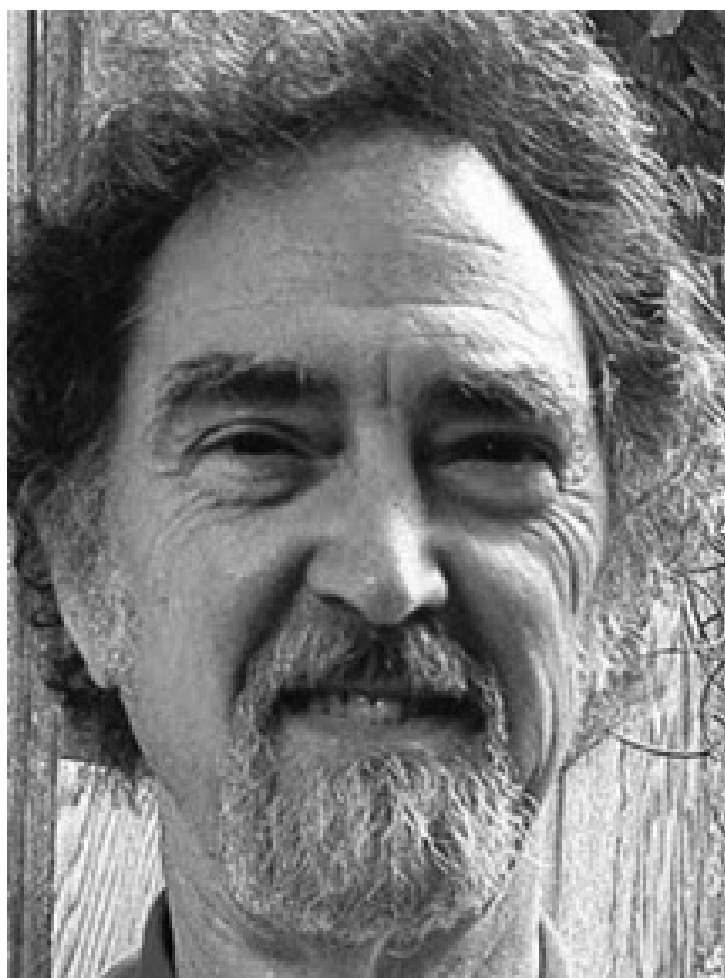
a key figure in introducing both the sound and techniques of historical trumpets, but also much of the repertory that players today might easily take for granted. In this regard, his recordings for Nonesuch in the 1970s—notably *The Art of the Baroque Trumpet* and three volumes of *Baroque Masterpieces for Trumpet and Organ*—were particularly influential and beloved.

A number of significant awards came his way, among them the Historic Brass Society's Christopher Monk Award, the Premio Cesare Bendinelli from the Accademia Filarmonica of Verona, and the Solistenpreis der Europäischen Kulturstiftung Pro Europa—but he also could claim the personal reward of a devoted and grateful following.

His performances linger easily in memory for he played with great personal flair but also with very finely tuned expressivity and a devotion to the art. No wonder then that his generous smile and the twinkle in his eyes would so naturally emerge whenever he had trumpet in hand.

The Society extends its deepest condolences to Irmtraud Tarr and mourns the passing of this true master and beloved friend.

Steven Plank





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