HISTORIC BRASS TODAY

HISTORIC BRASS SOCIETY

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FREE FOR MEMBERS

CONTENTS

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Introducing Historic Brass Today

Michael O'Connor
HBT Managing Editor

Stanley Curtis
Vice President, Historic Brass Society

Welcome to *Historic Brass Today*. This new publication from the Historic Brass Society arrives to you due to the efforts of a truly gifted team of editors and contributors who have volunteered their time to fill a need in our Society. What was that need? After several years of hosting information on the HBS website that used to be presented in the Historic Brass Newsletter of happy memory, a few members began to notice that something was missing. Content contributions to the website began to fall off and part of the sense of community in the society seemed to ebb. While the *Journal* of the HBS continued its high-quality work, calls for more inclusion of items that were more pertinent to performers and enthusiasts threatened to undermine the mission of that publication. So, Steve Lundahl proposed (heck, proselytized) the idea of a new publication that would focus more on the activity of historic brass playing, offering news, reviews, interviews, and a more performance-focused content than the *Journal*. While this type of content was, and still is, available on the website, we all agreed that a publication, with its ability to present material attractively and predictably in a familiar "issue" of a publication was once again needed in order to cultivate the community of players, educators, scholars, instrument builders and technicians, and enthusiasts that characterized the earlier days of the Society.

The name, *Historic Brass Today* was chosen to underscore the currency of its content. We will be bringing you what is happening in the activity as it happens, today. To that end, we want to hear from you! You can offer content in the form of news items, CD or concert reviews, short articles, or interviews with people who might interest our audience. If there is a corner of the historic brass world we are not covering, please let us know! Content submissions can be made to submissions@historicbrass.org and comments can be made directly to me at editors@historicbrass.org. We want this to be your publication, so please send us material and offer your thoughts on this first issue.

As Managing Editor of this new venture, I am so pleased to be working with a crack team of people who represent all the generations of people dedicated to historic brass. Special thanks go to Helen Roberts for her work in creating the look of this new publication. Also, thanks to Steve Lundahl for his persistence in making this happen and his technical prowess in facilitating its delivery to you. Thanks to all our subject editors for their efforts and dedication in getting this project off the ground. You can see their names in our list of editors.

We hope you enjoy this first issue. Plans are for issues in the Fall and Spring for now. I'm looking forward to hearing from you about our effort.

Michael O'Connor

Greetings to the readers of the first edition of *Historic Brass Today*! The Historic Brass Society is going through a transition, from the incredible leadership, vision and hard work that our President, Jeffrey Nussbaum, has embodied since 1988, to a more shared way of running this organization. As Vice President and President-elect, I am part of this transition. For much of 2021, I have been learning how the HBS is structured, who key people are, how we get business done, and how we can continue our support of historians, performers, makers, collectors, and lovers of historic brass.

I am grateful for our wonderful Executive Committee. Joanna Hersey, our Secretary and head of the Membership Committee, works tirelessly to encourage members to join and stay in the HBS. Alex Bonus, our Treasurer, keeps our finances safe. And our Technical Director, Steve Lundahl ensures that our virtual office, website, and databases support what we do.

We are coming up on an important election for a new board member and a new vice president. Also, there are exciting changes happening with the Editorial Board which have not been finalized at the time of this writing, but we hope to announce prior to the upcoming election. There is also a great need for volunteers to help with membership, marketing, events, technology, writing and publication. I urge all HBS members

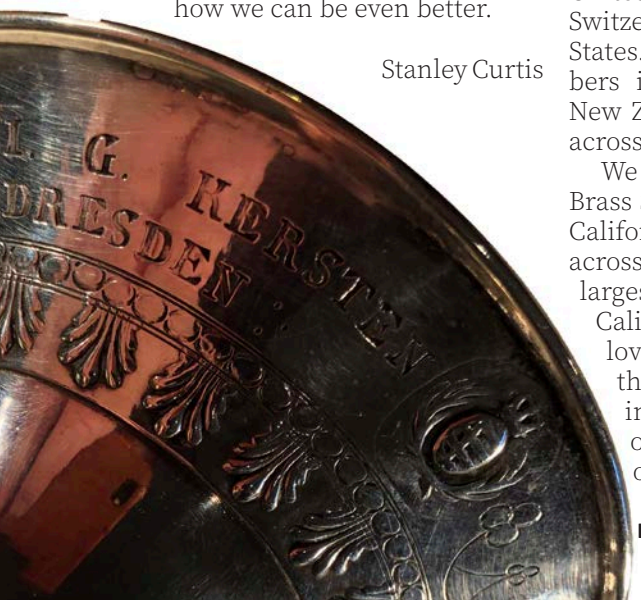
to vote and to consider volunteering for the HBS.

Speaking of publications, I am grateful for our wonderful *HBS Journal*, a peer-reviewed, yearly publication held in highest regard since 1989. But I am thrilled that we also now have *Historic Brass Today*, with Michael O'Connor at the helm. This new, less formal periodical will keep us up to date with reviews, news, interviews, humor, and ongoing columns that will be of interest to all our members.

In May, our first-ever virtual symposium, *Pondlife: Crosscurrents over the Atlantic*, organized by Sandy Coffin, turned out to be a wonderful way to connect with each other during this challenging time. We also partnered with the International Trumpet Guild and the International Horn Society in their virtual conferences this summer. We have plans to collaborate with and support the American Baroque Trumpet Competition and Conference (April 11-12, 2022) at the University of Kentucky, the Vintage Brass Festival (July 28-31, 2022) in Northfield, Minnesota, the Deptartment of Acoustics Vienna Klangstil (Sep. 11-14, 2022) and the Sixth Romantic Brass Symposium in Bern, Switzerland (April 21-23, 2023).

As I look to the future of the HBS, I hope we can all make a difference for those who love historic brass instruments with a reimagination of our acronym: H.B.S. "H" is for the **help** we extend to people and members with our expertise, enthusiasm, and opportunities to help them learn more and grow in their life and career. "B" is for our efforts to **broaden** our membership in numbers and diversity, our collaborations with other organizations and our impact in the music and research fields. "S" is for our efforts to **showcase** in a modern and compelling way what we do. I hope you all enjoy what the Historic Brass Society brings to your life. Feel free to let me know how we can be even better.

Stanley Curtis



Joanna Ross Hersey
HBS Secretary

Greetings from the HBS Membership desk! I am honored to serve as Secretary, together with our team of leaders to promote and celebrate all things historic brass. We are at an important time in the membership calendar, it is election season, and the period of nominations, which began in August, is coming to a close. We will run elections for new leadership from October through November. We encourage you to watch for those emails, find details on our website, and vote for our incoming Vice President as well as a position on our Board of Directors.

Who belongs to the Historic Brass Society? Our membership is a delightful mix of performers, enthusiasts, scholars, educators, archivists, instrument builders, and fans of all aspects of early brass. While we were founded from a base in New York, today our membership joins together from around the world. I am proud to report that the current 2021 HBS membership represents 23 different countries, from Australia to Norway and many in-between. Which countries are home to the most HBS members? Large groups of members can be found in the United Kingdom, Canada, Germany and Switzerland, in addition to the United States. We also shout out to our HBS members in Mexico, the Caribbean, Japan, New Zealand, and those joining us from across Europe.

We have members of the Historic Brass Society in 38 American states, from California to Maine, south to north, and across the plains. The states with the largest representation are New York, California and Massachusetts, and we love to see the numbers grow across the year. Are friends and colleagues in your area, aware of all we have to offer? We encourage you to share our activities and publications.

Membership renews each January 1, and you will receive an email prompting you to renew in the months beforehand. Our rates have not increased, and you will find information in this volume about how to renew. Should you have any questions, you will find me at membership@historicbrass.org.

Stay connected with us through our social media pages, you'll find us on Facebook, YouTube, and Instagram @historicbrass, and visit our website for news and information. We encourage you to join together with the hundreds of others who also maintain membership, to find inspiration, growth, and joy within our activities.

Joanna Ross Hersey

HBT TEAM

Michael O'Connor - Managing Editor, euphonium, 19th c. brass bands
Helen Roberts - Production Manager, cornett performance practice
Nick Harvey - Technical Assistant

Area Editors:
Ryoto Akiyama - Japan topics
Chris Bellucio - Unusual instruments, valved trumpets/cornets
Sandy Coffin - General Editor
Richard García - Drum and Bugle Corps
Joanna Ross Hersey - Race, Ethnicity, and Gender Research
David Jarratt-Knock - UK/Ireland topics, museums contributor
Joseph L. Jefferson - Jazz topics
Michael Kris - University programs for early brass, trombone contributor
Liza Malamut - Performance Practice and Pedagogy, trombone topics
Jeff Miller - Ophicleide, serpent and saxhorn topics
Jimena Palacios Uribe - Mexico and South American topics, museums contributor
Bodie Pfost - Trombone/sackbut topics
Elijah Pugh - Early repertoire performance on modern instruments
Nathaneal Udell - Early horn
Jari Villanueva - Bugles and Bugling
David Wharton - Baroque trumpet
Mathias Wiedmann - Instrument makers
Susy Wilcox - Amateur players, workshops

SUSAN WILCOX

Diving in with Early Instruments

This column is directed towards players that do not plan on a professional career performing and maybe not even teaching but are wondering about the direction of their musical future. A musician does not want to give up music. Where else is there to go if it is not to the forefront of the stage? Well, there are opportunities, but all are not obvious, and some have to be created.

I used to be just a recorder player, never touched a brass instrument to my mouth. Then I met the sackbut through Stew Carter and was steered to HBS through a trombone teacher in Colorado. Facing a dearth of early instruments in Colorado (other than recorder), I packed a bag and joined HBS in both of our early days of the 1980s at their east coast gatherings. I was astounded and overwhelmed to learn that HBS was driven by a high level of serious performers, educators, makers of early instruments and music publishers. Disappointed that HBS did not cater to amateurs and beginners such as me, I sat through presentation after presentation of arcane information about all types of instruments and performance practices throughout all the continents (except Antarctica). However, after the academic presentations were over, the friendliness and informal playing sessions happened and were what I longed for. Holy cow, I came home with a bag packed with good music, contacts with actual early music musicians, and a rich memory of playing experiences.

Over the years, perhaps the biggest take-away for me was how having this historic perspective and these personal contacts has enhanced and informed my playing of the sackbut. Today it is my favorite instrument. I have had the backup of the HBS and finally found other local players and teachers. The HBS presentations helped me understand how all the cultures and instruments bounced off each other in a very organic sense of how culture works. Initially, I didn't expect this broad outcome of knowledge by joining HBS when I was looking only for "how to play the sackbut."

So, years later, I play not only sackbut and recorder, but krummhorn, racquet, duduk and occasional strings and percussion. I am starting this column in this new HBS publication to encourage others to pursue early music at whatever level of seriousness that they are able and is satisfying. There is a lot of room out there for serious musicians who do not forge a professional path. There are folks out there in the shadows who "used to play" or who minored in music and gave it up for a career that actually paid them a living wage. There are beginners who learn fast. There are teachers and players everywhere. I hope this column will become a forum for people to share their experiences and encourage others to make music.

I play now with a group of about 13 local folks playing so many different types of instruments that I can't count: brass (cornetto and sackbut), reeds, woodwind, strings, percussion. We have some that compose and arrange music, some that make instruments or reeds. We also always incorporate singing into our performances, which was an important part of the early music world. It takes a community like this to truly do early music. Here is the Los Grillos Renaissance Ensemble at a recent Christmas performance at the "Pittock Mansion," a museum in Portland, OR.

I am in the middle holding an alto sackbut. Everyone plays several instruments and some sing. Our motto is, "It plays like a recorder," because our leader is famous for thrusting an odd instrument into someone's hand and claiming that it is no more complicated than the recorder they already know. It's a joke, but true (well, for some instruments.) Try playing any early instrument and our leader and arrangers will work it into our repertoire. I am working on the duduk and the hammered dulcimer to expand my abilities. (I am thinking that this is as far as I will and can go.) We generally play 2-3 secular Renaissance festivals each summer and 2 sacred ones in December, obviously with completely different programs for each. This allows us to explore the wonderfully raunchy secular music of the period plus the gorgeous sacred hymns and arias as well as dances and intricate instrumental pieces. What a feast!

So please respond back to this column with your ideas, frustrations, concerns, or fears for continuing to scratch that musical itch. Maybe we can help each other to find one another and share ideas, practices, and hopes for a future in music.

Susan Wilcox
susan@fullduck.com

Jeffrey Curnow: @curnowcartoons

EVENT ANNOUNCEMENT

North American Baroque Trumpet Competition and Conference

The 2022 **North American Baroque Trumpet Competition and Conference**, sponsored by the Historic Brass Society, is a two-day event to be held at the University of Kentucky in Lexington, KY. The event consists of concerts, master classes, paper presentations, and a competition. Guest artists scheduled to appear include Barry Bauguess, Paige Whitley-Bauguess, Stanley Curtis, Jason Dovel, Elisa Koehler, and more.

The **competition** is open to all trumpeters age 30 and under as of April 11, 2022. All competitors must play two pieces: (1) The required piece is Giovanni Buonaventura Viviani's Sonata No. 1, to be played at A=415 in the crook of C, and (2) A second self-chosen work. The second work must be performed at A = 415, and a PDF of the accompaniment should be uploaded with the competitor's application. First Prize shall be $1000 plus a new Maller Brass natural trumpet, and other prizes to be awarded as well. The application fee shall be $35 and all competitors must be members of the Historic Brass Society. Students may join HBS for $35 at https://historicbrass.org/ For questions regarding the competition, please contact Chair Stanley Curtis at scurtis@historicbrass.org

Five **paper presentations** will be accepted for a morning session on Tuesday, April 12. Presenters will present a 20-minute presentation with 5 minutes for questions. There are no restrictions on the topics that may be covered, although the Historic Brass Society mission statement notes that "the history, music, literature and performance practice of early brass instruments such as natural trumpet, natural horn, early trombone, cornetto, serpent, keyed bugle, keyed trumpet, early valve horn, 19th century brass instruments are some of the main issues of concern to the HBS." Paper presenters shall receive no remuneration and will be responsible for their own expenses. To apply, email an abstract/proposal to Dr. Sarah Herbert at sarah.herbert@wku.edu by January 15, 2022.

The screening committee will notify winning presentations by February 1, 2022.

Elisa Koehler

Barry Bauguess

Jason Dovel

Cosmopolitan America

Helen May Butler and her Military Band, *c.* 1900. Helen May Butler Collection, 1899–1937, Archives Centre, National Museum of American History, Washington D.C.

From the United States Coast Guard Band comes a lovely new rendition of Helen May Butler's march *Cosmopolitan America*. This "March and Two-Step," which Butler composed in honor of Theodore Roosevelt, features the announcement, "This composition has been designated by the Republican National Committee as the only authentic official march for the Presidential campaign of 1904. It will as such, be played by practically every band and orchestra in America. Featured daily by the big bands at the Louisiana Purchase Exposition." Roosevelt was a big fan of Butler and her band, and with good cause. Butler composed several marches and popular works and toured as a bandleader from the 1890s onward with groups of all-female musicians, making a name for herself and her Ladies Military Band. Her band toured and headlined at festivals across the nation, including the St. Louis World's Fair and the 1904 Republican convention, where this work was performed. Roosevelt won the election, no doubt due to the inspiring energy of such a great campaign playlist.

While today we often hear Butler hailed as the "female Sousa," she did a great deal more than this implies. It's a little like that old saying about Hollywood legend Ginger Rogers, who did everything Fred Astaire did, but backwards and in high heels. For Butler to function as a bandleader, she had to first break down, or at least temporarily push back, stereotypes and expectations of the role of women in instrumental music, and most especially brass and percussion performance. Much changed during the time she and her band were on the road, and in 1912, when the group ceased touring, women instrumentalists were a visible, permanent part of the workforce, like it or not, across the American music scene. Even today, most don't think of the march genre as including many contributions by female composers, so this new video recording is a very welcome addition.

The United States Coast Guard Band shares this March 2020 performance from their home stage of Leamy Hall, at the United States Coast Guard Academy, in New London, Connecticut. This work is available from J.W. Pepper in a modern edition, scored for military band by former Navy bandsman and arranger James Lamb. The original purchase price for this march was 50 cents, but be prepared to pay just a little more, to add this gem to your library.

Joanna Ross Hersey

YouTube performance link:
https://youtu.be/JUBa63PjA2c

Memorial Concert for Edward Tarr

The Schola Cantorum Basiliensis will organize a big concert 'in memoriam' Edward Tarr on October 16th, 2021 at 19:30 in the Predigerkirche, Basel.

Nineteenth-Century Brass Chat

For those interested in brass instruments that were designed and manufactured in the 19th century, there is an active conversation on Facebook in the Victorian Brass Instruments group, https://www.facebook.com/groups/Victorianbrassplayers. This is an international group numbering over 1,000 members.

HBS on Social Media

Did you know you can follow HBS on Facebook and Instagram? Click the links below to keep up to date with everything early brass!

Snapshots in Band History

The Akron Band Conspiracy of 1899 by Bryan Proksch

Judging by the half-page advertisements, the residents of Akron, Ohio had every right to get excited about the big Merchant's Carnival and Street Fair in September 1899. There would be all the usual circus attractions—tight rope walkers, high divers, pyrotechnics—plus eight different bands scheduled to perform for a total of over 150 hours over four days. On September 11, two days before the "Grand Carnival Parade" kicked things off, everything came crashing down: three hometown bands abruptly broke their contracts and refused to play.

P. E. Werner, the man charged with organizing and handling the contracts and money, stated bluntly that "the leaders of these three bands entered into a conspiracy" to ruin the fair, but they had failed, and he had successfully secured non-local replacements. Four bands were really involved in the kerfuffle.

1. The Eighth Regiment Band, directed by William R. Palmer, was the most popular band in town. Their exploits in Cuba during the Spanish-American War also made them a patriotic choice. At 30 pieces, they were also the biggest band around, and in all likelihood, they were the best band in terms of quality too.

2. The Knights of the Maccabees Band (K.O.T.M. Band), directed by A. G. Ranck, were a fraternal band of 25 stemming from a proto-insurance cooperative. They performed frequently in Akron for many years prior and were undoubtedly a decent-quality semi-professional band.

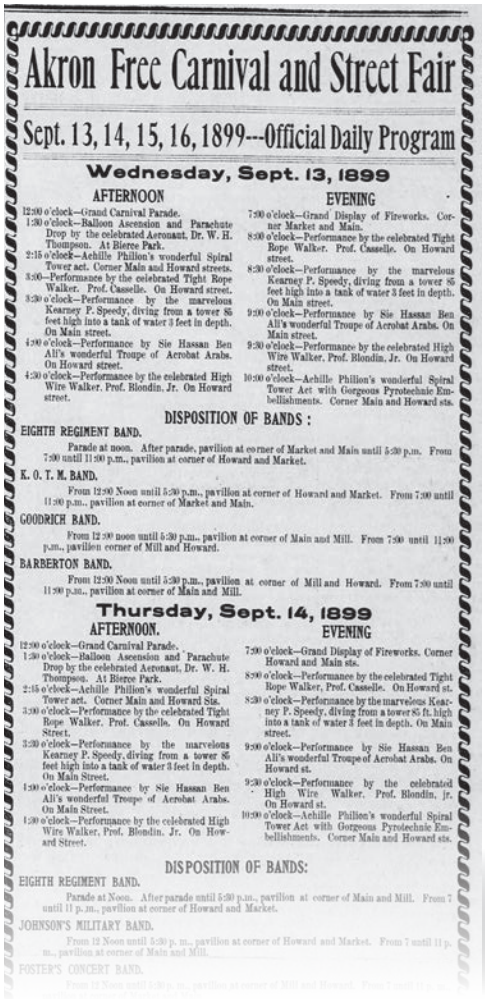
3. The Goodrich Band, directed by Alfred C. Light, was an industrial band of 25 organized ca. 1892. They were comprised mainly of employees for the tire manufacturer B. F. Goodrich. Although an amateur band by their very nature, they nevertheless performed frequently both at the Goodrich factory as well as around town and the newspapers consistently spoke highly of them.

4. C. A. Foster, ostensibly director of Foster's Concert Band, a group of 18 newly uniformed musicians organized just one month before the fair was to begin.

According to Werner, Palmer offered the Eighth Regiment Band for fair performances at a cost of $3 per man per day, from noon to 11:00PM. Werner supposedly talked them down to $2.50 per man per day. Somehow the three other bands a month – after signing contracts at that $2.50 rate – were under the distinct impression that the Eighth was being paid the higher figure. After a heated meeting between the three dissatisfied directors and Werner, communication broke down (read: they still believed that the Eighth was being paid more than them). A clear complicating factor was that Foster's men apparently abandoned him on September 5, less than a week before the fair. Foster's Concert Band suddenly no longer existed, and he would be unable to meet his contractual obligation. Did Foster stage the revolt himself as a protest or a cover? This, at any rate, was Werner's accusation. Foster went on to convince Light and Ranck to withdraw their bands in solidarity. Of the four bands, only the Eighth Regiment would actually perform, together with a number of other bands from outside Akron.

This would not be the last time the Eighth Regiment Band ran afoul of the Goodrich and K.O.T.M. bands. In 1902 they spoke out against Palmer's plan to sell subscriptions for a series of summer band concerts solely benefitting the Eighth Regiment. Nothing was unethical with Palmer's plan; he just wanted his band to reap the maximum reward for his effort. Palmer certainly miscalculated the extent to which the other bands would come calling for their piece of the proverbial pie! Perhaps he had made the same mistake in September 1899?

Despite only taking up a few columns in the local newspaper, there are manifold implications for understanding how local bands functioned at the turn of the century. First, despite being in ostensible competition, the band leaders recognized that they had the power to act as a cartel of sorts for local functions. The "little guys" could stand up for themselves when needed. On the other hand, there were limits to their collective power. Whether Werner actually paid $3 for the Eighth Regiment, he successfully talked Foster down from $3.05 to $2.50 and signed both the Goodrich and K.O.T.M. bands for that same amount. In addition, the show still went on, with ringers from the next town down quickly secured. Second, the amount of playing these bands agreed to, and at a pay rate of something like 25¢ per hour, shows an amazingly high level of stamina and work ethic. Adjusting for inflation (admittedly more of an art than a science), these bandsmen were earning about $80 in modern currency per day, which is hardly a "living wage." While neither the Goodrich nor K.O.T.M. bandsmen needed to worry about money, the Eighth did. Finally, Akron only had a population of around 42,000 in 1899 yet boasted four-ish capable adult bands, which is not too shabby for the time, and certainly better than anywhere in the United States today!



Akron Free Carnival and Street Fair

Sept. 13, 14, 15, 16, 1899---Official Daily Program

Wednesday, Sept. 13, 1899

AFTERNOON

12:00 o'clock—Grand Carnival Parade.
1:30 o'clock—Balloon Ascension and Parachute Drop by the celebrated Aeronaut, Dr. W. H. Thompson. At Bierce Park.
2:15 o'clock—Achille Philion's wonderful Spiral Tower act. Corner Main and Howard streets.
3:00—Performance by the celebrated Tight Rope Walker, Prof. Casselle. On Howard street.
3:30 o'clock—Performance by the marvelous Kearney P. Speedy, diving from a tower 85 feet high into a tank of water 3 feet in depth. On Main street.
4:00 o'clock—Performance by Sie Hassan Ben Ali's wonderful Troupe of Acrobat Arabs. On Howard street.
4:30 o'clock—Performance by the celebrated High Wire Walker, Prof. Blondin, Jr. On Howard street.

EVENING

7:00 o'clock—Grand Display of Fireworks. Corner Market and Main.
8:00 o'clock—Performance by the celebrated Tight Rope Walker, Prof. Casselle. On Howard street.
8:30 o'clock—Performance by the marvelous Kearney P. Speedy, diving from a tower 85 feet high into a tank of water 3 feet in depth. On Main street.
9:00 o'clock—Performance by Sie Hassan Ben Ali's wonderful Troupe of Acrobat Arabs. On Main street.
9:30 o'clock—Performance by the celebrated High Wire Walker, Prof. Blondin, Jr. On Howard street.
10:00 o'clock—Achille Philion's wonderful Spiral Tower Act with Gorgeous Pyrotechnic Embellishments. Corner Main and Howard sts.

DISPOSITION OF BANDS :

EIGHTH REGIMENT BAND.
Parade at noon. After parade, pavilion at corner of Market and Main until 5:30 p.m. From 7:00 until 11:00 p.m., pavilion at corner of Howard and Market.

K. O. T. M. BAND.
From 12:00 Noon until 5:30 p.m., pavilion at corner of Howard and Market. From 7:00 until 11:00 p.m., pavilion at corner of Market and Main.

GOODRICH BAND.
From 12:00 noon until 5:30 p.m., pavilion at corner of Main and Mill. From 7:00 until 11:00 p.m., pavilion corner of Mill and Howard.

BARBERTON BAND.
From 12:00 Noon until 5:30 p.m., pavilion at corner of Mill and Howard. From 7:00 until 11:00 p.m., pavilion at corner of Main and Mill.

Thursday, Sept. 14, 1899

AFTERNOON.

12:00 o'clock—Grand Carnival Parade.
1:30 o'clock—Balloon Ascension and Parachute Drop by the celebrated Aeronaut, Dr. W. H. Thompson. At Bierce Park.
2:15 o'clock—Achille Philion's wonderful Spiral Tower act. Corner Main and Howard Sts.
3:00 o'clock—Performance by the celebrated Tight Rope Walker, Prof. Casselle. On Howard Street.
3:30 o'clock—Performance by the marvelous Kearney P. Speedy, diving from a tower 85 feet high into a tank of water 3 feet in depth. On Main Street.
4:00 o'clock—Performance by Sie Hassan Ben Ali's wonderful Troupe of Acrobat Arabs. On Main Street.
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EVENING

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10:00 o'clock—Achille Philion's wonderful Spiral Tower Act with Gorgeous Pyrotechnic Embellishments. Corner Main and Howard sts.

DISPOSITION OF BANDS:

EIGHTH REGIMENT BAND.
Parade at Noon. After parade until 5:30 p.m., pavilion at corner of Main and Mill. From 7 until 11 p.m., pavilion at corner of Howard and Market.

JOHNSON'S MILITARY BAND.
From 12 Noon until 5:30 p. m., pavilion at corner of Howard and Market. From 7 until 11 p. m., pavilion at corner of Main and Mill.

FOSTER'S CONCERT BAND.
From 12 Noon until 5:30 p. m., pavilion at corner of Mill and Howard. From 7 until 11 p. m.

Click the image above to view a complete high resolution version on the HBS website.

References:
Akron Beacon Journal (Aug 15, 1899): 5.
Akron Daily Democrat (Sept 2, 1899): 1.
Akron Daily Democrat (Sept 12, 1899): 1–2.
Akron Daily Democrat (Mar 27, 1902): 4.
Priscilla M. Harding, "McKinley's Own: An Ohio Band Plays the 'Splendid Little War'," *Timeline* 2/5 (1985): 10–21.

Bryan Proksch is distinguished faculty lecturer and associate professor of musicology at Lamar University in Beaumont, Texas. His *A Sousa Reader: Essays, Interviews, and Clippings* (GIA, 2017) will shortly be joined by *The Golden Age of American Bands: A Document History (1835–1935)* (forthcoming GIA, early 2022).

David Jarratt-Knock visits **The Bate Collection.**

Inspired by the presentations on collections of historic brass instruments during the recent HBS Symposium, I decided to renew my acquaintance with the Bate Collection of Historical Musical Instruments at the University of Oxford. The collection is located on St Aldate's in an annex to the University's music department and houses one of the UK's most comprehensive collections of historical instruments, including a significant number of early brasses.

The collection's origins date back to 1963 with donations of instruments from the musicologist and collector Philip Bate. Further acquisitions, donations, and bequests over the intervening period include important items from the collections of Reginald Morley-Pegge and Anthony Baines. One of the conditions of Philip Bate's original gift was that the instruments should be available for students to play; this facility is still in operation and many of the Bate's instruments have been and continue to be used for performance and recording projects, by professionals as well as students.

Besides the musical instruments themselves, the Bate also holds various printed and archival material, including a collection of tutor books for various instruments and the Anthony Baines Archive of material assembled by the its first curator.

The collection is due to move over the course of the next few years to a new home at the planned Stephen A Schwarzman Centre for the Humanities (still within Oxford). Whilst it will be good for it to have a more modern home, the current facility does feel rather like an Aladdin's Cave; visitors must squeeze around keyboard instruments to view the brass and wind holdings, which are largely wall-mounted in glass-fronted cabinets with identifying notes and, in many cases, audio recordings. Most types of early brass are represented, including cornetti, natural horns and trumpets, various 19th-century valved and slide brasses, keyed bugles and ophicleides, and serpents.

In response to my question as to whether there were any items he felt might be of particular interest to HBS members, Andy Lamb replied that all the instruments in the collection could tell a story, although some were more eloquent than others! He did, however, point out the rare Thomas Key Basso Hibernicon, an unusual bass horn, which is discussed by Douglas Yeo in his monograph *Serpents, Bass Horns and Ophicleides at the Bate Collection*. It is thought that there may be another Hibernicon in existence, but its whereabouts are currently unknown, and if any members can shed light on this, Andy Lamb would be delighted to hear from them.

The Bate Collection is open to visitors on weekday afternoons, although at the time of writing numbers at any one time are limited due to the COVID-19 pandemic, and tickets must be booked online, in advance. It is also possible to arrange research visits by contacting the curator, Andy Lamb, directly. Besides the significant numbers of brass instruments, the Bate also houses important collections of woodwinds, strings, keyboards and percussion, and a Javanese gamelan. A visit to this treasure trove is highly recommended for anyone with an interest in historical instruments.

Website: https://www.bate.ox.ac.uk/home
Curator: andrew.lamb@music.ox.ac.uk

Instruments from the top: natural horns; basso hibernicon (far left) by Thomas Key, c. 1825; disc-valve cornet by John Köhler, c. 1850.

ARCHIVE CORNER

Here at Historic Brass Today we take a peek into archives both large and small, at unexpected and wonderful things waiting for those with a passion for research and exploration. Contact Joanna at membership@historicbrass.org if you have found something you would like to share with readers in a future issue.

Today we venture to the Royal Conservatoire of Scotland to view a handmade Baroque trumpet and archival material showcasing the work of musicologist Dr. Verena Barth. Head of Archives and Collections at the RCS, Stuart Harris-Logan, shared information about Verena during our recent Historic Brass Society virtual Symposium. As part of the collection's vast holdings devoted to all things artistic, these items remind us that work in historic brass comes from many sources. Verena Jakobsen Barth's research, publications, and dissertation focused on the trumpet from 1900 forward, with special emphasis on post-1980 development which illustrated the shift from ensemble member to soloist over that time. Her work is cited in Edward Tarr's 2009 edition of his book *The Trumpet* and has been reviewed in the HBS Journal.

Verena made the Baroque trumpet housed at the RCS in 2005, during an apprenticeship period at the home workshop of Udo Schäfer in Ravensburg, Germany. Verena recalls, "The idea of making a trumpet came when working on my doctoral degree about the trumpet as a solo instrument in European art music from 1900 onwards. I was researching so much about the trumpet, doing reading and writing, that I got the impression that for understanding the trumpet more holistically, I needed to make a trumpet, to actually understand with my hands what it means to build a trumpet." Her internship involved repairs and cleaning of existing instruments also, but she focused on historical techniques. She worked at the complex methods of bending the tubes and using only her eyes for the measurements. "It was quite a challenge and I had to practice many times before doing it on the 'real thing'" Verena remembers. She consulted Herbert Heyde's book *Trompeten, Posaunen, Tuben, Musikinstrumenten-Museum der Karl-Marx-Universität Leipzig. Katalog. Band 3* (Wiesbaden 1985). The measurements for her trumpet, comprised of three pieces, were based on the trumpet made by Johann Wilhelm Haas, in Nuremberg between 1710-1720 (catalogue number 1789, tuned in D, *a'* = 445 Hz).

Verena is now Senior Curator at the Ringve Musikkmuseum in Trondheim, Norway, where she recently led the exhibition on Sami music entitled *Juoigat*. She has published her experiences with the internship and her historical methods in the journal of the Norwegian Trumpet Guild. Her work in the shop was successful in helping her understanding, as she had hoped, that "by building a trumpet my idea was to understand the different parts of the trumpet much better, as I would see and know them from a different angle, not just from the intellectual-cognitive side of things. Also, my understanding of the historic trumpet would be much richer, and that would give my research on the trumpet from 1900 onwards more depth." Her trumpet and research materials related to her work are housed at the Royal Conservatoire of Scotland, and the article about the experience (in Norwegian) may be viewed here: http://ojtrumpet.net/ntf/nye/praktikant/

Handmade Ceremonial Trumpet by Verena Barth, RCS Inventory No. 923, courtesy of the Royal Conservatoire of Scotland (Above: Verena in the German workshop of Udo Schäfer)

Inspired by our recent HBS online Symposium, I now take you across the pond, to North Carolina, along the east coast of the United States, and to another educational archive. The University of North Carolina at Pembroke was founded in 1887 by what is today the Lumbee Tribe of North Carolina. In contrast to many schools which were not positive situations for Native American students in our history, the school in Pembroke was founded and run by leaders in the Native American community.

American indigenous peoples have continued their historical practices of dancing, music and ceremony against all odds. In addition, new forms of music making emerged, brought by colonial rule and contact with Europeans. It is with care that we look and celebrate these types of music making, as they were often achieved through negative circumstances, where hate and fear were the defining factors, to the purpose of eliminating cultural history. Southeastern North Carolina, which was sparsely populated during the 17th and 18th centuries, saw the settlement of colonizers and enslaved people alongside their indigenous neighbors. Formal European-style educational systems began to be seen by many tribes as central to their future in these altered circumstances.

Due to the segregated nature of the American south, students of indigenous ancestry were not welcome in existing schools, and the community came together to support a school themselves. Under the control of Native leaders from the beginning, what is today UNC Pembroke held pride of place for the community. There, students engaged in two types of music making, their traditional indigenous cultural activities continued at home and across the community, together with new music styles such as orchestra, band, choir, and hymn singing at school. This easy coexistence continues to this day, where Lumbee musicians accompany the graduation ceremony with drum and flute performance, alongside the music of the faculty brass quintet.

The University today offers a degree in Native American Studies, and maintains the Museum of the Southeast American Indian, as well as the Mary Livermore Library Special Collections and Archives. These archives contain, in addition to university-related items such as yearbooks and catalogs, many items relating to the history of the Lumbee people, The Southeast American Indian Collection, and the Elmer W. Hunt Photograph Collection, containing more than 53K photos from the long-time university and community photographer and alumnus.

Pembroke State College, Braves Marching Band getting on a bus, *c.* 1955. Courtesy of Mary Livermore Library, University Archives/Special Collections, University of North Carolina at Pembroke, Pembroke, NC

This collection can be viewed here: https://dlib.uncp.edu/digital/collection/elmer and contains gems such as this photo.

At first glance it is simply a snappily-dressed marching band getting onto their bus after a successful parade. However, this moment in time, caught and carefully preserved, becomes an important research and educational opportunity. These are indigenous students in the American south, during a period of heavily institutionalized racist laws and structures. These structures kept the students we see here, and their whole community, out of the other institutions of higher learning. At Pembroke, these young musicians sat in rehearsal with others like themselves, taken seriously for what they had to offer, and not judged first by the color of their skin. These students, embraced by their supportive and encouraging collegiate atmosphere, would encounter severe restrictions as they attempted to live and work in the larger region. The community members who enjoyed the band as they marched by, knew they were giving their young people every advantage possible in the changing modern world. Many would have recently returned from service in World War II, or had been active on the home front in wartime, and all were living in an era about to radically change with the advent of the Civil Rights movement.

"This photo showcases strength and support, a setting of higher learning which was a thriving center of musical activity."

This photo showcases strength and support, a setting of higher learning which was a thriving center of musical activity. The students and their bus, and that fabulous sousaphone, were driving back to a place vital to the community as one of growth, fellowship, and tradition. Within a society rigidly segregated by race, where they could not gain entry to the local theatre, or move and live freely, these students learned, supported and encouraged each other. The musical activity of these band students, on campus and across the community, took on an even greater importance, allowing them to represent their heritage with pride. Today, they speak to us from the archive, and remind us to seek out and share all the elements of our rich history of brass performance, and fully celebrate the contributions of all.

Joanna Ross Hersey

KLEZMER

Klezmer Music, the Renaissance, and the Historical Trombone:

DAN BLACKSBERG AND LIZA MALAMUT IN CONVERSATION

On July 30, 2021, renowned klezmer trombonist Dan Blacksberg conversed with Liza Malamut, Co-Artistic Director of Incantare and 2022-2023 Artistic Director of The Newberry Consort, to discuss historical trombone practices in klezmer music and western historical performance. The conversation revealed fascinating parallels between the two traditions, both of which span over five hundred years. The conversation has been edited by for clarity and length.

LM: Dan, thank you so much for agreeing to speak with me. I'm excited to talk to you about klezmer music. Can you give an overview of what you do? It's a huge topic, but can you describe how it fits into the historical brass world, as well as anything else you want to say about it?

DB: Thanks, Liza, it's great to connect with you on this. Klezmer music is Yiddish music or Jewish music from the Ashkenazi Jews of Eastern Europe. This is music that was played by and for Jewish people in Eastern Europe. The word "klezmer" as a genre has come to encompass a lot of different kinds of music—sacred music, secular music, professional music, more "folk" music…I focus on instrumental klezmer music, which is what it would have been back in old Europe: Jewish music by Jews for Jews, mostly for ritual purposes, but both religious and secular music for dancing, weddings, and other kinds of events.

[I also focus on how klezmer] music in Europe moved as a lot of the people from that culture, and those places, moved to America—typically in the late nineteenth and early twentieth centuries—and how the music transformed here. Today, [klezmer] is this whole big phenomenon that includes a lot of influences from other kinds of music, of jazz and modern music, and even avant garde music.

I'm a trombone player, and I have a background in jazz music and some classical [music]…sort of mainstream western training. When I first got interested in klezmer music, it was through some modern recordings that actually didn't have any trombones on them. I was like, these tunes are cool! This trombone should be in there! And what I found out was that, at the time—this is around 2002 or so—you could go to these weeklong workshops that were held in different places. [Klezkamp] was at a hotel in the Catskills, and [Klezkanada] was at a Jewish B'nai Berith camp outside of Montreal. They're super intensive, and you learn from the people who spent their lives studying these things.

What I found out really quickly was that the trombone, which takes a middle voice or accompaniment role…has much more of an improvised role [than in mainstream classical music]…so in order to learn how to do this stuff, you have to turn to a set of 78 RPM recordings that were made in America and in Europe around the turn of the twentieth century…from about 1908, 1912, to the 1940s and even into the 50s (although by then, a lot of the recordings you're getting are from assimilated American musicians, and that's a whole topic on its own). You have to [get] these scratchy recordings and listen to them at full speed and half speed over and over again until you can pick out which lines relate to specific pieces, as well as [identify] patterns that more generally relate to the style of the music. And then you have to figure out how to use them while playing with other people.

From my perspective as a trombone player, that's where things started: learning by ear through these recordings, and really trying to do specifically what's on the recordings and then figuring out how to turn those into a personal style that you then use in a jam session, at a wedding, or at a concert of klezmer music.

"When I first got interested in klezmer music, it was through some modern recordings that actually didn't have any trombones on them. I was like, these tunes are cool! This trombone should be in there!"

LM: And then I'm sure people make their own recordings, and it develops and evolves?

DB: Yeah, totally. And it's an [unusual] situation because this music had a real break in it, as a lot of eastern European Jewish culture did. They talk about the typical "three pronged attack": the Holocaust, which really eliminated eastern European Jewish culture in eastern Europe; the assimilation of eastern European Jews in America, where they kind of threw that [European] stuff off (you can watch all the Jewish comedies about that); and the creation of the State of Israel and the change in [musical] focus—eastern European Jews in America [shifted] their musical and cultural attachments from the "Old World"—English language, Yiddish literature, klezmer music, Yiddish songs—over to Israel. Because of this, you don't have a continuous thread like you might have with another kind of folk music, like Irish music. There, if you want to find the old guys [to learn from them], it's super easy. While they [our "old guys"] were around, and we learned what we could from them, we also—and this primarily started with a generation older than me, people around my parents' age—had to go back to these early recordings: big bands where [klezmer] was really kicking. There was a lot of interesting stuff there, because you had people coming over from Europe, where there was no tradition of playing [klezmer] on brass instruments. Maybe trumpet, but the slide trombone does not really exist [in this music yet]. That becomes more [prominent] in America, and it's still mostly in America today. But you had guys who played violin or a quiet instrument in the Old Country, where your performance practice would be based around a small group in a quiet place—maybe it was a rural place—and then [those musicians] moved to a big city like New York or Chicago or Philadelphia. And what's the most popular music that was around during the turn of the twentieth century in America? It was Sousa, marching bands. And you had a lot of people who were Jews who had been conscripted into the Russian army and had learned wind instruments in the Russian army, so you have this thing where [Jewish music] starts to mix with American music as soon as those people arrive here. And you end up with bands that include slide trombones. (The clarinet was already in klezmer music by the end of the nineteenth century, but while a cello would be pretty common in a [European] klezmer band, in America—absolutely not.)

LM: Wow, my mind is blown by this. The relationship [with] venues for klezmer music seems to have developed in very similar way to western music. But when you think of western "early music," especially when you think of music from the sixteenth and seventeenth centuries, you think of trombones. They were always a part of it. But the venue was so important for the kinds of instruments that were used. You could have a piece for unspecified instruments that would have been performed on soft instruments [like viols] in a chamber, or you could perform the same piece outdoors with shawms and sackbuts. That's a really interesting and exciting parallel.

Can I also ask you about the sort of, well, *flavor* of klezmer music? If you hear klezmer music, you know what you're liste-

"Klezmer music has a history that reaches back about five hundred years, although the stuff we hear now doesn't sound anything like that."

ning to…your brain hears those modes and harmonies that are associated with it. What was the original influence or influences [for these sounds]? How do you see that developing in the regions you were talking about?

DB: Klezmer music has a history that reaches back about five hundred years, although the stuff we hear now doesn't sound anything like that. But it originates in this pale of settlement that exists between the west and the east. You have the Austro-Hungarian Empire in the west, and the Ottoman Empire in the east. And what happens [musically] in those places? Well, you've got Mozart over here [in the west] and I wish I knew the equivalent of Mozart from the Ottoman Empire, but I'm sure there was one—but there are two distinct musical systems. If you want to be super reductionist about it, you have western music with harmony and a lot of vertical movement and vertical interplay between voices, and in Ottoman music you have more melodic and drone-based things. We have scales in the west where all the notes are more or less equal and it doesn't matter what octave you're in, and in the east you have *makam*, where you have specific rules about how to get from the first pitch to the third pitch.

Klezmer music is from a place in between those two cultures. Some of these places were conquered and re-conquered, and… every time that happened [something was left behind]. Musicians are itinerant, and they travel, and culture travels, so you [end up with] elements that are very much western—chords, four-bar form, eight-bar phrases—and then you have these [eastern] modes. The most common thing people seem to associate with klezmer music is the mode that Hava Nageela is in. People think of that as the "klezmer mode," but there's more Turkish and Arabic music that was written *hijaz makam*, which is the name that [Turkish and Arabic musicians] have for that mode. And yet, from our perspective, we hear those sounds and we go, "Well, that's *that* [type of music]." One great resource is a book called *Klezmer: Music and Memory by Walter Zev Feldman*. It's about the history of European klezmer music from the 1500s. It was a very revelatory book for me for a lot of reasons.

But I was thinking about early music, which, in its own way, is off the beaten path from "mainstream" classical music. My understanding is that because [Renaissance and early Baroque music] is so old, you're not going to be using recordings, but written documents. I think there's a little bit of that in the way we learn klezmer music, because there are ethnographic collections of sheet music and things like that, but I imagine for you the balance is [weighted toward documents]. What was it like trying to learn music that you couldn't hear?

LM: That's a really good question, and it's one that historical performers, even after they've been doing it for a while, really wrestle with: deciding how they're going to sound. Because you're right, one of the biggest things that we talk about in HP is that we don't actually know how those players sounded. We don't have recordings, so we can't say with 100% [accuracy] that they were definitely sounding like *this* and doing *this*. That said, we do have a lot of information. [Musicians] did leave behind tutorials with exercises for how to learn to do various things. Some of the most fascinating are called diminution manuals, which are essentially pages and pages of [ornaments]—almost the equivalent of jazz licks—which people would use to learn improvisation. There are also a lot of theoretical treatises and polemics—we can learn a lot from people talking about all the things they hated that musicians were doing! It's really fascinating. There were a lot of very conservative theorists out there who were like, "you shouldn't be doing this, this, this, or this! You should actually be doing *this*!" and you have to parse out the root of what's really going on.

So a lot of [learning about trombone sound involves] looking at the literature that's available and gleaning the information from it. Until Gabrieli, really, there are very few specified [instrumental] parts. We know that trombones were playing all the time: there are trombonists on the payment records for city ensembles, church ensembles, music schools... then there are the instruments themselves that were purchased by these institutions. So, for example, there might be a record of a silver trombone made for a particular court from a particular maker, [in a location] where a particular composer was currently writing a music drama... [by knowing that information], you can layer things together and glean that there was probably a trombone played in this piece. So that's one way of trying to learn how this music sounded.

There was also a recording element to how I learned how to play sackbut. Around the 1960s-70s [and even earlier], there was a [phenomenon] called the Early Music Revival. It was a cultural phenomenon where people got really, really interested in this music. People like David Munrow and Noah Greenberg made these great old records that were some of the first recorded attempts to bring [Renaissance and early Baroque] music back to life. If you listen to them now, they sound primitive to our ears, because the research we've done since then has informed us and helped us evolve our playing styles. But they're absolutely amazing recordings...and they are a really important part of the modern early music movement.

There was also a groundbreaking group called Concerto Palatino, led by Bruce Dickey and Charles Toet, who did a huge amount of research into this music. They developed what they thought was...a more informed version of what they thought the sounds from the Renaissance and early Baroque would have been like. [Their recordings were] very influential to the generations who came after them, who continued to do their own research. It's still evolving.

I'd be really curious to ask you the same thing—how you get your sound concept. [Renaissance] trombonists try to sound like singers, because in the Renaissance the human voice was the closest you could get to God, so [they] wanted to come as close to that as possible...I'm wondering how you get your sound concept, too, if it's a similar thing.

DB: I think that there's a lot of what we would now call klezmer music [which], back then, they probably just called "Jewish music" or just "our music" in Europe. We don't have recordings of what klezmer sounded like in eastern Europe before 1911. There are reasons to think that the first klezmer recordings [around 1912-1914] by a group called the Belf's Romanian Orchestra are not representative of all groups. It's just really idiosyncratic music. It's cool, it's awesome, but I just can't imagine that that is what the general performance practice was.

But because we had the [time] gap, there was a similar thing in klezmer music in the 1970s where people started learning first from whomever of the old timers they could find, some of whom were central to the development of the music and some of whom were not as much. So it's the same thing, where the way we play is so different from the way that trombonists in the first Klezmer Conservatory Band record, or, you know, the Klezmorim, who had some of the first records in the 70s, played.

One of the things that I feel very lucky [about] is that I'm at the young end of the people who got to study with the old guys. There's this pianist [Pete Sokolow] I've played with a lot, who's probably in his 80s now, [who] said "I was the youngest of the old guys," in the 1940s and 50s. I've played with him a lot and learned a lot from him, but I feel like [now] I'm the youngest of the old guys when it comes to the people of that generation, both musically and professionally.

"[...] when klezmer arrived in America – there's a piece called Yiddish Blues from 1912 – there wasn't even a recording that was called 'jazz' yet."

But...the funny thing is that when klezmer arrived in America—there's a piece called Yiddish Blues that's from 1912—there wasn't even a recording that was called "jazz" yet. So you have this fusion music happening. Jewish culture has always had a [tradition of asking], "Well, what's around?" and we'll mix it with elements that feel like the core parts of our culture, which usually means liturgical music or liturgical elements, and then you come up with these fusions.

For example, a lot of modern klezmer is really a fusion of Jewish music, Roma, and non-Roma music from regions that we now think of as Romania, Moldova—places [in a region historically called] Bessarabia. Those styles and sounds became dominant in America because they were the hottest version of the music—what people gravitated towards. In the 80s and 90s, people who had experienced historically informed [music] and the processes [associated with it] started applying those processes to klezmer music and came up with a lot of ideas.

For me, I try to take, a "Yes, and" approach to it, meaning: Yes, [klezmer is] historically informed performance—[people have] done a ton of research [into it]—but for [my own musical choices], it's like—I'm gonna do this and not that. So: Yes—it's historically informed—and it's my own aesthetic choice. And because [klezmer] wasn't happening in an academic setting—it was happening in a commercial setting—this informed [the original musicians'] goal of trying to make a living as

performers. These are commercial choices: what we think will be popular or what will sell. And then you mix it up and you see what you come up with.

For me it's funny because I've been doing this now for almost twenty years, and I definitely had phases where I was trying to play in a more "European" style. But that's hilarious, because if I really wanted to do that I should have picked up the cello, or a different instrument. But I was like, I'm going to [apply] what I'm hearing from the people who play those string instruments.

To back up to the history a little bit, klezmer was performed by men, of course, but it was performed mostly in families, and tunes were kept inside families. It was a very professionally-based music. But a lot of what they call The Klezmer Revival, or the revitalization [of klezmer music] in the 1970s, comes out of people trying to learn Old-time [music]. And Old-time is not a professionally based music. It's porch music. You know, people in concentric circles having a jam session. There's not an exchange of money, [whereas] klezmer music was a very professional music. So you had these situations in the 1980s and 1990s where guys who were older, who had played the music [professionally] for a long time—at weddings, in a more traditional context—they hear people trying to do the eastern European version (or, really, their best approximation of nineteenth-century klezmer), and say—I don't know what that is, that's not our music! I don't know what you're doing, but it sounds like nonsense!

All that stuff evened out, but I think at the time there was a lot of confusion. It was a funny situation where you had the people who were who were trying to [pick up] the few [familial] threads that had survived, [who were] playing in a professional context in places like New York or Philadelphia; or you were taking other threads that maybe you found to be, like, juicier, from the 78 recordings, or from the manuscripts, or from this guy [Moishe Beregovsky] who did all this ethnographic work in Russia during Soviet times. Super complicated and interesting.

That's how I approached the traditional style. And then I decided at one point that I wanted to figure out how to make the trombone a lead instrument in the music, which had no precedent in the recorded canon…partially because [the trombone] was not used as an [instrument of] artistic expression. If you [played the] violin or clarinet, you could be a star in a certain way, but I decided, you know, it's 2016 or whatever, it was time to try this thing.

So what do you do? You go to the voice. You figure out you can't do all the stuff the violin's doing, or that the clarinet's doing…so you try to find virtuosic things, expressive things. The two sources for me that were really useful were Hasidic *niggunim*, wordless melodies that are old but also completely contemporary. That is a very unbroken tradition, but it's adjacent to instrumental klezmer music. *Niggunim* have same tunes, sometimes even the same structures, [as instrumental klezmer], but it's all vocal music so it's a lot simpler. You can get all the kinds of expressive qualities—the *yiddishkeit*, or the Yiddish metaphysical stuff[1]—and it's a lot easier to get out through the trombone.

The next source was traditional *khazones*, [or regional cantorial tradition], which is another tradition that is incredibly virtuoso. The cantors we grew up with had sort of a theater-like vocal training and sounded more operatic than not. But a hundred years ago…[cantors sounded] closer to an Ottoman style of singing, or even Quranic chant. You had a much wider use of vocal timbre, much wider use of nasality and throat stops and all these different techniques. This became a huge resource, because if you can do it on the voice, you can probably do it on the trombone. And eventually, if you're lucky, you catch up to the clarinets and you try to have fun. That's been my personal journey when it comes to this stuff.

What are some of the things as a player [that] feel super defined for you as a general practice of your field? Which things are more personal to you? Are there any controversial things that you do?

LM: From hearing how you have learned and adapted performance practice for klezmer music, I think it's possible…that the standard historical trombone practices are less diverse…I think, partially, that this is because we're gleaning the things we know from the [limited] information that we have. There are things we know: even just from looking at printed music, we know that our phrasing will be much different than we would think about it in… "classical" music, where you have bar lines and [the music is] regimented and you're thinking [in beats]. We're thinking vocally, we're thinking in sentences.

We also know how not to play. We know that brashness on the instrument was frowned upon. A lot of writers wrote that the sackbut was meant to sound vocal and beautiful. It wasn't meant to be blasted like you're on a battlefield. So that quality is something that actively I try to prevent both in myself or when I'm teaching… [the sackbut is] just not made for power. It was an instrument of vocality and of expressivity.

…I would say the main thing I think about while playing is less technique-based and more idea-based…one of the things I really care about in my performance—and I guess this goes beyond the brass element of this conversation—is adjusting expectations. I want to bring music to the forefront…and contextualize it to the best of my ability in our modern environment. It's interesting because a lot of the things you've been talking about—the influence of Turkish music and other regions on klezmer music—there's a direct parallel to western [historical performance], but especially western Jewish music [from that time period], hardly any of which has survived because only one person, Salamone Rossi, was able to get their music published. We know that they were doing it—we just don't have it.

DB: Oh, that's really interesting…I think it's really important to do that work, and it's really important to remind ourselves why it's important to do that work. For me, again it's this "Both, and—" and "Yes, and—" because you just described the same old hustle, right? Like, the trust fund kid who's got all the local connections gets his music published and it's still around five hundred years later. Or even just that the western canon had a relationship to documenting things in writing, whereas other parts of the world don't. I don't think what's important, necessarily, is that every bit of human culture can simultaneously exist in the present. Even the idea of that is actually a modern one that probably needs to be interrogated. But the fact is—we like what we like, and we should be allowed to pursue what we like…

To get back to the brass side of things…I have an instrument that's from the 20s… it's a different world, and I'm sure the sackbut's a different thing. The not-getting-brassy is such an interesting concept because so much about popular music in America is, like, "gotta play so loud so they can hear you!" …and brass in general has gone in the extreme opposite direction [of

1 Literally, "Jewish spirit," or "Jewish essence." *Yiddishkeit* is defined as "specific elements in a cultural artifact like a melody or in the performance of some cultural thing, like cooking a dish a specific way, that summons up a strong feeling of connection to history, memory, or belonging to an Ashkenazi Jewish heritage." Many thanks to Dan Blacksberg for providing this definition.

sackbut playing] in so many ways, where it's about super-super power, super overblowing, the sizzle of the loud notes…and actually, some people I've met recently who are in our age group are pulling back from that—at least in the classical field—in a way that I think is really surprising. It's really different than what I grew up with, going to see the orchestra.

…Another wild connection that I always talk about is this marine band soloist named Robert Isele… [who] plays all the show pieces, you know, all the Arthur Pryor stuff…for Arthur Pryor himself, those instruments [that he played] don't resemble our big, gigantic modern instruments in the least bit. And recordings of pieces [played by Prior], like the *Bluebells of Scotland*, do not resemble a modern recording in the least bit because it's a showpiece, and he [Prior] has his special moves, the things that people try to practice—like, you've got [to be able to do] your lip flexibilities up to this certain tempo before you can attempt these things—for Prior, it was really like, "this is my special move. This is my fancy trick that I do." And he does them, and you only get one take because they're recording directly to wax. So it's rough, it's got mistakes, and the energy is off the charts. Same here [with klezmer].

One of the things about being a klezmer musician and doing the research into the 78 RPM archive is that you hear that level of energy all the time, because it's all one take and it's all people who were playing constantly. I don't think they made a lot of money, but I think it was very simple for them to make a lower-to-middle class living as musicians. Basically, you just went out and played because instrumental music was so prevalent. Whether you were paid for your labor and in a responsible way or not (probably not), it was so vital then, and we've lost so much of that. For me, I'm always trying to regain some of those things. And I know all the ways I've fallen into the traps of modern day [practices]. I mean, I have this great horn…but it's like a Hummer. I feel like I drive a Hummer, and I love my Hummer! It drives like a dream, gets good gas mileage for a Hummer, but it's still a gigantic car! You can't park it in the small spots, and that's just one of the things that I think is so interesting—to see what you [sackbut players] all do because you're exploring this extreme opposite [dynamic] range. I wonder, was that some of the allure of it when you first started? How did you [get introduced to it]? How did you end up doing this as a full-time career? …for me, a lot of it was about finding my way outside of the mainstream routes. … There's a sense of rejection…and there's sense of embracing.

LM: Both of those are true. I love orchestra music. I love "traditional" trombone. But when I had my first lesson on the sackbut, my teacher [Greg Ingles] was like, hey, here's literally 200 more years of repertoire that you've never seen or heard of before. And it was written for you [a trombone player], and it's amazing…I like to say that it was as if I discovered a secret door in my house and I opened it and it was like Narnia. There's just a whole other world in there.

There was also so much more to do. There was so much to discover, there was transcribing scores that had never been transcribed to modern notation and seeing how they sounded. There is a codified practice, but there is also so much personal decision making when you get a piece of music that you have never seen before and that has never been recorded… And you're deciding, how am I going to do this? What am I going to do with it? I found it to be so musically holistic. It was joyous. And when I didn't do it… I missed it.

DB: It's how you knew.

LM: Yeah.

DB: It's been very funny for me, because I just really fell into something at the right place at the right time, and I've just always been doing it…My personal journey in this is that Yiddish culture was around [me]. I don't know if you had grandparents or family members who spoke Yiddish, but they probably didn't speak it to their parents, your parents, or communicate it with you. That's very typical of the twentieth-century American Jewish experience for eastern European Jews or people of eastern European heritage. That being said, klezmer had this big heyday. Zev Feldman called the 90s "The decade of the Jews." First you get the fall of communism. Second you get Germany [starting] to reckon with its past. You get these musicians who have been doing klezmer music for about twenty years now…so they're starting to really mature into the music in their own ways. You have *Schindler's List*. And then the big deal was that Itzhak Perlman decided he wanted to do a big klezmer tour. He toured all around the big stages with a bunch of klezmer bands—there were movies made about this—so the music really had this heyday. It reached out to a lot more people.

At the same time, there were a lot of connections with avant garde jazz in New York. A lot of Jewish people were taking elements of that music and including it in their compositions. People like John Zorn and Marc Ribot, or people like Shelley Hirsch or even Richard Teitelbaum, were doing a lot of Jewish content. I got caught up in this thing, where, by the end of high school, Jewish klezmer music for me was just reading charts out of a book, and I think I had one CD. "Weird" music was Stockhausen on the one hand and Ornette Coleman or Albert Tyler on the other hand. And then I went to New England Conservatory and guess what? That place is really good for both of those things. I got really into both [avant garde music and klezmer music].

The thing about klezmer was, again, right place at the right time. There really are very few trombone players still doing it… And by "doing it," I mean you play gigs and then you go to the historical sources and that informs how you play the gigs… and then the cycle continues. There's a lot more people who play Jewish weddings, who will include some klezmer in their music, and then they go [home]. And that's cool. But for us, it's got to have that cycle of introspection and transformation. I wish there were more people doing it, but at that time it was really three or four people, maybe, less than ten in the U.S. and Canada. I was around New York and some of the guys who were doing the gigging just happened [to have other things to do] at the time that I was getting really excited about [klezmer]. So, boom, gigs! Boom, teaching opportunity!

So I was definitely at the right place at the right time, but I was also all the way in, and I was trying to figure out what was going on in these [old] recordings. And what I was interested in, it turns out, was improvising. I was creating and exploring different ways of improvising that were off the beaten path from either the more boxy version of jazz that was available, and the modern classical thing…and klezmer turns out to be this incredible space in between all these different types of music, where I get to use a lot of classical thinking and sounds to do it. Whether it's from a modern version or even from an American band version…you know, one of the trombonists in the main klezmer band of Philadelphia from the 20s [Harry Kandel Orchestra] was in the Philly orchestra. So there's this crossover because, you know, all the Jews played classical music then. [Laughing] But it also creates this cosmopolitan model: you know how to play music by and for your community, and you also play what people want to hear because you're a functional musician. It's not about that artistry, it's not about that Beethoven model, right? It's more of a community-based thing. Balancing the aggressive individualism of the modern music world, especially the commercial music world, with this community-based experience, for me has been such an important thing…especially for that community to be Jewish-based, but to not be Jewish only. Anybody can come play this music. We are in a position as a community where we don't have to be super withholding. It's been pretty great.

LM: That leads me to another question. In Renaissance and early Baroque [music]… the trombone was an instrument for professionals. It was new technology, so it was rare that even professional musicians owned instruments. They would work for a court or church, and those institutions would own the instruments and [the musicians] would play them…you did not see amateurs or hobbyists sitting on a porch and playing [trombones]. You said that [klezmer] music started without trombones as well, and that you're kind of a pioneer in this area. Would you consider [the use of trombones in klezmer] the same [now]? Or is there more variation [between amateurs and professionals]?

"Klezmer music […] requires a lot of variety on a micro level in order to keep things moving. It's very densely information-packed music. That's what I love about it."

DB: That's a really good question. I think klezmer music itself—and by this, I mean me, my colleagues, and our community—is grappling with this issue, because [klezmer] was a family professional music at its core. It is a highly stylized music. When you're playing for Yiddish dancing, it is a very delicate relationship. The synergy between [Yiddish dancing and music] can't really tolerate a lot of genre mixing without transforming itself. There's a beautiful thing there that should be preserved, but also, to me, it's the *juiciest* spot [for branching out]. Even if you want to take klezmer music and do your own thing with it, [Yiddish dance music] is where you get the greatest amount of information. That's where suddenly all the non-notatable rhythmic feel, [those] nuances, make sense all of a sudden, because dance [is] in the body and it comes together. That's where the drama of the melodies, and what we think of as ornaments…fall naturally in line… But to do that [successfully] required a professional level of musicianship. That's traditionally and historically what's been asked. And, to be honest, we haven't been super successful in the forty to fifty years of trying to teach this, to bring this [music] to the masses. That happened starting in the 1970s and the 1980s, when this new wave or revival, or whatever you call it, happened. We haven't been super successful at getting a ton of people who can do all of that. And it's possible that [the reason is because the music] is just really hard. You need to be able to medley a lot of tunes together, because that's what's required. You can't play the same song over and over again. You play a song two to three times [before] moving on to a different song. A forty-minute dance set at a wedding could have around twenty songs, which is a lot. So you not only need to be able to know the repertoire, but you need to link the repertoire.

But we live in this different world now—post-vernacular is the word that pops into my head—and we have to figure out, like, how do you create a jam culture to really bring more people [to the music]? And we have to remember that this actually didn't exist before. We're creating something completely new, even though to everybody it's going to feel traditional. In the same way I play the trombone as a lead instrument, I'm not actually doing anything weird, I'm just doing [something] in a completely different context.

But even that does take a ton of technical nuance… One of the big categories of ornaments in klezmer music is called the krekhts, which is a cry. People say, you go "ba-pa-da," like it's just one [sound]. Then you listen, and it's like, an entire rank continuum of [sounds]. It's a set of expressions. But [to define it so narrowly] is like saying "sad" is one thing, when "sad" is actually a set of expressive emotions.

Klezmer music also requires a lot of variety on a micro level in order to keep things moving. It's very densely information-packed music. That's what I love about it. You just get to do a lot. Same thing with the traditional trombone role—unless it's arranged beforehand, you're basically glue [between the melody and the rhythm section]. You have to play drum patterns, you have to play harmonies to the melody, you can play obligato solo lines that are not countermelodies, you can arpeggiate the chords…there are five or six things that you will weave together in, for example, a thirty-two-bar song.

Those are all different skills in some way, and it is really hard to do it all. That being said, I'm trying to figure out how to get people at different levels of instrumental ability to be able to do the whole thing, because I think that's what a healthy folk music culture needs. It needs to be accessible in all these different ways and levels.

The whole spirit, the whole of what makes the music beautiful, needs to be expressive on all levels. And if we're teaching it and trying to make it available to everybody, we're not keeping it in a rarified way. That's the big challenge. On the trombone I think it's a challenge mostly because you need to be able to deal with a lot of arpeggios through a lot of chord changes...and that takes a lot on our instrument.

LM: This really seems to come full circle. I think a lot of what made the early music revival so successful is that the amateur community really got excited about it, and that has continued. There are countless workshops all over the world. I mean, that's how I got into it. I had lessons, but my teacher was like, okay, you've had some sackbut lessons. Now go to this workshop and experience playing with other people, because that's how you really [understand this music]. You have to do it with others.

[Like klezmer workshops, early music] workshops were created to make spaces for people to study early music as intensely as they want. You can be a serious student of historical performance and study with the artists who come there to teach and perform, or you can go because you've never picked up a sackbut in your life, but you love the sound and you want to try it. And that, too, is decontextualized, because that just never would have happened [in the Renaissance]. But it's happening today, and it's an incredible, beautiful paradox.

DB: Absolutely! This stuff needs democracy—it needs to be given to everybody. It's a human expression, and it needs to belong to as many people as who want it, right?

LM: Absolutely... I think on that note, we can sign off...I'll just say thank you very, very much. This was awesome.

DB: That was super cool. I loved learning about [early music] and I really want to try a sackbut. I've always been, like, I want to try one of those things! But now I really want to try one.

LM: Before I stop the record button, for HBS members who are [new to klezmer music], could you recommend some starting places for listening?

DB: Yes, absolutely. I'll do modern recordings first. If you're looking for the classic revival bands, there's the Klezmatics. There's the Klezmer Conservatory Band. There's Brave Old World, which is more of a classical chamber presentation. If you're looking for modern bands that are exploring an older sound, there's a group called Buduwitz, and Chicago Klezmer Ensemble has a couple of interesting recordings in that direction. And if you're looking for old scratchy recordings, the best place to go is YouTube. There's a wonderful person who goes by "Classic Klezmer," who has this absolutely massive collection of bands—check out Abe Schwartz Orchestra, check out Harry Kendall orchestra...I turn to that channel on [YouTube] a lot.

Liza Malamut, trombone, is active as a performer, researcher, and educator throughout the United States and abroad. She is a founder and Co-Artistic Director of Incantare, and has performed with Tafelmusik, Opera Atelier, Boston Baroque, the Handel & Haydn Society, Trinity Wall Street Choir and Orchestra, Boston Camerata, Apollo's Fire, Dark Horse Consort, Mercury Chamber Orchestra, Tenet, Piffaro: The Renaissance Band, and many others. Her playing can be heard on the Musica Omnia, Naxos, Hyperion, and George Blood Audio labels. Liza's academic work was supported by an American Association of University Women Fellowship (2017-2018), and she is a coeditor and contributor for the forthcoming book *Music and Jewish Culture in Early Modern Italy: New Perspectives* (IU Press) with Rebecca Cypess and Lynette Bowring. Liza holds degrees in Trombone Performance from Eastman School of Music and Boston University, and she received her DMA in Historical Performance from Boston University, where she studied with Greg Ingles. She is thrilled to succeed Ellen Hargis and David Douglass as Artistic Director of The Newberry Consort in Fall 2022.

Dan Blacksberg forges a singular voice as a composer, trombonist, and educator by bridging multiple paths of music making from the traditional to the avant-garde. Dan is recognized as one of the foremost practitioners of traditional klezmer trombone, and is a respected voice in jazz, new music, and free improvisation. His work includes genre-busting compositions like chamber suite *Name Of The Sea*, commissioned by the Kimmel Center for the Performing Arts, performances with Anthony Braxton and doom metal band The Body, and work with klezmer luminaries such as Frank London, Elaine Hoffman Watts, Michael Winograd, and The Other Europeans. Dan currently teaches jazz and klezmer at Temple University, coordinates the Instrumental and Dance programs at Yiddish New York with Deb Strauss, and is the musician-in-residence at Kol Tzedek Synagogue. He also makes the Radiant Others Klezmer Podcast.

INTRODUCING

Joseph L. Jefferson
HBT Jazz Area Editor

Dr. Joseph L. Jefferson is the Asst. Professor of Trombone/Euphonium and Director of Jazz Studies at Southeast Missouri State University. As a soloist, chamber musician, educator, and adjudicator, Joseph maintains an active schedule in Symphonic, Jazz, and commercial musical settings. As a scholar, Joseph has published and presented research on the Shout Band Tradition in the United House of Prayer and has been an invited guest artist and presenter at the International Trombone Festival, Jazz Education Network Conference, Washington Music Educators Association, Louisiana Music Educators Association Conference, Jazz Institute of Chicago, NAfME - Eastern Division Conference, International Horn Symposium, and many others. As a performer, Dr. Jefferson has shared the stage with artists such as Vanessa Williams, The Colour of Music Orchestra, The Irish Tenors, The Cab Calloway Orchestra, Zoltan Kiss (Mnozil Brass), Sean Jones, Randy Brecker, and international R&B artists Dwele and Raheem Devaughn among others. Internationally, Dr. Jefferson has had performing and teaching residencies in Bermuda and Asia at the College of Music, Mahidol University in Thailand. Dr. Jefferson has earned degrees from Norfolk State (B.M), Shenandoah Conservatory (M.M.), and West Virginia University (D.M.A.) and is an S.E. Shires and Giddings Mouthpieces Performing Artist.

The Historic Brass Society celebrates all elements of the development of jazz and commercial music as part of our shared history, and welcomes contributions on these topics for Historic Brass Today. Please send items for consideration to Dr. Jefferson, Jazz Content Area Editor: jjefferson@semo.edu.

Motoaki Kashino
Sackbut Renaissance in Japan

It has been a strange three years since I went home to Japan after 18 years in the US. As we all know, our lives had been dramatically changed in the last year. Even through those difficulties, I am happy to report that recognition of historical brass, especially sackbuts, is growing tremendously here in Japan.

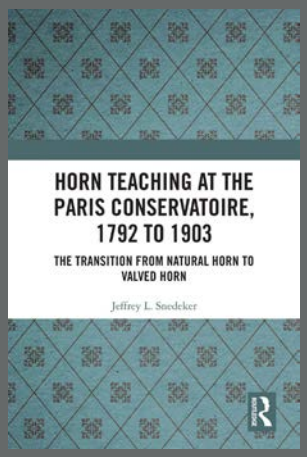
I spent the last few years in the US studying and performing in the historical performance field. I received Doctor of Musical Arts degree in Historical Performance from Boston University in January of 2018, and while working on that degree I performed with ensembles such as Trinity Baroque Orchestra and Teatro Nuovo Orchestra, among others.

Upon completing my studies at Boston University, I had decided to go home, knowing that there would not be as many performance opportunities for historical brass specialists in Japan. However, I was pleasantly surprised that while the scene has not yet matured, there are growing interests. There are more amateur sackbut players than I had ever imagined. Also, the timing was perfect that an ensemble of professional trombonists, called Project S, had just been formed as I arrived home. The founder of the group, a long-time trombonist with one of the major symphony orchestras in Tokyo, reached out to me and the group started monthly study sessions right away. This is by no means an authentic, historically-informed ensemble—it consists of 15 players, all trombonists, playing Renaissance and Baroque repertoire, arranged to fit the ensemble. You can hear this ensemble on the YouTube videos found here.

Historical brass is by no means new in Japan. As early as 1987, there was a onenight concert presented by Tokyo Cornett & Sackbut Ensemble (there are two of their recordings on YouTube if you search for it by the name of the group). This group, however, never presented another concert. Some of its members performed professionally in Europe, while others concentrated on performances on their modern instruments.

Similarly, Japanese sackbut players, whether professionals (of modern instruments) or amateurs, tend to start playing sackbuts out of interest in the instruments themselves. Traditional German trombones ('Posaunen') are widely used in Japan—perhaps more so than in Germany! Many famous German trombone makers also build sackbuts (how historically-informed is another matter), so they try and get them into their collection. Information on historical performance practice, as well as performances (or even recordings) of better-informed ensembles, are not as readily available. As a result, there are still widespread conceptual misunderstandings. On the other hand, a group of high school girls presented (on modern brass) a performance like the now-famous recording here.

If this performance is any indication of what is to come in Japan in the near future, we are in for quite a ride. I am preparing to found a workshop-based festival, much like Amherst and Madison Early Music Festivals, to launch within the next year.



The transition from the valveless natural horn to the modern valved horn in 19th-century Paris was different from similar transitions in other countries. While valve technology was received happily by players of other members of the brass family, strong support for the natural horn, with its varied color palette and virtuoso performance traditions, slowed the reception and application of the valve to the horn.

Using primary sources including Conservatoire method books, accounts of performances and technological advances, and other evidence, this book tells the story of the transition from natural horn to valved horn at the Conservatoire, from 1792 to 1903, including close examination of horn teaching before the arrival of valved brass in Paris, the initial reception and application of this technology to the horn, the persistence of the natural horn, and the progression of acceptance, use, controversies, and eventual adoption of the valved instrument in the Parisian community and the Conservatoire.

Active scholars, performers, and students interested in the horn, 19th-century brass instruments, teaching methods associated with the Conservatoire, and the intersection of technology and performing practice will find this book useful in its details and conclusions, including ramifications on historically-informed performance today.

'The book is very well researched, very well written and will be a substantial contribution to the history of the horn. In structure and scope, this book goes deeper into the history of the horn in France in the nineteenth century than anything written previously. Highly recommended.'

Professor Richard Seraphinoff, IU Jacobs School of Music, USA

Trumpet maker, writer, and researcher Robert Barclay

A Tale of Two Trumpets:

DAVID WHARTON INTERVIEWS BOB BARCLAY

DW: Today I am speaking with Robert Barclay on his newest book *Henry VIII's Motorcycle: Or A Tale of Two Trumpets*, and we are looking at the use of trumpets within baroque orchestras today. I enjoyed the book and your writing; it was both insightful and humorous. In full disclosure, I ride both horses and motorcycles, that is to say I enjoy playing natural trumpets with or without vent holes. Horses are less predictable though, and the precedent for riding motorcycles legitimizes their use... or does it? Bob, can you start by telling me about the title of your book and what you have in store for the reader?

BB: The title arose from a statement made a decade or two ago at a Galpin Society conference, that "of course they had trumpets with fingerholes, but simply none have survived." My reply (in print) was: "Sadly, the motorcycle that Henry VIII roared around Hampton Court Palace in the 1540s has also failed to survive." In retrospect, this statement was the nascent root of the present baroque trumpet alternative history.

DW: What first drew you to the trumpet in general?

BB: I have always liked the trumpet, I have always like delving into the history of musical instruments, and I like making things.

DW: Why do you think it is important to preserve the practice of trumpet playing from the 17th and 18th centuries?

BB: It is important to preserve, and to learn and understand, any aspect of past practice. The trumpet is not unique in that regard.

DW: Having participated in your trumpet-making workshop I have a sincere respect for the skill of brass instrument makers. There is just something special about a handmade instrument. In chapter 5 you speak to the relationship between an instrument, its maker, and the player. You have made around a hundred trumpets in your career, what do you think gets lost in the modern fabrication of brass instruments? And why are the original construction methods superior?

BB: One wouldn't dream of using a factory fiddle in serious music, or a plastic reproduction of any kind of wind instrument. Hand-making of instruments has a long and storied tradition. With brasses, in particular, it was pointed out by the great Don Smithers many years ago that an original trumpet plays better than a modern reproduction. There are significant physical factors to account for this, but beyond physics there is a clear harmony between performance of the music of the period using instruments made with the techniques of the period. It's called good taste.

DW: In your book you say that we learn more from a copy of a brass instrument than we do from the restored original. Few know more than you about this subject, so what has copying instruments taught you about making a great playing trumpet?

BB: On the contrary, there are many who know more about this subject than me. Original instruments have usually undergone changes in their playing lives, so their primary state can become overlaid. While an extremely close copy of an instrument may tell us how the original functioned, it won't necessarily make a good, playable instrument. Instrument-makers always 'tweak!'

DW: Better craftsmanship makes for really playable instruments that are also better in tune. Can you expand on that from your experience?

BB: They are not necessarily better in tune, but they are more sympathetic to the player. I can only defer to players of my instruments, who find that the hand-crafted tubing has a much more flexible

Trumpeter David Wharton

quality, in that the tones are not as rigidly centered as they are in machine-made plumbing. The method of assembly is also a factor.

DW: You began making instruments as an "academic exercise" because you were interested in the technology that 17th and 18th century craftsman employed. You write about vented trumpets as though they are a new instrument and a different instrument from the natural trumpet. Outside the world of historic brass, it would seem that if you take a natural trumpet and drill holes in it, it is still a natural trumpet. As an expert trumpet maker, you understand the subtleties more intimately, why is that not the case? What effect, if any, does it have on performance practice?

BB: 'Natural' means what it says. There are no subtleties that need intimate understanding, by me or anyone else. The taxonomy of brass instruments was published by von Hornbostel and Sachs just over a century ago. So, whoever in our field says that "...take a natural trumpet and drill holes in it, it is still a natural trumpet" has clearly drunk the Kool-aid. (Or is illiterate.) "Outside the world of historic brass" is where distinctions blur, of course.

DW: Some readers, especially those who perform on vented trumpets, may be challenged by this book. Am I right in saying that your issue is not with the instrument itself but that their use in performance is being sold as an authentic reproduction of the music?

BB: From the very first page of my book, the performers on the vented trumpet receive admiration and understanding. Instrument-makers, composers and performers work in a highly balanced troika (if you like) where challenges to playing are met with invention and adaptation. It has always been this way. But in the entire history of musical instruments, no maker or player has ever needed to tell lies about what they do. This is unique. This is the crux of the "Tale of Two Trumpets:" is it a natural trumpet or is it a natural trumpet? Is it a baroque trumpet or is it a baroque trumpet?

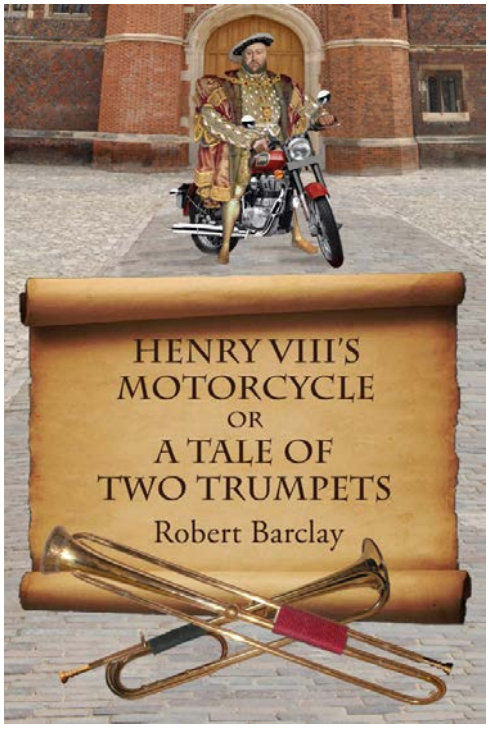
"If you guys can re-write history, I sure as hell can!"

DW: Who is to blame for the new tradition and continued use of vented trumpets? If you had a magic lamp, would you wish that they never existed at all?

BB: There is no such thing as a 'new tradition' and there is no 'blame.' Traditions accumulate and solidify with time, and you can no more 'blame' history than you can jump into a time machine and head back to Calvary with a semi-automatic rifle. Look at the vast amount of gorgeous music we might never have heard if some fool like me had rubbed a magic lantern and made all those early music directors of the 1960s and '70s into anal-retentive, nitty-picking purists. "Sorry Henry, but the Model T is just fine. 'History' doesn't want your Model A." If you want a few high-falutin' ten-cent words, we're looking at, not one event, but a concatenation of exigencies. And now that we live in a post-Trumpian era, 'truth' is a shoddy piece of useless baggage left by the kerb for the Salvation Army. The modern baroque orchestra is what it is: history has been rewritten and we're fine with that. At least, I am.

DW: In Chapter 4 you really get into the heart of your argument and how the widespread use of vented trumpets has now fooled generations of audiences. If you'll allow me to share my experience as a performer, and I don't think mine is unique, there has never been any deception about playing a trumpet with vent holes. When the gig is over and I get to talk to the audience, and there are always a few who are drawn to the trumpet, I point out that my instrument was designed after an historical example and that vent holes have been drilled in the trumpet to improve intonation, like a fine tuner on a violin. I've never felt that using vent holes on a trumpet needed any justification. I'm curious to know how your expertise as a trumpet maker, historian, and consumer of baroque music differs from my experience? (And don't go easy on me)

BB: I salute you for your honesty, although you might want to think more deeply on using the fine tuner on the violin as a comparison, as it does damn-all for the intonation. Chalk and cheese, really. Those few who were drawn to your trumpet gained a new understanding of what you, as a performer, are required to do. But do you tell them it's a baroque trumpet? If so, you have bought into the cultural appropriation I refer to in Chapter 4. The term 'baroque trumpet' was already in use to describe the trumpet of the Baroque. It's not yours to use. But, however you describe it to those curious few, what about the other 500 who left the concert hall without that valuable insight? And do you tell those chosen few that this trumpet can be played without those holes? I'm sure you do, as you enjoy playing the real thing.



Robert's book was published by Loose Cannon Press on 4th June 2021, ISBN-10: 1988657229

DW: You've said that this book is the last thing you will write on the subject. What's next for you?

BB: I have spent a lot of time recently on writing historical fiction (aside from this present book on the greatest piece of historical fiction I have encountered) so I might continue in that direction. What about the story of a cavalry trumpeter who has a hole shot in his trumpet while in battle, and discovers it plays better in tune... If you guys can rewrite history, I sure as hell can!

Mass for the Assumption

Performance Report by **David Jarratt-Knock**

On 15 August I was delighted to be invited to play at the Mass for the Assumption at St Chad's Roman Catholic Cathedral in Birmingham, England. The Assumption is one of the major Catholic Feast Days, and during the late Renaissance, Mass for that feast day would often have been celebrated with elaborate music-making. For this Mass, we were transported back to early 17th-century Italy thanks to Lewis Jones, whose doctoral research has focussed on Northern Italian church music of that period: in particular the music of Giulio Belli and Tiburtio Massaino.

Most of the music we performed was newly edited and had not, as far as we know, seen the light of day for 400 years or so, and there was very much a sense that the ink was barely dry on our copies – a feeling that I suspect must also have been common among 17th century church musicians! Our capella comprised exclusively male singers, and an instrumental group of cornett (alternating between treble and tenor), three sackbuts, violin, bass viol, bass dulcian, theorbo and chamber organ, tuned to 1/4-comma meantone; it thus followed common Northern Italian practice of the time, where voices were usually used in conjunction with instruments, particularly cornetts and trombones. The music was based around Bartolomeo Spontone's Missa Sine Nomine a8, with Andrea Gabrieli's Ave Regina Coelorum a8 as the Offertorium, Sancta Maria Succure a8 by Giulio Belli as the Communion motet and Tiburtio Massaino's Iubilemus in Arca Dei a10 for the Recessional.

I always find it rewarding to play this repertoire as part of the liturgy; it is, as it were, its natural habitat and for me, using the music in the context for which it was intended really enhances its significance. There is also, I feel, something about the pacing of the ceremony into which the music is embedded which allows one to experience it in a very different way from how many of us encounter it normally, as items in a concert performance. There is a great sense of opulence about much of this music, and to play it in a huge acoustic such as this is always rewarding. Although St Chad's is a neo-Gothic edifice, completed some 200 years later than the music, the soaring space within Auguste Pugin's magnificent building feels a very natural home for this repertoire and these instruments.

Before the Mass, Lewis had quoted the anecdote recorded by Jerome Roche in his book North Italian Church Music in the Age of Monteverdi, that "…the musicians at S. Maria [Bergamo] could receive payments in kind, as in the case of Crivelli, who in 1642 was given 300 litres of wine for Assumption Day…". Sadly, this was not the case for this performance, although most of the musicians did repair afterwards to one of Birmingham's many excellent hostelries for some well-earned libation!

Many thanks to Lewis Jones for the research and editing that made this performance possible, and to the Cathedral authorities at St Chad's.

Jimena Palacios Uribe

UN VISTAZO A LA HISTORIA DE LAS BANDAS DE MÚSICA DE VIENTO EN MÉXICO

A través de la historia, las bandas de música de viento en México han sido más que agrupaciones encargadas de transmitir ciertos repertorios o dar entretenimiento a la gente. Han sido sinónimo de convivencia, organización, aprendizaje, civilidad y patriotismo, servicio comunitario y otros valores que se suman a la dinámica social de cada grupo o comunidad. Desde los centros urbanos hasta las zonas rurales más alejadas, las bandas han amenizado ceremonias religiosas, militares y civiles, han representado a cada pueblo entre sus vecinos y han ido más allá de sus fronteras para transmitir sus tradiciones, por lo que escribir su historia es una tarea que cada vez llama más la atención de investigadores con diversos intereses.

Con el ánimo de reconocer y difundir la importancia de estas agrupaciones hasta nuestros días, hay algunos acontecimientos trascendentes que se remontan a la época virreinal (1521-1821), cuando las primeras bandas de los ejércitos de la monarquía española se establecieron en América Latina. Además de cumplir con sus funciones militares, aquellos grupos participaron en celebraciones religiosas, fiestas dedicadas a autoridades, corridas de toros y otros eventos. Entre los instrumentos que tocaban se encontraban, principalmente, oboes, clarinetes, flautas, trompas, fagotes, platillos y tambores, lo cuales, probablemente eran de origen europeo, aunque esto todavía está por estudiarse.

En las primeras dos décadas del siglo XIX, después de casi tres siglos de haber sido uno de los reinos más prolíficos del mundo, la Nueva España comenzó a buscar su emancipación para gozar de las libertades políticas, económicas y sociales que ser un país independiente prometía. Sin saber aún qué forma tendría el nuevo territorio y cómo se vincularía con el mundo, la naciente nación mexicana construyó su identidad entre pugnas internas y externas, pero también entre una efervecencia cultural en la que la música fue un elemento de cohesión y de entretenimiento de gran importancia.

En este tránsito se construyeron teatros, salas de ópera, salas de concierto, academias de música, conservatorios y otros escenarios que con el tiempo fueron parte de la vida cotidiana en todo el país, a través de los que se incorporaron prácticas de moda de otras partes del mundo que vinculaban a la joven nación con otras. En estos tiempos resonaron melodías de danzas cortesanas europeas como las contradanzas, los cotillones, las polcas, los minuets, las mazurcas, las gavotas, los rigodones, los chotises o las cuadrillas, interpretadas por orquestas, pianistas, cuartetos de cuerdas o por las bandas de música de viento militares. También se escuchaban arias de óperas o fragmentos de éstas, así como músicas populares propias de cada región.

Con el tiempo comenzó a formarse una cultura integrada por cada vez más instrumentos y partituras, así como por una comunidad profesional que dependió de sus propios medios financieros. También nacieron asociaciones de grupos de élite que dieron paso a la institucionalización de las prácticas musicales y la creación de espacios de entretenimiento y consumo en los que participaron intérpretes

Nacho López. Músicos e instrumentos musicales en una calle. Ciudad de México, Distrito Federal, México, ca. 1950. Fototeca Nacional. Reproducción autorizada por el Instituto Nacional de Antropología e Historia. Secretaría de Cultura-INAH-MNH-SINAFO F.-N-MEX.

extranjeros y nacionales; se crearon revistas especializadas en música y la enseñanza se fortaleció.

En los principales centros urbanos se imitaron modelos culturales de países europeos como Francia, Inglaterra, España o Alemania influenciados por el romanticismo y el liberalismo político, que fomentaron la creación de las primeras agrupaciones y orquestas en América Latina. Aquellas estaban conformadas por los músicos e instrumentos disponibles en las que predominaron los instrumentos de viento, lo que a veces daba lugar a una peculiar mezcla de orquesta y banda cuyas funciones se proyectaban en diferentes espacios.

Hasta mediados del siglo XIX, la posibilidad de escuchar orquestas más o menos completas estuvo asociada a las temporadas de ópera; los grupos de cámara y orquestales eran escasos. Por lo anterior, el papel de las bandas fue primordial, ya que se encargaron de difundir un vasto repertorio tanto en México como en otros países, pero la fuerte presencia de estas agrupaciones en todo el territorio fue paulatina y su conformación tienen mucho que ver con la historia de cada región y de sus pueblos. Es decir que la transición de las bandas militares a las civiles no tuvo una sola dirección y dependió de dinámicas locales que continúan estudiándose.

No obstante, un hecho especialmente relevante fue que durante la ocupación de Francia en México, que ocurrió de 1861-1867, hubo un intercambio muy importante de tradiciones musicales entre los ejércitos franceses y mexicanos, en las que los músicos de las bandas militares promovieron su manera de tocar, sus músicas e instrumentos. Como parte de la intervención de aquel país europeo, hacia 1864 llegó a México Maximiliano I de Habsburgo con la finalidad de conformar un imperio. Por ejemplo, entre sus proyectos estaba conformar un Gimnasio Imperial de Música Militar para entrenar a cientos de mexicanos y cuyo examen de graduación sería reformar y reorganizar bandas militares, pero los pocos recursos y la derrota del emperador en 1867 ante las fuerzas liberales impidieron que esto se llevara a cabo. No obstante, aquellos acontecimientos sembraron una semilla que en poco tiempo comenzaría a dar frutos.

De acuerdo con las crónicas de la época, tanto la llegada de los ejércitos como de la legión Austriaca (que daría protección personal Maximiliano I) fueron de enorme influencia para los músicos mexicanos. Como mencionó el afamado director de la Banda del Estado Mayor, Nabor Vázquez (1899), al llegar las bandas austriacas y francesas, causaron asombro tanto por lo rico de su repertorio como por lo raro de su colocación en círculo. Con ellas venían solistas de magnífica técnica, de sonido hermoso, de un concepto de ritmo muy firme. Al paso del tiempo, muchos de sus miembros decidieron establecerse en México y se encargaron de transmitir sus maneras de tocar, lo cual contribuyó a la diseminación de estas agrupaciones.

Unknown autor. Military band and Artillery car: Sept. 15, City of México, 1906. Fototeca Nacional. Reproducción autorizada por el Instituto Nacional de Antropología e Historia. Secretaría de Cultura-INAH-MNH-SINAFO F.-N-MEX.

Poco a poco las bandas se hicieron presentes en zonas urbanas y rurales, sirvieron a los actos, ceremonias y acontecimientos políticos; encabezaron procesiones religiosas, participaron en festejos populares y dieron conciertos al aire libre celebrados en las plazas y parques de las principales localidades, contribuyendo al esparcimiento y disfrute de la población. Tocaban para personajes de poder de otros lugares, honraban con su música a dignatarios visitantes, representaban el prestigio de sus comunidades y eran un medio para regularizar las relaciones entre pueblos vecinos después de periodos de tensión y conflicto.

A pesar de la cada vez más relevante creación de instituciones y conjuntos musicales, del interés por practicar músicas de moda o de tocar repertorio para instrumentos solistas, la gran mayoría de los artefactos requeridos no fueron producidos en México, lo que implicó traerlos en grandes cantidades de otras partes del mundo, principalmente de países europeos como Francia, Alemania, Inglaterra y Bélgica, quienes ostentaban ser los grandes productores de aquellos objetos.

Todos estos acontecimientos fomentaron la creación de nuevas redes sociales que se dedicaron al comercio como no había sucedido, lo que resutltó en que cada banda, por más alejada que estuviera de los centros urbanos, logró conseguir lo necesario para funcionar. Poco a poco comenzaron a caer en desuso instrumentos que en siglos anteriores fueron imprescindibles, como los órganos tubulares, los sacabuches, las chirimías o los bajones; así también su repertorio. Además, las bandas incorporaron músicas que los vinculó a su época, al tiempo en el que este era tocado en las grandes ciudades e incluso en otros países, lo que representa un valioso testimonio de la velocidad a la que se transmitían las ideas.

Para algunos historiadores de la música de México, el periodo entre el último tercio del siglo XIX y las primeras décadas del XX representa la época de oro de las bandas de viento, ya que, por una parte, los instrumentos ya habían alcanzado un nivel de perfeccionamiento que permitía que la banda tocara cualquier tipo de música, y por otra, la relativa estabilidad que se dio antes de la Revolución (1910) permitió el florecimiento de estos conjuntos y la creación de espacios que fomentaron el disfrute de una gran diversidad de formas musicales y dancísticas.

A lo largo del siglo XX y hasta la fecha, las bandas continúan siendo una cuna de aprendizaje y un medio a través del cual, generación tras generación, se han fomentado valores como la unión, la autonomía o la competencia. Grandes músicos y compositores se formaron en las bandas de sus comunidades y a través de ellas dieron a conocer sus obras. Algunos relatos de aquellos personajes siguen mostrando la enorme riqueza que caracteriza a estos conjuntos y la importancia que su estudio tiene para la historia cultural y la historia social de la música de México.

A PANDEMIC-PROOF PASSION FOR

EARLY BRASS

By Joanna Ross Hersey

Trumpeter Sandy Coffin is a loyal member of our Historic Brass Society community, and has been a familiar face at our events over the years. Most recently, Sandy was the force behind our wonderfully successful virtual symposium this past spring. After a period of rest and recovery, I caught up with her to chat about what she's been up to lately, and find out more about her work. Sandy studied both Latin and Trumpet Performance at Oberlin College and Conservatory, earned her Master of Music degree from the Manhattan School of Music, and has made her career as a performer and educator from her base in New York. She has a passion for all things historic, and especially for the instruments and the lesser-known (or completely unknown!) composers and repertoire of the mid-19th century, originally inspired by a chance encounter in 1988 with a box of 1880s sheet music and an old cornet at a flea market.

Sandy taught Brass Band for thirteen years in a New York City private school, along with several summers of teaching with the National Youth Brass Band of Scotland, in addition to working with John Wallace and The Wallace Collection on a number of period instrument editions and recordings. She is beginning her second year of doctoral study at the Royal Conservatoire of Scotland in Glasgow, whose holdings include the Tarr Archives and the Webb Collection of 19th Century brass instruments. Her research is focused on 19th-century brass solo and chamber music, how the repertoire developed as instruments evolved in the mid-19th century, and the connections between the inventors, composers, and performers. She is studying how this led to the enormous popularity across all social classes of brass soloists and brass band concerts and contests, the audiences and the uses for formal and informal music-learning. She is also creating performance editions which The Wallace Collection is using to create recordings of a number of 'lost' pieces, combining her lifelong love of historic music performance practice and research, performing, teaching, music arranging and developing international collaborations.

Before the pandemic hit, Sandy had organized a one-day event for the Historic Brass Society that focused on the past and present exchange of ideas 'across the Pond'– primarily between Britain and America – which included a period instrument 'Come-and-Play' event for several NYC schools, and a related period brass concert in the new British Gallery at the Metropolitan Museum of Art by The Wallace Collection as part of their planned US Tour. When that April 2020 event had to be canceled, she knew she needed to find a way to bring it to life in Spring 2021, and began adapting plans with Bradley Strauchen-Scherer at the Met Museum and American Musical

Click the images in this article to visit our YouTube channel and watch performances and lectures from the 'Pondlife' Conference

The Prince Regent's Band

Arnold Myers presents the 2020 Christopher Monk Award to Peter Holmes

Arnold Myers presents the 2021 Christopher Monk Award to Friedemann Immer

Instrument Society for a revised live event. When it became obvious that live would still not be possible by spring, but knowing that so many performers, researchers, educators and enthusiasts were missing the connections that symposiums and summer events provide, Sandy decided to switch gears and present a completely online event, moving from a one day to a full three-day Symposium to include a wider range of presenters - while working full-time on her PhD as well!

The Historic Brass Society's "Pond Life: Crosscurrents over the Atlantic" was held via Zoom, and focused on the exchange and cross-pollination of ideas between Britain (including continental Europe by way of Britain, and the British Empire) and the Americas. Twenty-one presentations and discussion sessions were featured along with live-streamed performances. The event was free, and participants and presenters logged in from time zones near and far to discuss topics from ancient sound tools to modern instruments, chamber music and brass ensembles, British jazz and American influences, and 19th Century performance practices and pedagogy. There were discussions of repertoire, composers, performers, as well as brass instrument design and development, and publishing and manufacturing information. The presentations were pre-recorded, and are being shared on the Historic Brass Society's YouTube channel.

Highlights of the event included several presentations and performances from across the globe, and attendees enjoyed interacting with the presenters and performers during the events via the Zoom chat feature, and sharing coffee and tea breaks across the miles. Historical conversations about the trumpet family came from Eric Roefs, Robert Warren Apple, Gilbert Cline, Stewart Carter, and Alexander McGrattan. Bringing us stories of the horn were Katy Ambrose, Tommi Hyytinen, Johanna Eränkö Hyytinen, Nicolas Roudier, and John Humphries. Low brass was well represented by Jack Adler-McKean, and a keynote address by Clifford Bevan. Historical archives were showcased by Stuart Harris-Logan and Arnold Myers, and an international prospective was brought by Jimena Palacios Uribe and Bede Williams.

A chamber music focus came from Sandy Coffin, as well as from a panel on the development of the brass quintet with John Miller, Allan Dean, Ray Mase, John Rojak, Simon Hogg, John Wallace, and Tony George. A two-part interactive session about British and American Dance Bands from 1910-1970 included Richard Michael, John Wallace, Clifford Bevan, Dan Block, and Hilary Michael. Discussion of performance practice from Liza Malamut joined inspirational performances from The Prince Regent's Band, The Royal Swedish Cavalry Band, Queen Victoria's Consort and The Wallace Collection. A Memorial Session was held in remembrance of Jeremy Montagu, Alan Lumsden, Chris Larkin, John McCann, Peter Ecklund, and Ed Tarr. The Monk Awards were presented to Peter Holmes (2020) and Friedemann Immer (2021). President Jeff Nussbaum and John Wallace gave opening remarks, and introduced our newly elected Vice President, Stanley Curtis, who will take the helm as President in 2022.

Sandy led the conference with ease despite the many virtual challenges which are always with us, and even performed during the culminating concert with The Wallace Collection, who played two of her editions of works by Auguste Mimart, presented on period instruments. "It was really exciting to put together this virtual symposium, and especially to be able to bring together such a varied range of topics and presenters!" Sandy remarks, "While I'm sorry we weren't able to replicate the spontaneous conversations and sharing that happen during live events, I know that new connections–and perhaps new friendships as well–were made among those attending, and I'm certain that new information and additions (and editions) to existing work is on the horizon. I look forward to seeing where it all leads, and am thrilled that I could contribute to the historic brass community in some way."

On behalf of the Board of Directors and all our members, we give a heartfelt thanks to Sandy for her work and dedication. We are grateful to all the performers and presenters whose work made the event so special, and to the attendees who provided support and fellowship. The camaraderie and warmth created by the sharing of this musical performance and scholarship were inspiring and joyful, and serve as a reminder that our circles of professional connection remain alive and well in virtual settings as well as face to face.

The Royal Swedish Cavalry Band

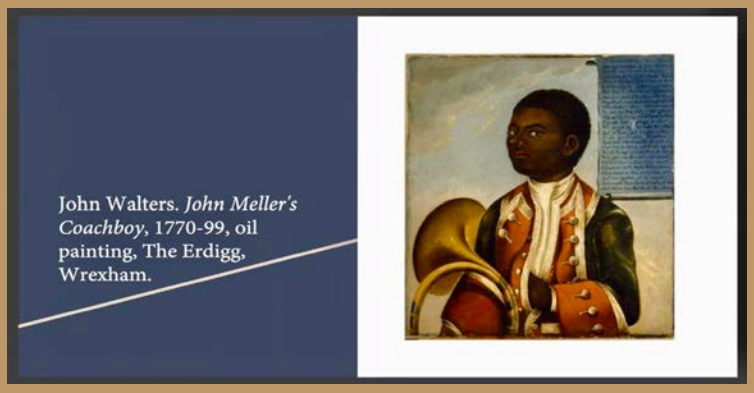
Queen Victoria's Consort

HBS
HISTORIC BRASS SOCIETY

CALL FOR NOMINATIONS!

Our 2022 HBS election cycle has begun and our Call for Nominations is open! Elected positions for 2022 are Vice President, one position on the Board of Directors, and one position on the Editorial Board. Candidates must be current HBS members, and have been a member for at least three of the past five years.

In addition, HBS leadership roles are always needed, including positions on committees which are open to all regardless of how long you have been a member: Membership, Historic Brass Today, Advertising and Marketing, Monk Awards, Editorial Board, Events, and Technology. Self-nominations are welcome! For more information contact HBS Secretary Dr. Joanna Ross Hersey at nominations@historicbrass.org



Katy Ambrose presents "The Impact of the Atlantic Slave Trade on Horn Players of African Descent in 18th century England and American Colonies"

Arnold Myers and the John Webb Collection of Brass Instruments

Chris Belluscio discusses **Orchestral Trumpet by J.G. Kersten, Dresden, *c.* 1841.**

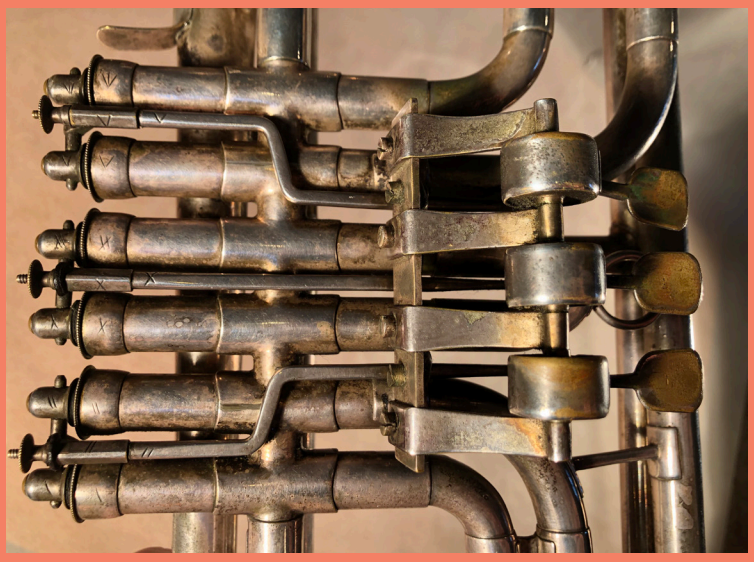
Orchestral Trumpet by Johann Gottfried Kersten, Dresden, *c.*1841. Stamped and signed on bell VERFERTIG I.G. KERSTEN/ DRESDEN. Silver-plated brass; embossed, stamped and engraved bell garland; clockspring activated Vienna valves; tunable crooks in F, E, Eb, D and C; later cornet shanks and 2 mouthpieces, original fitted case lined in chamois. Private collection, USA.

Johann Gottfried Kersten was born in Eutritzsch, Germany in 1786 and was trained in brass instrument making by F.W. Jacobi (1754-1813). He obtained citizenship in Dresden in 1823 where he established his workshop and provided valve trumpets to the court in the 1830s. When he died in 1861, his daughter, Christiane Wilhelmine took over his workshop. During Kersten's approximately fifty-year career he produced a wide variety of brass instruments, with examples ranging from a natural trumpet, natural/inventions and valved French horns, keyed bugles, tenor and alto horns, and "chromatic trumpets". Most of his surviving instruments are French horns displaying varying types of valve systems, indicating the experimentation going on in the development of brass instruments prevalent at the time. Of the surviving instruments by Kersten, the Vienna-valve examples predominate: although very few of Kersten's instruments have perfectly identical valve configurations. Examples include horseshoe-stop rotors, clockspring-pushrod, and pushrod-piston configurations. Both two and three valve types are represented in his output. Of his surviving instruments there are at least nine French horns, two trumpets, four keyed bugles, and one each of a tenor and alto horn.

This trumpet is the only documented surviving example of one of Kersten's "chromatic trumpets." A similar instrument of his can be found in the Musikinstrumenten-Museum in Markneukirchen, although it is listed as a "tenor horn." This instrument is the closest of his instruments in form and decoration to the trumpet illustrated here- although its valve configuration is pushrod activated rather than by clockspring touches.

The ornamental bell garland (embossed with shells, a stylized pineapple/thistle maker's mark, stamped and engraved with floral and geometric patterns) found on this instrument appears on a number of other Kersten instruments. In addition to the tenor horn noted above, the keyed bugles found in the Scenkonstmuseet, Stockholm and the natural trumpet in the Musikinstrumentenmuseum der Universität Leipzig have similar ornate garlands.

The prior owner was Mr. Jack Woodhall, the director of the award-winning Stanhope Silver Band (originally the Stanhope Saxhorn Band, established in 1823). Mr. Woodhall led that ensemble from 1923 to 1973. Although a direct provenance cannot be ascertained earlier than this, documentation shows that Kersten supplied a set of three-valve "chromatic trumpets" to the Weimarer Hofkapelle (now the Staatskapelle Weimar) in 1841, just after the retirement of Johann Nepomuk Hummel as their Kapellmeister in 1838 and prior to Liszt taking over the position in 1843. This instrument is likely the same type of instrument as that provided to the Hofkapelle, which provides an interesting look at the type of instrument that would have been familiar to Liszt, Berlioz, and Wagner, all of whose works were played or premiered by the orchestra during this period.



Valves

Bell garland

Case

Corpus with crooks

Corpus, crooks and case

Corpus

Trumpet News from **Jean-Francois Madeuf**

Recent Projects in Paris and Versailles

'Music at the Habsburg Court' with the Rosetti Players.

On occasion over the last few years, I have been able to explore 17th century repertoire and to perform concerts with the Rosetti Players ensemble (in connection with my PhD in Brussels). The last concert was in Edinburgh in 2019 at the invitation of Arnold Myers, before the Corona crisis began. Because some of the musicians in La Petite Bande and other ensembles are friends, we met and played together in Belgium. The leader of the group is the Austrian violin and viola player Barbara Konrad, who happens to be an amateur natural trumpet player. Konrad and her colleagues know the specific intonation of the natural trumpet, so it was no problem for them to play chamber music with it. They love the sound compared to the vented trumpets they have to endure in most of the gigs they are doing with standard orchestras in Austria, Belgium, Nederland or France!

In September 2018, we had the opportunity to give a concert during the Quintessenz Orgelfestival, held that year at the Franciskaner Kirche in Vienna, with the oldest organ in Austria. The organ, made by Wöckherl in 1642, sounds at a high pitch (A = 465 Hz) and with meantone temperament. This intonation was perfect for the repertoire we performed with the natural trumpet. Because we had free access to the church for one week, we decided to do a recording without any financial support. Fortunately, we had a sound engineer who has recorded a lot of concerts in this church and knows the acoustics well. I played well-known pieces by Biber and Vejvanovský and it is likely the first recording on a natural instrument of this repertoire. I used a Droschel copy made by Markus Raquet and my colleague played a violin by Steiner who was the best maker in this area in the 17th century. This first recording featured music of Biber and Vejvanovský, who would have played together in Kroměříž, and it will be published by the Accent label. The postproduction work is finished, and I will know more about the availability of recording next month. Unfortunately, we had technical problems with the video recording of the concert and could only save the last piece: https://youtu.be/dBA7FlUsFnk

Then, as Covid spread around the world, we were all prisoners in our different countries. There was no possibility to play together or to work with the sound engineer whose studio was closed. There were no new concerts and so many cancellations in 2020. Hopefully, at the beginning of this year, we can obtain the support of the Hibou foundation in Switzerland to do a second CD recording. The recording session will take place following a concert on September 26th 2022! The second CD will focus on similar repertoire but on pieces for two trumpets. I have invited my colleague Julian Zimmermann for this collaboration featuring music played in Vienna, Salzburg and Kroměříž. Some of this repertoire has been recorded but only on valve piccolo or vented trumpets. We hope this will be an important contribution to the literature. The Accent label is interested in publishing this album.

Handel's Dettingen Te Deum and Coronation Anthems with Concert Spirituel conducted by Hervé Niquet.

Many musicians may remember or may have heard about the the unique performance of Handel's Water Music and fireworks 20 years ago, complete with 100 musicians. Hervé Niquet has wanted to do a similar project for years and planned it for 2020. It was delayed one year due to the pandemic. Fortunately, we finally recorded the program last week and gave a concert in the big hall of the Philharmonie in Paris (with reduced audience). Like in the Messiah Niquet recently recorded, it was not a traditional interpretation (and sometimes boring) because, as a singer, he always exaggerated the figuration of the text in the music. It was not possible to have the 12 King's Trumpeters they had in the 18th century for such events but only 8 trumpets, 2 drummers, 12 oboes and 6 bassoons with serpent. Fidelity is not the main point in most orchestras of early music but the trumpet section had the exact members as the last Fireworks project (minus one player): JFM, Gilles Rapin, Joël Lahens, Philippe Genestier, Jérôme Prince, Jean-Charles Denis, Graham Nicholson and Igino Conforzi. We all played silver (or some silvered) instruments after English makers to have the characteristic clear sound: 3 William Bull instruments made by Graham Nicholson, 3 were made by John Harris and modified by David Edwards, Bob Barclay, and Aron Vajna, and one Bull and one Harris made completely by David Edwards. Most of the players used copies of William Bull mouthpieces (two of them in silver made by Graham Nicholson). Because of financial limitations, everything was recorded in only two days, but I hope it will be a nice and new contribution to Handel's discography.

Trionfo Romano

In 1687 king Louis the XIV was invited to a feast in the piazza da Espagna in Rome. There were trumpet calls, fanfares, and fireworks documented. From a musical standpoint, we know that Arcangelo Corelli Concerti grossi were played with additional trumpets and drums because we can find payments for these instruments and we can see on engravings that there were trumpets on the stage.

A long time ago, Gilbert Bezzina, baroque violin player and director of the baroque ensemble in Nizza, asked me to reconstruct trumpet parts for two of the D major concerti by Corelli opus 6: nos. 4 and 7. A few years later, an Italian cembalo player, Fabio Bonizzoni had the same idea for a project with students of the Conservatoire National Supérieur

de Paris, but added concerto no.1, too. Because some of my students from Lyon were playing, I was invited to give a lecture about realization of missing trumpets parts and we used a mix of his realizations and mine in the concert.

Last year, the principal violin player of the Arts Florissants, Emmanuelle Resche-Caserta, and the future baroque violin teacher in Amsterdam proposed that I join a similar project with his own ensemble. He was the leading violin as a student in the conservatory project and remembered that I can write material for the trumpet. So, I worked again on it to have two natural trumpet parts playing with violin ripieno 1 and 2 as well as a bass trumpet and kettledrums on some moments. My colleague Marie-Ange Petit helped me to do most of the realizations of drum parts with ornaments. As opus 6 was published after Corelli's death, we removed some parts to have concerto no. 7 mixed with some parts of concert no. 1 and concerto no. 4 with some parts of concerto no. 7.

In the same concert in 1687 a cantata was played, probably with trumpet, but we have only the text and no indication of any composer. Emmanuelle thought it could be Alessandro Melani who was working with Corelli at the same time and for the French, too. He discovered that one recitative has exactly the same text as the first one in Melani's cantata, "Qual mormorio giocondo." So, it was clear to him that Melani was the composer of the cantata given during this feast. Emmanuelle's mother was Italian so it was not difficult for him to adapt texts of this cantata to the music of Melani. The first aria doesn't imply trumpet because it has a quiet character so he took the aria from another cantata. The text suits the music perfectly.

This project was exciting because of the recreation of existing music and because it was played with the same forces as it was in 17th century Rome: 2 solo violins (concertino), 10 1st violins (ripieno), 9 2nd violins (ripieno), 6 violas, 1 solo violoncello (concertino), 5 violoncello (ripieno), 3 contrabass, organ, clavicembalo, 3 lutes, 2 trumpets (JFM & Jean-Daniel Souchon), bass trumpet (Pierre-Yves Madeuf), kettledrums (Florie Fazio).

The strings just finished recording yesterday and we gave an incredible concert last Thursday evening in Trianon Pavillon in Versailles followed by fireworks just like in 1687! There is perhaps some little video of the project on Facebook, but this program will be certainly played again in the future and it is really one of the most interesting I have done since music activity is returning again!

Course Report by **Wayne Plummer**

Beauchamp Early Music Week 2021

This course, known simply as "Beauchamp" to regular attendees, has its origins back in 1983 when an early music group in Madrid approached Alan Lumsden wanting to come and study with him. Initially, it was only the Spanish group who attended but, in subsequent years, it grew. Alan researched suitable early repertoire and Beauchamp Press came into being to provide music for each year's course. Clifford Bartlett and Michael Procter soon joined Alan to provide additional continuo and vocal expertise. When I started attending about thirty years ago, Michael Procter was handing vocal duties over to Philip Thorby who coached the singers on the course for most of the years I took part until he retired from the course just last year. Alan retired from the course in 2012 and David Hatcher took responsibility for musical directorship.

The name of the course comes from Beauchamp House, which at the time was the Lumsden family home near Gloucester in the UK. This remained the venue for the courses for decades until several years after the Lumsdens had sold Beauchamp House on to new owners, when it became no longer available. By this time, the administration of the course had been taken over by GAM (the Gloucester Academy of Music, founded by Alan's wife Caroline, see: https://www.glosacadmusic.org) which then had the task of finding a new home for the course. Various schools, colleges and country houses in the Gloucester area have been used over recent years (with varying degrees of suitability), and this year the course took place at Rendcomb College near Cirencester.

Rendcomb proved to be an ideal venue in its beautiful rural setting with views over rolling wooded valleys. The school offers plenty of large rehearsal spaces and housed this year's larger-than-average group well, even with the extra social distancing still required for Covid safety. The food supplied by the school kitchens and served in the school's own restaurant was good (much better than my old school!). Accommodation was provided in the school boarders' single rooms with shared toilet and shower facilities which I found perfectly suitable.

There were *c.* 70 students this year, 22 of whom were cornett or sackbut players and many others being string or reed players; our numbers were clearly boosted by people who would have travelled outside the UK for their early music summer school were it not for the pandemic, so we had many new faces as well as many of the old guard who have been attending Beauchamp since the early days.

The tutors helping David Hatcher this year were Sue Addison (brass), David Allinson (vocal) and Julia Bishop (strings). Music sessions, 90 minutes long, followed the same pattern each day: two in the morning with a 30-minute refreshment break; lunch and a two-hour free period (where much informal music-making took place); and then two more sessions, one before and one after dinner.

After a fortifying cooked breakfast, the first session each day started with a sectional rehearsal with our respective tutors (David Hatcher taking reeds). The second and third sessions were for mixed ensembles arranged specifically by the tutors with assignments being advertised

on the main noticeboard ahead of time– an enormous organisational task when 70 students are involved, many of whom can sing and/or play multiple instruments. The final session of each day was always a tutti ensemble in the main hall with the tutors taking turns in having the challenge of directing the assembled masses. They all did splendidly well throughout, but there were inevitable challenges making sure everyone had the right scores or parts for the start of each session. Fortunately, staff from GAM were on hand to produce additional copies as required so any delays were minimised.

As a cornett and sackbut player myself, I attended Sue Addison's sectional sessions. With 22 of us, she naturally jumped at the opportunity of putting Giovanni Gabrieli's "Sonata XX" a 22 (C213) on our stands. We spent two of our sectional sessions working on this monumental work and learned a great deal from her.

In addition to this, over the course of the week I got to sing or play in at least the following pieces: Giovanni Croce – "In spiritu humilitatis" a 8; Andrea Gabrieli – "O crux splendidior" a 8 and "Deus qui beatum Marcum" a 8; Giovanni Gabrieli – "Deus Qui Beatum Marcum" a 10 (C36) and "Omnes Gentes Plaudite Manibus" a 16 (C52); Marcin Mielczewski – "Triumphalis recurrit dies beati Martini" a 16; Tomas Luis de Victoria – "Laetatus Sum" a 12; Nicolas Gombert – "Lugebat David Absalon" a 8; and Michael Praetorius – "Nunc dimittis servum tuum" a 8. Basically, a week of playing an amazing variety of beautiful music in different groups and with enjoyable end results in all cases.

In summary, despite all of the challenges of maintaining COVID-safety (mask-wearing and lateral flow tests) and being in a new venue, I rate this year's Beauchamp as one of the best to date and can't wait for the next one! I can only imagine the hard work the organisers and tutors put into making this a success and offer them my heart-felt thanks.

Forthcoming Event

Blackadder Baroque Brass – a European Baroque Fantasia

David Blackadder writes: This concert is the story of what 'might' have happened had the brass players of the Baroque period come together in the same way that the players of the 19th century did. Would they have formed a group and arranged popular pieces of the day which showed off their considerable skills? If so, then what music would they have chosen to play and would they have done what all brass players have done throughout history, enjoyed each other's company and developed close bonds. These are questions which we will attempt to answer by taking the instruments of the Baroque period and using them in a completely new and unique way.

Court Trumpeters throughout Europe were employed to play for important ceremonial occasions and were trained in military schools where they learnt to play battlefield calls alongside the study of their instrument. Kettledrummers were similarly trained in the art of baroque timpani, whereas the Town Waits or Stadtpfeifers usually played a large variety of instruments and catered for more everyday duties such as sounding fanfares to signal the time of day or playing for weddings and feasts. Horn players were responsible for the important job of sending signals on the hunting field and became an occasional feature used by Baroque composers. They all shared one thing in common and that was a way of life in which music was central to their existence, but they didn't generally play together due to their membership of the various guilds which had very strict rules about what their musicians could and could not do.

In this programme, for the first time in history you will get a chance to hear how Baroque Brass might have sounded in the most important European musical centres had the very finest players of the day been allowed to combine their talents. By using the noble majesty of the trumpet, the earthy quality of the horn and the beguiling beauty of cornetts and sackbuts alongside kettledrums and period percussion we will create a new sound world never heard before in a series of brand new specially commissioned arrangements. Historically, musicians have always been real characters, and this certainly remains the case today. We would like to transport you to a place where you can imagine all these players from different worlds coming together for the very first time to rehearse and put on a concert of stunning Baroque music.

The concert takes the form of a whistle-stop tour round the cultural centres of European music starting in England and France in the first half, then Germany and Italy in the second. The encore is a light hearted romp through some grand Italian opera tunes with a few unexpected surprises...

Blackadder Baroque Brass will be performing on 23rd February 2022 as part of the Keble Early Music Festival in Oxford, UK (further details will be available at https://www.keble.ox.ac.uk/events/kemf/ in due course).

Concert Review

A Cry was Heard, 1 August 2021, St Martin's Chruch, North Nibley, Gloucestershire, UK

Guy James, voice; Andrew White, viola; David Todd, bass sackbut; Emily White, tenor sackbut and violin, Martyn Sanderson, tenor sackbut; Peter McCarthy, violone; Robin Bigwood, virginal.

A concert was held in memory of Audrey Sewell, a very long-standing member of St. Martin's church choir and huge supporter of local music making.

It seems fitting that as we come out of the enforced cocoon we have all been in for the last eighteen months or so the first live concert I have attended featured music from the Renaissance. And why not? Much of the discussion about the future of music - maybe even the value of live music itself - over the pandemic, has been about how to sustain large scale professional orchestras and Opera in a world where older audiences might well be uneasy about sitting in close proximity to each other for prolonged periods. Does 'Classical' music in the UK have a future? Will audiences stay away? Is there an appetite for 'art' music going forward and can our economy sustain the profession?

Emily White has begun to provide answers to these questions with her concert tonight called 'A Cry Was Heard' at St Martin's Church in North Nibley. The concert was billed as following social distancing guidelines (although for the time being these have been dropped in England) and a quick head count reckoned that you couldn't possibly have got more people into the medium-sized space. With an average age in the 'already retired' age bracket it is very clear that the appetite for live music is certainly there and our older patrons are happy to attend concerts! Phew!

So to the concert itself. Your correspondent is not an early music specialist but Emily and her merrie band of musicians are. There is a whole list of superlatives which I could use to express how amazing this music is in the right hands and this group delivered every time!

There were three sackbuts played with exquisite dexterity, a virginal (Italian harpsichord) a viola and a violone. Above all of this, was a sublime counter tenor.

In the right hands the sackbut is such a lyrical instrument with the tenor being very close to the human voice range. Through the concert the peerless Emily White played tenor and alto sackbuts as well as violin. Such incredible talent.

Before the concert, as people found their socially-distanced seats, there was an excited buzz; no doubt this was the first concert many had attended since the lockdown ended.

Emily began by thanking the audience for their trust and support in actually attending the concert. As musicians we all fell silent in March 2020 which was incredibly painful. When combined with the uncertainty of what the pandemic would bring in terms of the public health emergency there was the added fear that our industry was going to be decimated. At the time of writing, although there are hopeful signs, we are not out of the woods yet

The concert began with *Kyrie eleison* a 5 by Andrea Gabrieli. This featured David Todd on bass sackbut, Emily White and Martyn Sanderson on tenor sackbuts. The fantastic sound immediately demonstrated the lyrical qualities of these instruments.

Next came *Ah Robin* by William Cornysh, a piece in canon form performed with such incredible elegance and control. Hearing the various intertwined lines from live instruments in the beautiful surroundings of the church, again performed sensitively and expertly, was a real delight for the ears.

Se l'aura Spira by Girolamo Frescobaldi, came next. First Emily then together with Martyn transported us to 17th-century Venice. Here, the sound of two sackbuts, with accompaniment, sounded on one hand melancholic but on the other with a sense of understated celebration-perhaps a little like the times we are in right now?

Sonata sesta by Dario Castello, came next and featured Martyn on tenor sackbut and Emily on violin. This music was played with fantastic dexterity and, as Emily mentioned, showed that the players of the period must have had great technique to be able to play this music. The purity of the sound washed over the audience and the excitement grew.

The audience were, by now, transfixed by the incredible playing, the pace of the whole concert, the setting, the quality of sound and the occasion. We were then presented with something incredibly moving. The best art doesn't need to explain itself and often it is something unexpected that really hits you. The 2019 *Meditation* by Ercole Nisini, with text Brian Nisbet, is a very personal piece because it is about Emily herself. How brave and life affirming of Emily to include this piece in this concert and for us all to share in it. Emily told us that the composer had set some of Brian's words to music in 2019; Brian left us a few years earlier, and it was only on the day of the concert itself that Emily had heard how it sounded when the ensemble actually rehearsed for the first time. It truly was a happy moment to hear Brian's words spoken by Guy and then hear the very warm and evocative music played. A very intense moment.

Giovanni Bassano's divisions on *Io son Ferito* by Giovanni Pierluigi da Palestrina, came next and amusingly gave us an insight into a hyperbolic Italian lover's thoughts. A very interesting juxtaposition from the previous piece.

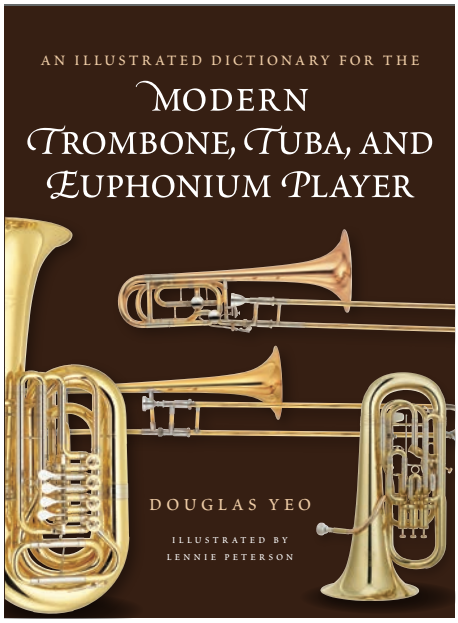
The penultimate piece, *Auf dem Gebirge*, by Heinrich Schütz, featured the whole ensemble again; it was a favourite of both Emily and Audrey and was a rousing way to bring the music almost to a close.

The whole ensemble sang the final piece, *Thou Knows Lord*, by Henry Purcell, in honour of Audrey. A beautiful way to finish the concert.

This whole evening was a dazzling performance of expert musicians performing wonderful music. It was delivered with elegant grace and I'm sure the whole audience can't wait for the next instalment of "Sackbut Frenzy" or whatever comes out of the genius that is Emily White's imagination. We are really lucky to have such musicians creating these wonderful concerts for us. A cry was sent out from Gloucestershire tonight that live music is returning with passion, quality and love. Let's hope it will be heard far and wide. Bravo Emily and all musicians.

Alan Swain is bass trombonist for the Welsh National Opera

Five Hundred Years of Low Brass



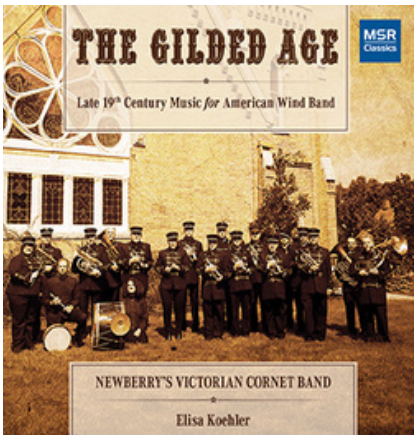
Those of us in the low brass community have always felt we did not have the bookshelf space devoted to research of our beloved instruments, as compared to our high brass colleagues. However, a wonderful new addition to our library has now been published. We have Doug Yeo to thank for this new contribution, *An Illustrated Dictionary for the Modern Trombone, Tuba, and Euphonium Player*. Modern low brass instruments—trombone, euphonium, and tuba—have legions of ancestors, cousins, and descendants in over 500 years of history. This concise, single volume resource clearly explains the instruments and performance practice of the trombone and tuba families, and includes 130 illustrations and musical examples that enhance the text by the wonderful illustrator Lennie Peterson. The volume is due to be released in October 2021, published by Rowan and Littlefield.

Douglas Yeo has received acclaim as a teacher, author, and performing artist. Following his long career as bass trombonist of the Boston Symphony (1985–2012), he was professor of trombone at Arizona State University and now teaches at Wheaton College (Illinois). A graduate of Wheaton College and New York University, he is the author of five books and dozens of articles. He has performed, presented masterclasses, and held residencies on five continents and in 2014, was the recipient of the International Trombone Association's highest honor, the ITA Award. His ongoing research interests include the intersection of music with faith, and musical instruments—and the people who play them—both ancient and modern.

This dictionary offers detailed insights into the history of low brass instruments, and brings to life the work of diverse, influential individuals whose voices and contributions to trombone and tuba history and development have not previously been acknowledged in other literature. Yeo presents the most up-to-date research that rewrites past narratives about instruments and individuals, with a special focus on areas of race and gender within our world of brass performance, and celebrating the contributions of all. The traditional research we are used to is most often divided by instrument category, with separate journals and events. This volume brings it all into one, easy to read place, which is a must have for any brass enthusiast's bookshelf.

Joanna Ross Hersey

The Gilded Age



I bet I am not the only member of this Society who still remembers the moment, back in the LP era, of discovering the Empire Brass record of G.W.E. Friedrich's American Brass Band Journal (Columbia M 34192, 1976). It was a Chapman's-Homer experience for many of us, and in the years since, American band music of the Civil War era (Friedrich's collection was published in 1853–55) has flourished, both live and in recording. And with good reason: its charm and energy are pretty irresistible.

But the peak of the amateur-band tradition in the United States was actually a couple of decades later; and the music of these bands from, let us say, 1880 to 1910 has, with a few exceptions (see Sousa, J.P.), had a much lower profile in our time. I'm not sure why. It may be that the sheer size and chaos of the repertory, not collected in research libraries but squirreled away in filing cabinets around the country, is overwhelming. It may be that the earlier stuff is so attractive that it swamped the market. It may simply have been a case of the old your-grandparents'-music problem and needed to wait for a new generation of performers to think it is cool.

Enter Newberry's Victorian Cornet Band with this new CD of American band music published between 1881 and 1894. It is a small band by modern concert-band standards, but a full one by at least the amateur-band standards of the day: piccolo, oboe (unusual), E-flat clarinet, four B-flat clarinets, two E-flat cornets, four B-flat cornets, three altos, at times four tenors (two doubling on trombone), baritone, B-flat bass (euphonium), two E-flat basses, snare drum, and bass drum/cymbals—all playing on antique and period-appropriate instruments.

It's a fascinating group of pieces: completely unfamiliar to me apart from Sousa's *Semper Fidelis* and some Verdi things that I probably should know but couldn't swear to. Marches and quicksteps of course, operatic transcriptions, dances, patriotic medleys, a serenade—everything you would expect at a high-quality local band concert of the era. And the level of playing is superb, much better, one presumes, than what we would usually have heard back then. I must single out the soloists, each of them quite spectacular: Dominic Giardino, clarinet, with a Fantasia on *La Sonnambula*; Don Johnson III, cornet, on a set of variations on *The Battle Cry of Freedom*; and Christine Erlander Beard, piccolo, on *Through the Air*. These may be the high points, as they surely would have been back then; but the CD really has no low points. It's a thoughtful and entertaining program, with equally thoughtful and entertaining program notes by Michael O'Connor. I think we are ready for this music now.

Ken Kreitner

HBS ON YOUTUBE

A word from Stanley Curtis:

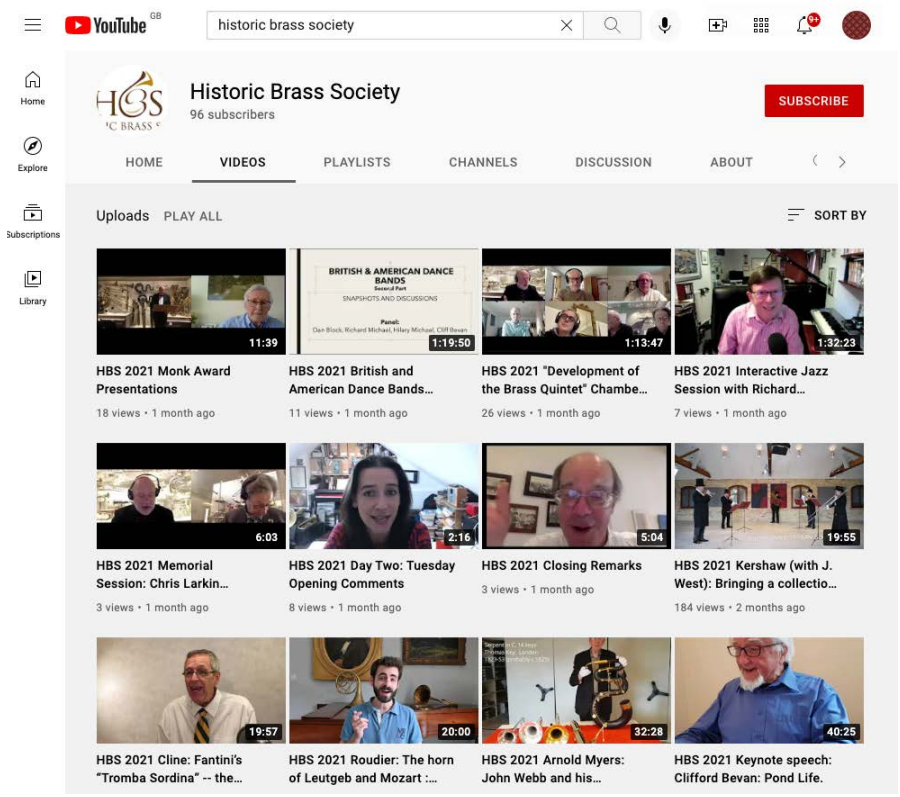
An exciting new development for the **Historic Brass Society** is that we are beginning to use our YouTube channel in a robust way. At the start of this year, we had only five (blurry) videos from our 2019 symposium. They featured the jazz music of James Reese Europe and the Harlem Hellfighters. That all changed this year with the addition of 34 new videos.

Most of these new videos come from our wonderful symposium we had in May, *Pond Life: Crosscurrents over the Atlantic*. For the first time, we can now share presentations indefinitely on the Internet. These have been viewed by many people from all over the world––especially some of the performance videos. We were sad to find out we lost five presentations due to a computer problem, but event organizer Sandy Coffin was able to miraculously revive them from pixel dust. Of these recovered videos, I'm so happy we have the interactive jazz session with Scottish educator Richard Michael, where dozens of HBS members all over the world were jamming on their instruments. In April, I did a video interview with cornettist and Christopher Monk Award recipient, Bruce Dickey. This was uploaded to our channel and has been our most popular video so far.

We collaborated with the virtual conferences of the **International Trumpet Guild** in June and the **International Horn Society** in July. For these we created some videos that were viewed exclusively by those large organizations at first. But we already have the five IHS videos on our YouTube channel and in October we will be able to share the round table video we did for the ITG.

It is fantastic that we are building a wonderful video library that represents who we are and what we do. If you have any ideas for future videos for the HBS, please feel free to reach out with your suggestions.

Subscribe to our YouTube channel to enjoy concerts, conference papers and interviews on all aspects of historic brass. Click the image below to visit our page.



JOIN HBS

If you are interested in the history, music, literature, and performance practice of brass music, then the Historic Brass Society is for you! Do we have your information up to date in our system? It's easy to log on and check by visiting https://historicbrass.org, where you can also renew your membership and visit previous editions of our publications. Stay connected with us on social media by following us on Facebook and Instagram @ historicbrass, and subscribing to our Youtube Channel, where you'll find videos of our members and content from our recent events.

- ➪ Belong to a community of enthusiasts of diverse backgrounds from across the globe, including performers, historians, instrument makers, composers, archivists, hobby enthusiasts and more
- ➪ Share your photos and video through Instagram, Facebook and YouTube and reach others engaged in activities that match your interests
- ➪ Learn about upcoming events and find connections with those in your area
- ➪ Receive the Historic Brass Today (PDF) and the Historic Brass Society Journal (print) and stay connected
- ➪ Find leadership opportunities by volunteering to serve on one of our committees which manage our membership, publications, events, competitions, scholarships and more
- ➪ Gain publishing experience and share your ideas and interests by submitting to one of our publications through submissions@historicbrass.org

Membership: Students and Seniors can stay connected to the wonderful world of early brass for only $35 yearly, Regular Membership is only $42 for the year, or you can take advantage of the three-year special for $110! Membership runs January-December . Look for the 2021 HBS Journal this coming winter.

HBS leadership roles are always needed, including positions on the following committees: Membership, Historic Brass Today, Advertising and Marketing, Events, and Technology. Positions on the Executive Board and Board of Directors rotate open each year and are open to those with active membership for a minimum of three of the previous five years, while committee membership is open to all members.

Contact HBS Secretary Joanna Hersey at membership@historicbrass.org with any questions regarding your membership.