

HISTORIC BRASS SOCIETY NEWSLETTER

News, Views, Notes and Comments for Members and Friends of The Historic Brass Society

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PRESIDENT'S MESSAGE

Again, I'm glad to report that the state of the early brass community seems to be in great shape and the work of the HBS continues to flourish. Throughout the year, I receive a tremendous number of calls and inquiries, indicating an extremely healthy state of early brass activity. Concerts, research, education, workshops and a great amount of amateur activity seem to abound. The fact that we needed to publish two issues of the HBS Newsletter this year is evidence of the ever-growing interest and activity in the field. A recent trip to Europe also bore out this healthy state. I thank the following folks for their camaraderie during my visit: Trevor Herbert, Crispian Steele-Perkins, Geert Jan Van der Heide, Graham Nicholson, Jeremy West, Julie and David Edwards, Nick Perry, Maggie Lyndon-Jones, Frank Tomes, and Susan Smith.

It was wonderful to talk with Graham, Jeremy, Geert Jan, David, Nick, Maggie, and Frank about their recent instrument-making developments. Graham arranged for us to visit the fantastic instrument collection in the Haags Gemeentemuseum in The Hague where we examined a beautiful 465 Hz. cornetto. It has, as Graham pointed out, the same markings as that of the Christ Church cornetts. The wonderful dedication and seriousness of the state of early brass instrument design was quite evident by my visits to the workshops of Jeremy West (Monk Instruments), Graham Nicholson, and Geert Jan Van der Heide. These activities -- as well as the state of research, performance and education -- are very reassuring.

The Historic Brass Symposium next year (July 26-30, 1995) at Amherst looks to be an outstanding event. Many of the leaders in the early brass community plan to participate. I would like to make a personal appeal to the membership of the HBS to help assure that the Symposium will be as successful as possible by making a personal tax-deductible contribution, earmarked for the Symposium. Arts funding being in the disastrous state that it's in, we have received no institutional support for this event. It is being funded out of our own small budget and we need extra help from the membership to assure its success. If all members gave even a five-dollar contribution, it would go a long way. I look forward to the ongoing mutual support between the HBS and the early brass community so we can all continue to share this marvelous music.

Jeffrey Nussbaum, President, Historic Brass Society

The Historic Brass Society

In Cooperation with Amherst Early Music Present:

An International Historic Brass Symposium

July 26-30, 1995 -- Amherst College, Amherst, MA

**MASTERCLASSES, LECTURES, PLAYING SESSIONS,
CONCERTS, INDIVIDUAL LESSONS AVAILABLE.**

Artistic Directors: Trevor Herbert & Keith Polk

For all interested in early brass instruments. Leading brass ensembles, soloists, scholars, teachers, museum curators, collectors, and early brass instrument makers will attend. Special round-table session for curators and collectors.

Invited Participants:

Natural Trumpeters:

Barry Bauguess, Gabriele Cassone, Igino Conforzi, Fred Holmgren, Friedemann Immer, J.F. Madeuf, Paul Plunkett, Giles Rapin, Crispian Steele-Perkins, Edward Tarr

Natural Hornists:

Wilhelm Bruns, Michael Gašciarino, Lowell Greer, R.J. Kelly, Ab Koster, Oliver Kersken, Thomas Muller, Richard Seraphinoff, Jeff Snedeker

19th-Century Brass:

Cliff Bevan, Ralph Dudgeon, Tony George, Alan Lumsden, Stephen Wick

Serpentists: Bernard Fourtet, Michel Godard

Organologists/Curators:

Robert Barclay, Laurence Libin, Henry Meredith, Arnold Meyers, Jeremy Montagu, Graham Nicholson, Franz Streitwieser

Ensembles:

Concerto Palatino, Les Sacqueboutiers de Toulouse, Chestnut Brass Co., Boston Shawm and Sackbut Ensemble, Les Haulz et les Bas, Alta, NY Cornet & Sacbut Ensemble, The Whole Noyse, Die Deutsche Naturhornsolisten, La Fenice, Zephyr's Choice

Cornettists:

Jean-Pierre Canihac, Michael Collver, Robert Dawson, Allan Dean, Bruce Dickey, Steve Escher, Douglas Kirk, Philippe Matharel, Doron Sherwin, Bob Stibler, Jean Tubery, Jeremy West, Roland Wilson

Early Trombone:

Susan Addison, Peter Bassano, Wim Becu, Daniel Lassalle, Stephén Legee, Gary Nagels, Charles Toet, Alain Trudel

Scholars:

Art Brownlow, Stewart Carter, Reine Dahlqvist, Peter Downey, Ross Duffin, Thomas Hiebert, Trevor Herbert, Herbert Heyde, Nola Knouse, Keith McGowan, Herb Myers, Keith Polk, Don Smithers

Instrument Makers:

Major makers of natural trumpets, horns, cornetti, trombones, and keyed brass.

Housing will be available at Amherst College. For further information, contact:

The Historic Brass Society
148 West 23rd Street, #2A, New York, NY 10011 USA
Tel/Fax (212) 627-3820, E-mail jjn@research.att.com

Letters to the Editor

To the Editor,

I feel the need to reply, by way of clarification to Susan Smith's review of exercise books for cornetto ("Cornetto Books: Another View") in the *HBS Newsletter*, #6. Some years ago I prepared a series of exercises to use with my students in Basel as well as those who attended summer courses. These few pages of hand-written exercises were followed by several later versions combining computer-set exercises of my own devising with photocopies of some historical sources such as Dalla Casa, Brunelli, and Virgiliano. These exercises, however, have never constituted a "book," have not been published in any sense, and are not, nor have they ever been, for sale. I am happy if students such as Sue have found the exercises useful, and I thank her for her kind comments about them, but I was rather surprised and perplexed to find them "reviewed" in this *Newsletter* and compared to Michael Collver's *Chop Busters* which are intended for sale. If, and when, I decide to make available an "exercise book" for sale to the general public, it will be considerably expanded and will provide explanations of the various exercises it contains. While I have a vague idea of producing this sort of book sometime in the future, I have no specific plans for it now.

— Bruce Dickey

To the Editor,

I have the new Birdalone edition of the Dauprat *Méthode*, a superb production indeed. In 1973, thanks to an inside contact at the British Museum, also a member of the Galpin Society, I had in my hands, and played, the instrument owned and played by Handel's hornist, Giovanni Puzzi. (The instrument was presented to the Victoria and Albert Museum by G. Puzzi's great-great grandson, Brigadier Puzzi of the RAF!) What I'm getting to is... there has been no discussion, thus far, including Dauprat, as to position of the finger-tips in the bell, to control note placement. I had discovered an important finger-tip placement for a certain "difficult" note on my usual valved double-horn, years before, and was pleased to find my "discovery" confirmed by the clear evidence of G. Puzzi's finger tips, well worn into the Chinoiserie lacquer of the inside of the bell. It was a certainty that these were indeed Puzzi's fingerprints, as

I was probably the first person to have played the instrument since Puzzi himself. At the time, in 1973, I wrote to the V&A's advisor on authentic, historic instruments (Dr. Horace Fitzpatrick, then at Oxford) advising that this important evidence be carefully preserved, i.e., that nobody else should be permitted to use the instrument, as highly alkalyne bodies (such as mine) have a severely deleterious effect upon lacquer.
—Christopher Leuba, Principal Horn, Portland (OR) Opera Orchestra

To the Editor,

I would like to comment on two recent contributions to the *HBS Newsletter* and *Journal*.

1. Although I essentially agree with Stewart Carter's positive review of Christian Lindberg's recording, "Trombone and Voice in the Habsburg Empire" (*HBS Newsletter* #6, p. 62), I must add a point to his list of quibbles. It concerns *Alma ingrate* by Joseph I. Unlike the other works on this CD, *Alma ingrate* was written for tenor trombone. Yet Lindberg performs it on alto. To play it on this instrument, the piece has been transposed from C to A^b. While, in general, there is nothing to be said against transposition, in this case it is not unproblematic. The trombone part has been taken up a minor 6th. This transposition however would take the soprano part into the stratosphere, up to e^{♯m}, almost as high as the Queen of the Night's aria in *The Magic Flute* (f^{♯m}), were it not transposed here in the other direction, down a third. The result is that the solo voice very often finds itself below the trombone, which was certainly not the composer's intention. This is all the more unfortunate since the piece in its original form is quite attractive. It also distorts the fact that not all the trombone solos written in the Austrian Empire during the 18th century were for alto trombone. A not insubstantial number of works include solos for tenor trombone.

2. Benny Sluchin asked whether he should use an alto or a tenor trombone for Luigi Cherubini's Requiem in D minor ("Alto or Tenor Trombone: Open or Closed Case?," *HBS Journal* #5, p. 309). He reported that the first trombone part was in tenor clef, and that in the Urtext score, the first and second trombone parts were printed on the same staff in tenor clef. He then goes on to write: "In other pieces by Cherubini the situation is different; they show clearly the presence of the trombone trio: alto/tenor/bass,

leaving no doubt as to the instruments required." I would like to refer Benny to page 199ff of Berlioz' *Grand Traité d'Instrumentation et d'Orchestration modernes* (Paris 1844). Berlioz touches upon this problem at least three times. Under the heading "The Trombones" he wrote: "Only these last three types of trombone [alto, tenor, and bass] are in general use; yet it must be mentioned that the alto trombone is not present in all French orchestras, and that the bass trombone is almost unknown there." Under "The Alto Trombone" he remarked: "...it is to be regretted that the alto trombone is at present banned from almost all French orchestras." And finally under "The Tenor Trombone:" "One usually writes for it in tenor clef, but in many orchestras the three trombone parts, under three different names, are all played by three tenor trombones, so that one writes the first in alto clef (like the alto), the second in tenor clef (like the tenor), and the third in bass clef (like the bass)." Considering Berlioz' proximity to Cherubini, in time and place, my advice to Benny would be: Open the tenor's case.
— Howard Weiner

To the Editor,

As an avid collector of 19th- and early-20th-century soprano Perinet brasswinds (read "turn-of-the-century cornets"), I am delighted to see that these more recent instruments will figure more prominently in publications by the Society.

Vincente Zarzo's article in the Summer, 1994 *Newsletter* is a welcome step in that direction. Accurate information on 19th-century instrument makers is frustratingly hard to come by. Zarzo, I feel certain, errs (p.7) *vis à vis* the French firms of Pelisson and Couturier. According to Waterhouse (*The New Langwill Index*, 1993), Zarzo has it exactly backward: Pelisson succeeded (acquired) Couturier. This seems amply corroborated by two cornets I just found in Paris: One, an early Perinet *Modèle française*, simply says "Couturier/ a Lyon" on the bell; the other says "M^{on} Couturier/Pelisson Frères et Cie/Lyon-Paris." Patrick Delile, an ardent French collector who gave me the first of these two horns, told me that "M^{on} Couturier" means "Maison Couturier," a direct indication that Pelisson acquired Couturier, as stated in *Langwill*, and accepted as common knowledge among French collectors.

Zarzo also states (p.9) that "Fontaine Besson operated his company at 198

Euston Road, London from 1862 to 1873. Curiously, however, engraved on the bell of the trombone is the address "96 rue d'Angoulême." Much confusion surrounds the appellation "F. Besson." Suffice it to say that it was Gustave Besson who founded the London branch of his French firm – according to the *Langwill Index*, as early as 1850. In any case, the use of the bell stamp "F. Besson" on both French and English instruments is well established to have pre-dated the marriage of Besson's daughter Marthe to Adolphe Fontaine in 1880. Legend has it that Gustave Besson transferred his assets to his wife (?)

Florentine, before moving to London – the better to escape paying Adolphe Sax damages incurred in a lawsuit (cf. *Langwill Index*, p.29); she would then be the original "Mme. F. Besson." Whatever the truth of this story, it is definitely not so that "Fontaine" Besson operated a shop at 198 Euston Road, London, beginning in 1862, nor is it at all curious that an obviously French Besson trombone bears the rue d'Angoulême address – the street where the Parisian operation was located from 1869 (*fide Langwill*) until World War II. The street, incidentally, no longer exists.

–Niles Eldredge, American Museum of Natural History

Editor's Note: We thank the above for their letters. Since the HBS serves as a forum for the exchange of ideas in our community, we heartily encourage other members to enter into an exchange concerning this issue of fingertip positions in natural horn playing technique, trombone literature, the Cherubini Requiem or on any other related issues.

Classified Ads

Wanted to Sell: Natural trumpet by F. Syhre after Haas from the G. Reiche portrait. Contact: Jean-François Madeuf, Tel. 33-67-527425.

Wanted to Sell: Böhm & Meinl bass sackbut in F. Yellow brass, lacquered with case and mouthpiece. Made in late 1980s. Make offer. Contact: Tom Morley, Tel. (404) 875-5340 or E-mail: morley@math.gatech.edu.

Wanted: Exchange information and recordings of early cornet and other early brass discs (1880's-1930's) with collector currently engaged in a project restoring early shellac recordings. See News of the Field, in this issue, about first "Choice Recordings Ltd." venture. Contact: Malcolm Hobson, 10A Morningside Place, Edinburgh, EH10 5ER, Scotland, UK. Tel. 44-(0)131-4477122.

Wanted to Sell: McCann cornetto.
Wanted to Buy: Monk cornetto. Contact: Tim Urban, 51 Woodbrook Drive, Edison, NJ 08820. Tel. (908) 548-7876 or E-mail: turban@eden.rutgers.edu

Wanted: B^b Trumpets –

G. Agosta (New York) Custom-Made B^b (Bach parts).

V. Bach (New York, NY) Strad. 1940s (not silver) + Apollo.

Benge (US) Chicago model (brass only).

F. Besson (France) under 90,000 serial #, Grand Prix. (skinny valves), Meha, fabrication before 1940.

Blessing (US) 1940s engraved bell; C. Brown model Super Artist.

Calicchio (US) Dominick–Superior LA, Calif. model 2200-3000.

Conn (US) 2B, 10B, 28B, 38B, 48A, 8B, 28A, 36B, 40B Constellation Brass only, 400,000-900,000.

Couesnon (France) 1940, on; Monopole C models.

Courtois (France) Early & Balanced models; brass only.

King (US) Super 20; SilverSonic Symphony; half-size Anniv. model; 1930s Liberty-Silvertone models, Early Z. Elman Silversonic.

LeBlanc (France) Gozzo & Hirt models.

Martin (US) Committee (100-250,000)

Olds (US) Mendez, Super Recording; opera; pre-1950 Custom.

Reynolds (US) 1940s; U.S. engraved on bell.

R. Muck (US) 1940s; map of US on bell (Bach parts) or cornet.

Sansone (US) Courtois; Paris & Prof. models.

Selmer (France) 1940s Balanced 19A/24A H.J. or Louie model.

Vega (US) Peashooter; Besson-like, or Power models.

York (US) long or short cornet.

Contact: Dr. Henry Reiter, C.W. Post College, Brookville, NY 11548. Tel. (516) 621-0620.

Wanted to Sell: Just purchased a new McCann cornetto and want to sell my old McCann, Venetian, Boxwood, 440 cornetto. Contact: Allan Dean, (413) 528-9312.

Query: I am working on a complete discography of recorded gramophone disks issued in the USA from 1892-1900. I need information on the composer credit for the composition *Tromba di Giudizio* featuring trumpeter Bohumir Kryl and the first name of a trumpeter named Palma who recorded during this period. Contact: Paul Charosh, 224 Beach 141st Street, Bell Harbor, NY 11694.

Query: I am currently cataloguing the Curtis Blake collection of some 4,000 horn recordings, which is housed at the University of Wisconsin, Mills Music Library, in Madison, WI. A similar discography that is supposed to be in Sweden has been brought to my attention. I would appreciate hearing from anyone who has any information about this Swedish discography. Contact: Rebeca Dodson, Mills Music Library, University of Wisconsin, 728 State Street, Madison, WI 53706 or E-mail: rmdodson@macc.wisc.edu.

Query: I have a five-valve single B^b Mirafone horn, serial #8349. I believe this instrument was from the private collection of the late Wendell Hoss. I would appreciate information from friends or colleagues of Mr. Hoss who might be able to confirm whether or not this horn did belong to him. Contact: T. Henderson, P.O. Box 452, Grants Pass, OR 97526. Tel. (503) 479-2882.

Wanted to Buy: Natural trumpet, Edwards, Meinl, Egger, Barclay, Nicholson, etc. Contact: Kiri Tollaksen, (616) 429-7600.

An Interview with Edward H. Tarr: A Pioneer in Early Brass Music

by Jeffrey Nussbaum

This interview was conducted Saturday, June 11, 1994 during the Musical Instrument History Symposium in Edinburgh, Scotland, co-sponsored by the Historic Brass Society and the Galpin Society.

Jeffrey Nussbaum: Welcome Ed. You've had such a full and influential career. You have made scores of important recordings on the cornetto and natural trumpet, which along with your pioneering efforts in bringing out modern editions of little-explored early brass repertoire have opened up the field of historic brass music. Now in the last several years you've been exploring the 19th-century brass tradition, which has resulted in more important recordings, editions of music, and particularly fortunate for us, two seminal articles on this subject in the HBS Journal. As a performer you have traveled extensively. Are there any places that you have a burning desire to visit as an "ordinary citizen"?

Edward Tarr: The answer is actually no, with the possible exceptions of Tahiti for the second time and Bora-Bora for the first time. As a performer, I've traveled so much that now I really love being at home and this desire is getting stronger and stronger as time goes by.

JN: What are some future projects and goals that you have?

ET: Concerning research, I think it's coming out now with this 19th-century business, and of course, you are the first recipient of that work.

JN: And happy we are about that too!

ET: As far as playing is concerned, I've just done a new CD of the Romantic Trumpet, recorded in Moscow with Russian musicians who are, of course, not too bad at playing this music.

JN: Is that both solo and ensemble music?

ET: Yes, it's both. There is music for trumpet and piano as well as the Saint-Saens Septet and a Danish septet that's

very similar to the Saint-Saens, but completely unknown.

JN: Will you come out with editions of this new music?

ET: Yes, I've actually got some of the music right here in this packet for David McNaughtan when I see him later during the Symposium.

JN: It's great that this music is now available, and it must be a terrific contrast to the earlier days when you were starting out. So few performing editions were available then. This is, to a large extent, due to your efforts.

ET: Well, I'm not alone in this! I remember back to my first research trip in my student days. It was to Darmstadt, where of course, the Telemann Concerto is as well as the Fasch Concerto and other works by such composers, many quite famous now. And so I "discovered" the Fasch Concerto and copied it out from microfilm. Just about the time I had finished, it appeared in an edition published by Sikorski! This kind of thing went on quite a bit in those days and I think it is still happening. So, you cannot rest on your laurels and think that if you've found something you can sit on it. No, one has to keep moving all the time.

JN: It's fortunate that you have this working relationship with McNaughtan.

ET: A lot of this is idealistic I'm sure. One doesn't know how many tens or hundreds or thousands of people will turn to this kind of music. Sometimes it's even less than the tens. All the same, it's music that we feel strongly about and people should know about it.

JN: This is the 19th-century repertoire you refer to?

ET: That and some of the earlier music as well. I think we have a fair understanding of the grand line of history. So, whatever works are unearthed will help to corroborate what we already know. There are certain exceptions, of course. However, we are not going to find another Baroque composer as great as

Bach, for example. It still gives the greatest pleasure to perform his music. It's nice enough to play pieces by Telemann and Fasch, but to play the B-minor Mass or the Christmas Oratorio still brings the greatest thrill for this trumpeter.

JN: This brings to mind another issue. One approach to playing early music is to think of the process as entering a sort of time machine. If one studies the culture, the theoretical and practical musical works, and other historical aspects of the era, then it is indeed a way of looking back into history. Others discount this view and simply regard playing old music on old instruments as a way of achieving a different but totally 20th-century approach to the music. Richard Taruskin has developed that particular line of reasoning. That view, simply put, states that all performance is modern, whether it is played on period instruments or on modern. Where do you stand on this issue of authenticity?

ET: I like your idea of the time-machine very much. Also, to be a person from the New World living in the Old World adds another dimension to this issue. It's quite something to be in the places where those composers lived and worked, to be in the place where Stradella was stabbed or where some Portuguese composers drank wine and composed music for trumpet ensemble. Yesterday I gave a recital in London, and on the walls were engravings of people such as Thomas Harper. Wherever I go in Europe, I'm acutely aware of being part of the tradition. But I'm also aware of the fact that many elements of our style of performing early music are strictly 20th-century ones. Let's face it, we wouldn't be performing this music if it did not speak to our own time in some way. I myself, being a minister's son, have a lot of idealism in what I do. I've been criticized because I don't give a damn how other people perform things or what instruments they use. I respond to my own curiosity and do what I believe to be right. Whether this is developing a new piccolo trumpet which at first wasn't quite working the way I wanted it to, but was still a step ahead, or using larger Baroque mouthpieces, or

playing without holes, you get criticized anyway. It is very refreshing to use different approaches. What I think is dangerous for anyone to do is to raise his finger up and say "I have the truth," or to say, "I have the authentic approach!" We have an example with a very highly respected person in our community who uses the word "truth" a lot. This particular person has some of the answers, I'm sure. A lot of us have some of the answers. This is why the Historic Brass Society is good. We're getting together now and respecting other people's points of view.

JN: I certainly agree, and it's been very satisfying to see this forum for the exchange of ideas develop as a result of the activities of the HBS. You mentioned that your father was a minister. What were some educational and musical aspects of your early days that helped lead you to your present activities?

ET: It was very important that my parents were supportive of what I wanted to do. So, even though my father told me a couple of times that he would prefer me to be a doctor or lawyer, I found myself always going back to music. When I was at Oberlin College, I had a double major of psychology and music for the first two years. Music won out because that was what I seemed to be able to do in the most natural way. Just to put the bare bones on the story, I began to play the trumpet at about the age of eight or nine. The school music teacher came into the room and announced a whole list of instruments he could teach and asked if anyone would be interested in any. I raised my hand and said the trumpet. He actually had said, "cornet," an instrument I didn't even know existed. Then I started to perform in church services with the local organist. My mother played piano, was a school teacher, and school choir conductor. She was particularly supportive and also helped me to notate little compositions I had made before I could really write them down myself. That was at about the age of ten.

JN: Really! Did composition carry through in your career?

ET: Not really. It did only in the composition of cadenzas in classical works and in ornamentation. Then I did some jazz playing in high school and college.

JN: Who were some of your favorites in jazz?

ET: I'm slightly embarrassed to say that while I was growing up at the same time that people such as Dizzy Gillespie and Clifford Brown were doing their wonderful things, I was more attracted to musicians like Wild Bill Davison. But, OK, it was the kind of music I could play then. I did have my own dance band at around the age of about thirteen and all through college I made my survival money by playing in dance bands. There was actually an excellent recording we made during my junior year in the prep-school, Exeter. It was a ten-inch record that had four cuts on each side. The band was called "The Almost Eight," because it had seven members. The leader was Hank Thorp. He became an automobile salesman. The trombone player was Phil Wilson who is rather well known today. He later played lead with Woody Herman at the same time that Bill Chase was playing lead trumpet. So, that group was not that bad and was a fortunate blending of several interesting personalities. It was, in a strange way, fortunate that I had just come out of the infirmary just before making that recording. At that time I was in the habit of playing too loudly and too high! Feeling sick, I didn't push too much and as a result, the ensemble blend was better than usual. I started to go into cool jazz but by that time I had decided to go for classical music and left jazz.

OK, the rest of the story is four years at Oberlin College, majoring in music, and then a master's degree in music history at Northwestern University. After that I went to Basel University in 1959 on a Rotary scholarship. That was one of those accidental things where one changes his cultural area. I already knew that I would stay, practically as soon as I set foot on European soil. My doctoral degree seemed to get set back more and more. I changed my dissertation topic twice because of other works that I later found out about that were already in progress. My first project was on Charpentier. The same thing happened after I started to work on Stradella. The third composer I then chose was Antonio Sartorio. He wrote heroic Venetian opera in the late 17th century and was the first to introduce trumpet into Italian opera around 1670. That never was made into a dissertation because I had just lost steam by that time. The way I was able to use that material was by writing the article in the *New Grove*. My doctorate was also

put off because I was performing more and more. During my first couple of years in Switzerland I survived because of the Rotary scholarship. By the third year it was strictly free-lance work and finding other ways of putting the bread on the table.

JN: So, a number of years later you were able to complete your doctorate from the University of Hamburg. What was your ultimate topic?

ET: It was an organological topic dealing with the trumpet. I didn't need to write a special dissertation because I submitted my trumpet book and my catalogue of cornetti, which alone was over 250 pages. I did that catalogue in one year. Personally, I don't enjoy spending my time in museums measuring instruments. I hate it but I knew that time was of a premium and I did what I could in that time. I was never really motivated to go back and measure the remaining instruments. If someone else were to do that, I'd be extremely grateful.

JN: I'm sure there are plenty of eager graduate students quite willing and able to do so. With whom did you study at those various schools?

ET: One of my first and crucially influential teachers was a totally unknown but wonderful cornet player by the name of Don Pratt. He was someone who had left his Iowa farm to go and study with Herbert L. Clarke. So, I'm a grand-pupil of Herbert Clarke. At my beginning stage I had to play all the Clarke exercises, major and minor scales, play hymns, and improvise on them, play with a beautiful sound, and immediately correct any mistakes. Don Pratt brought all of that to me and I'm very grateful to him for introducing me to such a high standard of practice.

JN: Clarke's autobiography seems to express that exacting quality.

ET: He was such a gentleman of the cornet. I know all his historical recordings and what he did was very cultivated. Some of his contemporaries were a bit "wilder." Bohumir Kryl is one that comes to mind. My second influential teacher was Roger Voisin of the Boston Symphony, with whom I studied during the period between high school and college. At Oberlin College I studied with Arthur Williams and, I must say, he was not that great a producer of talent. For

some reason or other, I did not go to nearby Cleveland to study with Louis Davidson. I regret that today... When I went to Northwestern I studied with Bud Herseth. Those studies helped "clean up the back yard" a little bit! Both Voisin and Herseth are friends of mine to this day. Each was influential in his own way, Roger because of his charismatic personality and soloistic style, perhaps sometimes even when not called for. Bud emphasized a very even quality of sound and at that time that was something I definitely needed work on.

JN: What about your intellectual background that led to your research activities. Where did all that come from?

ET: I don't really know. Probably it just came from myself. Certainly there were no real examples at that time. There were no Don Smithers or anyone else like that that I knew of. The closest was perhaps a combination of Ghitalla and Mary Rasmussen. I read *Brass Quarterly* and all the scathing reviews that Mary wrote. It's a little bit ironic and sad that when I gave a recital in 1968 about fifteen miles from where she was in Durham, New Hampshire, she didn't have time to hear me play. I even called her up. I was playing Baroque trumpet, something that was discussed in *Brass Quarterly* all the time. So there was a passing of "ships in the night" as it were. It's too bad but I still agree with most of the sentiments she expressed when she tried to make people aware of stylistic things.

A big influence that I should mention is Thor Johnson. In the 1950's he was the conductor of the Cincinnati Symphony, a post he gave up in 1959 to become Director of Orchestras at Northwestern University. He was also on President Eisenhower's Arts Committee. He was a very influential man. He inaugurated composition contests for brass, and also started festivals of Moravian music in Winston-Salem, NC. He was a Moravian and, of course, we know about their great contributions to the brass tradition. Thor encouraged me to go to Europe and was, perhaps, the single person who helped make it possible. When I had my interview for the Rotary scholarship, there was a very impressive and attractive girl who was also applying for one. She wanted to study Spanish in South America. Behind the scenes, Thor apparently spoke to the chairperson of the National Association of Women's Clubs. He persuaded her that for a young man to go

to Europe to study music was not such a bad idea either. So, they had two scholarships that year. I'm very grateful for that and of course, it changed my life completely. If I had stayed in the States, I would have ended up, God knows what, perhaps a school music teacher or a college professor. However, I was never interested in academics in that way.

JN: You mentioned that almost as soon as you hit European soil you knew that was for you. It must have been quite a jolt to your system to enter a different culture. What American background did you have and what part of the USA did you grow up in?

ET: That requires a little bit longer answer than you might think. I went to Europe at age twenty-three. Up to that point I had lived in thirteen different States. During my first eight years of school I went to eight different schools. The longest time I had lived in one place was at Martha's Vineyard Island during the years I was one to five. I lived in all four corners of the country, including New England, where I came from, Florida and Georgia, the Midwest, Washington state, and California, which was where I lived before going to Europe.

JN: This was because your dad was a traveling minister?

ET: That's right. At first he was a Methodist and then a Congregational minister. When he was somewhat dissatisfied with his parishioners, instead of slugging it out, he tended to move on. So I vowed it would be different for me: even though I've lived in three different countries in Europe, I've always centered around Basel. First it was Basel for nineteen years, then Alsace for four years, and since 1985 I've live in Germany. This is all 20 kilometers from Basel.

JN: Since you had such a strong American experience, how did you deal with adjusting to the new cultural environment?

ET: First, I tried to adjust to the new place by trying to become whatever it was that I was supposed to become. So, at first I tried to become a "good Swiss," although I did have some resistance in doing that. My two children display the same resistance, although both were born in Basel. I actually preferred to be a "European" which was why I never

learned the Swiss dialect of German. I always spoke high German. The Swiss were also a bit too repressive for my own nature. So I felt a little bit happier in France and Germany. Although they are so close, the differences are quite subtle, but important, such as with some aspects of children's education.

JN: So after a very short period you felt like you could recede from your American identity.

ET: Sure. When I went to Europe, Americans often stood out because of the huge shoes that they wore, their loud voices, their "high water" trousers, and other such things. I was bound not to be an "ugly American." Regional impulses are extremely strong in Europe and I could live 200 years in particular areas and still be regarded as American. I feel myself to be a European with an American past. I try to take the good things from everywhere, just like learning from many good musicians. I think one European characteristic I've taken on is a certain sense of form or ritual. This is very useful for music anyway. But sometimes I also find myself impatient with this form. Americans tend to be pragmatic and "get things done." I'm still very much that way and try to get people together and help let us forget our differences.

JN: What was your main focus of study at Basel?

ET: Musicology. My trumpet studies were mainly private. I always did trumpet because I liked doing it. As long as I have the joy of performing I will continue doing it. If it starts to become routine or drudgery, then something else will replace it.

JN: What led you to become involved with those funny old instruments, the cornetto and natural trumpet?

ET: I think just my innate curiosity, which I still have. I had really good instruction in music history at Oberlin with Richard Murphy, a pupil of Leo Schrade. It was Murphy who suggested that I study with Schrade who was at Yale for many years and had just gone back to Basel in 1958. So in 1959 I went to do that. Murphy turned me on to the kind of discipline and what you could find out by studying music history and the "background of things." At that time there were no musicians combining the

disciplines. There were orchestral players who occasionally played solos and musicologists who were raising their fingers saying you should always play trills starting on the upper note. (Today I'm raising my finger and say, play your trills from the main note in certain kinds of music!) The situation is vastly different now. Sometimes I do find myself in the "finger-raising" position, but not too often.

JN: Do you remember your first real experiences with the old brass instruments?

ET: Actually I was interested in the cornetto before the natural trumpet. I remember hearing an old recording with Otto Steinkopf playing the *Sonata Sancta Maria* from Monteverdi's *Vespers*. I heard it at Northwestern and ordered two straight cornetti in c from him just before I left for Europe. At Basel I entered the Collegium Musicum which was directed by August Wenzinger, a real pioneer. Since there were so few cornetto players at that time and I had a strong trumpet embouchure and played some recorder, I began to get many gigs almost overnight.

JN: Was it at that point that you made the recording with Steinkopf?

ET: Yes, exactly. I was also trying to persuade people that I could also play natural trumpet as well as modern trumpet. To me it is all one. Purists, take note!! The next step was to get into the Baroque trumpet scene. I had already found an instrument in Basel to copy. When I heard that Walter Holy had successfully made recordings on the coiled trumpet that was a kind of copy of Reiche's instrument, I ordered one from Finke. Within a week of receiving it, I performed Purcell's *Sonata #2*, blasting away and playing on a modern mouthpiece. With time, I was able to see the difference between authentic instruments and the so-called replicas made then. Mainly the bell was maybe 9 cm instead of 12 or 13 in diameter. The receiver was also for a modern mouthpiece. My idea has always been to try to come close to the point where we go into a museum, take a natural trumpet off the wall, and play it. That was the point at which I started to work with Meinel & Lauber and Egger on making better instruments. If you depend on a modern mouthpiece it won't work well. As I was performing, making recordings, and having instruments reconstructed, I was slowly coming

away from modern equipment. For some time, however, I was using a copy of my piccolo mouthpiece which had a Baroque shape outside. Since nobody was working on museum mouthpieces then, we tried to make that our next step. The brother of Joe Wheeler sold me a mouthpiece that was probably a Pace from around 1800. It had many of the standard characteristics of Baroque trumpet mouthpieces. I played on that for many years and actually made a recording on it that Crispian was also invited to play on. It was a recording for "Prince Charlie's Wedding." The BBC had a historical 16th-century wedding ceremony reconstructed, and my trumpet ensemble was apparently the only one doing that sort of music. I did some Bendinelli. Crispian was one of about twelve players. Another pioneer whom I liked very much was Michael Laird. Mike studied with Walter Holy and was also around during the "first hour," as it were. I've always tried to get closer and closer to playing authentic instruments and have always been interested in instrument makers who have been willing to go that extra step. The Thein brothers have figured out how to make an original alloy, and Egger has experimented with hand-hammered bells and also uses very good instruments as models for copies.

The other thing is the stylistic issue. Once we have the instruments on the table and we have the music on the stand that a lot of people are digging out of the libraries, that doesn't mean we can then go ahead and simply play it. I'm afraid we're still a little bit at that stage. The "holes" or "no holes" issue is actually too simplistic and only a part of the larger stylistic one.

JN: In some ways I think that we've unfortunately taken a few steps back in terms of some performance-practice issues. Maybe that's because early music can now really be a profession and the economic pressures come into play.

ET: I'm acutely aware of that point.

JN: In any event, I assume that very little was done in the early days on performance practice issues.

ET: No of course not. Let's face it, brass music is still very much peripheral in this whole early music boom. Look at all those glossy ads in *Early Music*. They show pictures of all those marvelous conductors or terrific keyboard players but where do you see a picture of a brass

player? It's maybe 3% of the early music market.

JN: Which is relatively small anyway.

ET: Exactly. It's all Handel and Bach "Brandenburg" and B-minor Mass, at best. It's really orchestral playing that's looked for. The brass players are supposed to be quiet, stay in the background, play with as few mistakes as possible, get the job done and leave the room!

JN: I wonder what impact this historical approach has had on, or could have on, modern players. Brass players are sometimes chastised for being crude and having a stone-age type mentality.

ET: ... the Low Brass Creed...

JN: I've come across some very successful and extremely talented musicians who almost proudly proclaim, "I have no interest in that stuff." I think their music sometimes suffers because in spite of having fabulous chops, there seems to be a lack of intelligence behind the performance. Have you had similar experiences and what sort of impact do you think the early music movement will continue to have?

ET: This is an important and delicate issue and one must be sensitive in making public pronouncements. I think that if I were to make a statement like you just made it might be perceived as sour grapes on my part. I try to avoid making statements like that but you've really spoken to my heart. I think anyone who has more than a certain amount of education in music history, let us say, will require a certain amount of sophistication. But in the market place today it seems that those qualities are not as important for a career as what I like to call the "fast fingers, tricky tongue" syndrome. This is what really seems to attract the attention of the P.R. people from the big companies. Those people are more interested in economics than what might be called higher education. It's impossible to predict the future. I know the people in the Historic Brass Society are a devoted group for whom music is something more. On the other hand, it would be a shame if only historical criteria were to apply, leaving nothing left over for musicianship or charisma and moving the audience. After all, that is what the musician is really supposed to do. There are so many levels of criteria.

JN: Bruce Dickey is someone who comes to mind as a performer who has combined those many criteria.

ET: Absolutely! I must say, parenthetically, that I really enjoyed your interview with Bruce very much and also his kind words to me as a teacher. Sometimes performers forget, and the teacher never gets mentioned. Another former student who has very much been that way is Reinhold Friedrich, who is making a very nice career for himself, so far on modern trumpet. He has a recording contract with Capriccio and has just recorded the Haydn on the keyed trumpet. We did work on natural trumpet so he has a good background. He's a student of whom I'm very proud.

JN: When did you begin teaching at the Schola Cantorum?

ET: In 1972. Before that I taught at Cologne. The Schola has been very good for me. It made me settle down and forced me to think out what's necessary for a trumpeter to play Baroque music. Over the years I've developed what I would really call a school or method of teaching this instrument.

JN: It is quite impressive that so many of your students have gone on to make such fine careers.

ET: I'm very happy about that. I can't quite explain it. Of course, every teacher is happy when a gifted student comes to him. The Schola is a very nice place to be. It's the oldest institution for early music, over 50 years now. What I like about it best is that trumpet students have a chance to engage with others and the work they are doing. It has a rather holistic approach. Becoming aware of the work in historical temperament that the keyboard players are doing is particularly important. That is something, unfortunately, that many modern players ignore. Our program is very theory-oriented and most who enroll don't get a diploma. The really good students often get involved in professional music life rather quickly.

JN: Have you had a chance to view early music programs in other schools?

ET: I have contacts with just about everybody in the profession and not only in early music. I was just in London giving a recital and had good contact with John Wallace of the Royal Academy, where he has just introduced the study of

all these funny early brass instruments. Of course Crispian and Michael Laird are good friends, and I have contact with Jean-François Madeuf at Lyon where they are doing very good work. Madeuf is a professional orchestral trumpeter who plays modern trumpet very well and Baroque trumpet with a large mouthpiece and authentic equipment – i.e., no holes – and does very well in both circumstances. This has been my theory for years. In the past two years I've visited all the Scandinavian countries as well as conservatories in Moscow and other Eastern European countries, and even one in Switzerland, a minor miracle!

JN: I occasionally get letters from musicians in Eastern Europe seeking contact with what is going on in the West.

ET: Now that the Iron Curtain has fallen, they very much want to come back into the European musical community. My next trip is to go to Bulgaria for the first time. It will be a masterclass and recital on a wide range of music. I hope to show them that there are ways of making music other than the "slamming the fist on the table" approach.

JN: How much time do you spend teaching as opposed to performing?

ET: I still regard myself as a performer and that's what I enjoy doing most. So, I'm away from the Schola a lot because I accept concert dates. Fortunately, I have a small enough number of students that I can spread out my teaching schedule. I'm in a phase apparently where people want more of me as a teacher. I don't know how good a teacher I am but I have had some successful gifted pupils, as well as some less gifted ones, of course. I'm willing to help people with problems in any way I can. I don't differentiate between some super-talented person and somebody who's just learning to buzz. Of course, I'm more interested in working with the super-talented person and with the person who's interested in learning about ornamentation and other performance-practice issues. I guess because of my hard-line orchestral trumpet training and my historical interests I can cover a number of bases.

JN: Do you perform only solo repertoire?

ET: Most of my work is doing organ and trumpet recitals with my wife, Irntraud Krüger. Now I do a little more with

piano, performing the 19th-century repertoire. There are a few solos with orchestra and trumpet-ensemble concerts. I don't play extra with the local symphony orchestra or that sort of thing.

JN: It seems you bypassed the standard orchestra experience.

ET: Not quite. I was first trumpet in the Rome Radio Symphony Orchestra for a time, playing much of that repertoire. I have great respect for orchestral musicians. You have to be in superb shape. It's a very exacting profession, and nowadays there are great demands put upon the trumpeter in using different sorts of equipment for different kinds of repertoire. The job of performing say the B-minor Mass is getting a bit itchy for the symphony orchestra now that they have these period-instrument orchestras competing with them. They see their terrain getting narrower.

JN: That brings to mind that not only is their claim to certain types of repertoire getting narrower, but the audience appears to be thinning out also. When I see orchestral concerts in New York I see a lot of gray hair in the audience, and people are quite concerned about a greatly dwindling audience for classical music. Support for music education is not strong, so where will our audiences come from? After all, our audiences are not mainly made of professional musicians. They are made up of kids who played in the school band, developed an affection for music, and grew up with the desire to take out a subscription to the local concert series. Has this problem as yet occurred in Europe?

ET: You can put my name to that!! I couldn't agree more. Why this is, whether it has to do with the commercial approach to success, I don't know.

JN: You have some sense of this in Europe too?

ET: Yes. Some cities are beginning to renege on their responsibilities for supporting the arts. The city of Basel has cut its theatre budget alone by 30% during the next three years. Maybe the ballet will have to go out the window. However, the money still seems to be there for those who can shout the loudest. Music festivals are sprouting up all over the place but for the very standard things like Beethoven's Fifth. Sponsors won't

promote unless they are guaranteed a huge splash with things tried and true.

JN: You sense the same kind of shift of attitude even in Europe?

ET: Oh yes. Unfortunately, this cutting back of the arts and arts education is particularly sad because we had just come to understand aspects of how the workings of the left half and right half of the brain together promote a holistic approach. Someone going into a business career, for example, will do much better if he develops his creative and artistic side as well. We have finally come to the realization that music and art are extremely important to becoming a healthy individual. Right now these turkeys are, in a sense, cutting out the half of the brain that makes life worth living. It's a crying shame. Even at my Trumpet Museum, this wonderful place of the legend of the Trumpeter of Säckingen, where I have a great deal of support, the city is going through difficult times and I have been given much less money to work with.

JN: Do you think it's mainly an issue of economic restriction or is there some fundamental change in attitude?

ET: I can't speak authoritatively about that but I can offer a couple of observations, just as you did. I'm certainly not pro-communist but I have noticed that the communist governments, while they were repressing people as much as they could in most areas, did at least make it possible for people to go to the theater and attend concerts. As soon as the Eastern Block collapsed this subsidy of the arts also did so. On the other hand, I can't say if it is a psychological change. The whole world is in a kind of economic crisis. If one part of the world is affected then other parts feel it too. We're trying to bear the economic crisis in Eastern Europe, and it is our duty because they are our brothers and sisters, there's no doubt about it. But it is very trying.

JN: Where do you see yourself going? Do you see yourself retired?

ET: Well, my Schola position will be up in less than ten years. I'm at the magic age where I can see that I will be 65 sooner or later.

JN: Is that the mandatory retirement age?

ET: Yes. I remember that August Wenzinger was rather bitter about it. He's over 80 now and still going strong. But, it's OK with me. It's no problem. I'll always find things to do. I have a whole file of editorial projects which interest me very much. Finally, as long as my teeth are in my mouth, my lips will vibrate and my wife will have me, I'll play a Krebs chorale over her brilliant organ playing.

JN: Ed, thanks very much. It's been a pleasure meeting you here at this wonderful event and I want to thank you for all the great work you've done for our community and in particular for the support and work you've extended to the Historic Brass Society.



Edward Tarr

Cornet and Performance Practice: Learning from the Golden-Age Masters

by Patricia Backhaus

Do you remember the first cornet solo that you played? Was it a VanderCook solo from the Star series or perhaps the Flower series? Maybe it was W. Paris Chamber's *The Commodore Polka* or Herbert L. Clarke's *Maid of the Mist*. Today we often hear those solos performed on the trumpet in styles that are uncharacteristic of the period of the golden age of cornet playing (ca. 1870-1930). These pieces are often looked down upon as being inferior to the cornet/trumpet repertoire and have been categorized as "fluff."

Fluff they may be, but they are still a very important part of our brass heritage as cornet players. Very quickly let me point out that the term cornet means "little horn," and that the earliest performers were horn players. This is a vast topic in itself, and must be dealt with in the future.

With the idea of "little horn" in mind, imagine the tone quality that comes from an instrument of conical bore that is played with a funnel-shaped mouthpiece. It is warm, round, rich, and sweet -- and very vocal in quality, which is why we sometimes hear cornet playing referred to as *bel canto* ("beautiful singing"). As these pieces are an important part of the history of the cornet, they merit a closer look.

As mentioned above, tone quality is a very important part of any performer's approach to cornet solo playing. In the writings of virtuoso cornetists from 100 years ago, there are many references to the vocal quality of the pieces. In this area the instrument can have a tremendous impact, and the cornet is the instrument of choice over the trumpet. I prefer the "shepherd's-crook" model instruments for their nimbleness. Beautiful playing should be effortless so that energy can be channeled into technical virtuosity. Though I have yet to find any documentation to indicate that these instruments are superior, many of the cornetists with whom I have spoken or corresponded agree that there is a certain ease of playing on a shepherd's-crook style of instrument.

In order to achieve historical accuracy, it is extremely useful for cornetists to play a turn-of-the-century cornet with its funnel-shaped mouthpiece. In my own collection I have one cornet that is pre-1900, and I use it on occasion to demonstrate how a fine-quality instrument sounded. There is always the matter of preservation to consider, but I feel that a few minutes of playing on an old instrument will do more to equal one's understanding of tone and technique than volumes of written descriptions. Once this sound and feel are imprinted on a player's memory it is impossible to duplicate this quality on a modern instrument.

In addition to experimentation with historic instruments, I have amassed quite a collection of cornet solo recordings dating from the early 1880s. Great vocalists of our day have looked back to the great vocalists of the turn of the century to understand the schools of technique, such as Galli-Curci taught to achieve flawless technique. By listening to the great cornet players of the golden age, we can often discern what some of their "secrets" were. Comparing style, tempo and technique can be extremely enlightening. Tone quality is often difficult to discern due to the lack of fidelity on old recordings. We must also be careful with tempo because of recording practices. Some recordings were produced at different speeds, which will affect pitch and our perception of tempo. The early two-minute cylinder recordings were pioneers in recorded sound, but they were also limiting in that the music had to fit into a two-minute segment. This would restrict some repertoire and would also cause repeats to be left out at times. I remember well the first time I heard Herbert L. Clarke on a recording in which he left out a first ending and I wrongly assumed that he could not play the piece with all the repeats! Some fifteen years later I learned the true reason. These conditions also caused players to achieve an extremely high degree of clarity in their playing because missed sections could not be spliced in as they often are today.

With tips on recorded sound from internationally known expert Frederick P. Williams, I spent many hours listening to the sounds of Tom Clarke, Alice Raymond, Bert Brown, John Dolan, Herbert L. Clarke, and others. Each of these virtuosos had a distinct style, but several general similarities can be found.

Cadenzas

Cadenzas can often be the most exciting part of a solo. Early cornet soloists used them to show off. Sometimes it is possible to identify either the composer or soloist by the cadenzas, as they became rather like signatures. The vast majority of performers today execute a cadenza in a straightforward, almost metered fashion. The *accelerando* is predictable, variation in volume is calculated, and often the moment seems mechanical. Early recordings indicate that this was seldom the case with the old virtuosos.

While technical passages were well worked out, they never seem old or uninspired. Each player tried to add something special to keep the audience entertained. The word "entertained" is very important here. I recall a conversation with the late Paul Yoder, who stressed to me that these players would have laughed at the notion of being studied in a scholarly way. To them cornet playing was a job. Not just any old job, but one that was worthy of pursuit and one at which they were determined to excel. Their added sense of drama can be attributed both to this mind set and to the performance practices of the day, which called for exaggerated phrasing.

Rubato

Rubato also serves this same sense of "drama." Take, for example, a repeated variation in John Hazel's *Le Secret*. If the repeat is performed in the same manner as the first statement it becomes boring for the listener. Rather, the second should be even more exciting, with nuance of tempo and considerable rubato.

Double- and Triple-Tonguing

Aside from range, I think that fast, fluent tonguing is one of the most impressive parts of polka or variation-style solos. Again, the beautiful vocal style should be preserved and is proven in historic recordings. The exception would be where a percussive quality is more appropriate, as in something based on military calls. Perfectly executed double- and triple-tongued sections never fail to impress an audience.

Tempo

A common error in performance today is to play cornet solos at blazing speeds. What is the use of speed if there is no sense of musicality? It becomes what Franz Liszt referred to as empty virtuosic fluff. Since there are no metronome markings on the early cornet solos there is certain to be room for debate on this topic. Herbert L. Clarke consistently points out that each piece should be performed with taste. This is a difficult matter to define in words, and I would once again suggest an intense study of sound recordings from the period. In addition there are a few clues in Arban's *Complete Conservatory Method*. In his comments before the characteristic studies, Arban writes about creating contrasts. He also compares the cornet to the voice and talks about quality of sound with "veiled tones" and "clear tones". He also talks about how this music should be moved by the performance. Fast tempos will thrill an audience initially, but pale in the long run. Speed is effective when used as a contrast and not merely as a gimmick. Once again the cornet imitates the voice and not a machine. Phrasing becomes all important and each phrase should breathe rather than be rushed.

Few artists ever reach the stage of being able to execute passages of great technical difficulty with musical phrasing. Herbert L. Clarke was such an artist, as was W. Paris Chambers. Jules Levy approaches this in his recordings as well. In his case, we need to realize that his recordings come very late in his career when he was no longer at his peak and that he had false teeth when these recordings were made!

Thousands of cornet solos were written during the golden age and some were quite bad! Fortunately, the true gems have survived.

I have included below a list for further study. With a little effort they can be performed in the very best sentimental style of the age of parlor music. Tasteful, wide vibrato is not out of place, but avoid the temptation to be corny. When well performed, these pieces can be splendid additions to a recital or to a band concert. Though they are tiny gems of our repertoire, they deserve careful study to bring about stylistic performances.

Suggested Study List:

1) *Facilita* by John Hartman - Unusual for its czardas variation.

2) *Le Secret* by John Hazel - Fun to perform with a fine cadenza and interesting octave leaps.

3) *The Beautiful Snow* by J. B. Arban - Right out of your Arban book and a wonderfully crafted composition.

4) *The Volunteer* by Walter B. Rogers - Clever use of popular songs of the day and unique technical displays.

5) *The Charmer* by Louis F. Boos - A polka style solo with unusual turns of phrase.

6) *Maid of the Mist* by Herbert F. Clarke - A relatively easy solo that combines tempo, technique, and musical sentimentality.

7) *My Regards* by Edward Llewellyn - A waltz tempo solo with considerable charm.

8) *The Debutante* by Herbert L. Clarke - One of Clarke's finest compositions, this solo melds technical virtuosity with *bel canto* playing.

Dating Trumpets by Serial Numbers

Compiled by Henry Reiter, C.W. Post College

Martin Trumpets

Year	#
1919	17221
1920	19482
1921	19933-23781
1922	29942
1923	34838
1924	40644
1925	48489-54853
1926	67852
	or 162852-172051
1927	79204
1928	86687
1929	192536

Note: 1st digit dropped on most serial numbers

1930	98324
1931	101622
1932	105096
1933	106546
1934	108301
1935	111253
1936	116551
1937	118038
1938	126998
1939	132070
1940	136040
1941	140199
1942	144455
1943	145322
1944	-----
1945	145352
1946	154289
1947	161520
1948	165326
1949	170395
1950	172215
	172449 First "Imperial"
1951	175140
1952	179317
1953	183125
1954	187614
1955	193747
1956	194213
1957	201809
1958	203917
1959	205377
1960	209089
1961	211675
1962	213999
1963	218855

King Trumpets

1981-82 850,976 - 976,571

French Selmer Trumpets			
1931	125	1946	4700
1932	265	1947	5409
1933	571	1948	6641
1934	785	1949	7477
1935	1177	1950	8521
1936	1459	1951	9641
1937	1633	1952	10569
1938	1979	1953	12200
1939	2472	1954	13600
1940	3146	1955	15006
1941	3350	1956	16990
1942	3380	1957	18402
1943	3939	1958	19839
1944	4160	1959	21223
1945	4308	1960	23038

Conn Trumpets			
1966	H, R 31247	1973	GA 30,000 +
1967	K 35274	1974	GA 40,000 +
1968	L 20454	1975	GA 50,000 +
1969	M	1976	GA 60,000 +
1970	N	1977	GA 70,000 +
1971	P	1978	GA 80,000 +
1972	R	1979	GA 90,000 +

Olds Trumpets			
1952	73 - 80,000	1967	600,000
1953	90 - 100,000	1968	650,000
1955	150,000	1969	700,000
1956	200,000	1971	750,000
1958	250,000	1972	800,000
1959	350,000	1973	850,000
1962	400,000	1974	900,000
1964	245,000	1976	950,000
1965	500,000	1977	990,000
1966	550,000		

Reynolds Trumpets			
1964	200,000	1972	270,000
1965	210,000	1973	280,000
1966	220,000	1974	290,000
1967	230,000	1975	200,000
1968	240,000	1976	300,000
1969	250,000	1977	314,587
1971	260,000		

How to Make a Shofar

by Michael Albukerk

The HBS would like to thank Michael Albukerk and Tzivos Hashem for their kind permission to use this article on the shofar. The article is written exclusively from the Ashkenazi point of view, and is not indicative of all Jewish tradition. The musical examples, here only Ashkenazi calls, are taken from an article by F.L. Cohen in the old Jewish Encyclopedia. Tzivos Hashem is an international educational organization serving Jewish children located at 332 Kingston Avenue, Brooklyn, NY 11213. Tel. (718) 467-6630. Fax (718) 467-8527.

A shofar is a crafted animal's horn that Jewish people everywhere use to sound in the Jewish New Year, Rosh Hashanah. The shofar is one of the older wind instruments known to man and has been around for nearly 4000 years. It is reminiscent of many Biblical themes such as the story of Abraham and Isaac, and also of the fall of Jericho. The horns of various types of animals besides the ram can be used to make a proper shofar (according to proper *halacha* [Jewish Law]), such as the horns of the goat, antelope, gazelle, and bighorn sheep. However, there are animals whose horns cannot be made into shofars, such as the bull, ox, bison, and buffalo.

The ram's horn is preferred because of the allusion to the Sacrifice of Isaac. In the end God told Abraham he should spare his son and to offer a ram that was caught in a nearby thicket as a sacrifice (Genesis Ch. 22). The cow's horn may not be used

because it is reminiscent of the episode of the "golden calf," (Exodus, Ch. 32) which is not appropriate to recall on the Day of Memorial, Rosh Hashanah.

When obtaining a horn for a shofar, it's important that the animal be kosher, and kosher-killed, and not to cause the animal undue pain (*tsar baaley chaim*); therefore it is essential that the animal be killed by *Shechita* (ritual slaughtering). The horn then needs to be hollowed. Actually the horn is a shell of keratin, the biological material that hair and hooves and finger nails are made of, that grows around a body of cartilage and sinew. To hollow out the horn, the cartilage must be extracted from the raw horn by boiling or soaking in chemicals. Once the cartilage is removed the shell is disinfected. The horn is now hollow, and a mouthpiece can be crafted.

In the case of rams' horns, the shell may be softened in hot oil and reshaped from its spiral form into a curved "j" shape. Since this segment of the process might be impractical, one can use goat's horns that already have the traditional "j" shape and are also permitted to be used as shofars. Other shapes are also permitted. Cured goat horns seem to be the best. It is helpful, I think, to use light horns, which will automatically yield small mouthpieces. Save the shofar point as a souvenir to testify that it was hand made.

To make the mouthpiece, first measure the hollow depth of the horn from the

opening with a bent wire. Lining up the bent wire along the outer length of the shofar, mark off where the wire reaches from the opening of the horn. Measuring 1 1/2 inch or more (depending on the degree of curvature) from that mark toward the pointy tip of the horn, then mark the place where you will cut off the tip of the shofar with a coping saw. The cut must be made perpendicular to the length of the shofar. Once the pointy tip of the horn is cut off, a blunt flat surface results. The mouthpiece is now created with a 3/16", six inch long bit on a variable speed drill. Aim the drill into the center of the flat end of the horn. Gradually the drill is accelerated so that it cuts a narrow hole along the body of the shofar until it penetrates into the hollow of the shofar. **Note:** If you drill at a sharp angle (not parallel to the body of the horn), you may cut out the side of the horn, thereby rendering the horn invalid for ritual use.

The narrow hole that is bored by the drill bit must now be enlarged, traditionally knife-cut to create a conical or cup-shaped hollow. The cone-shaped opening helps ensure that a minimal volume of air can be forcefully blown through the canal with little effort and still resonate the shofar sufficiently to sound it clearly. The wider the canal, the easier it is to blow.

Now the shofar is almost ready. You will need to polish the mouthpiece with a buffer so that it is smooth and narrow enough to blow. Any cracks around the opening of the shofar are ground away by the sander at this time. The shofar is inspected for cracks, holes, or other imperfections that may render it invalid for use. However it is not overly worked or ornamented, this expressing modesty and humility on the Day of Judgment.

4. Continue to make a steady buzzing noise and place the mouthpiece of the shofar over the right corner of the mouth where the buzzing sound is coming from. Once adjusted to the proper position, the shofar will sound. Sound out the notes; Tekia - Shevarim - Terua - Tekia Gedola.

The simple sound of the shofar is plain and cannot be varied much. Its modest music resembles reveille, a call to arms, an alarm, a baby crying, etc. The purpose of the call of the shofar is to rouse us to evaluate ourselves and call us to our true source, God.

The Calls:

To blow the shofar, learn the following lead-up skills.

1. Take a deep breath and gently purse the lips together.
2. Place the left forefinger horizontally along the mouth, sealing the lips on the left side, allowing the right corner of the mouth to remain exposed.
3. While thus pursing the lips, exhale so as to make a loud buzzing noise.



The Peaceful Bazooka

by Jack Hotchkiss

Preface: This highly significant bit of musical scholarship was the result of a deep chicken-and-egg luncheon conversation between the author and Jeff Nussbaum at an Early Brass Festival several years ago. At the core of the discussion was the burning question: Which came first, the military bazooka or the musical one? Since I am much older than Jeff, and was around when both bazookas were created, I have undertaken to set the record straight!

Based on the photo below, and memory, here is a sketch of the bazooka:

From the *Random House Dictionary of the English Language* :

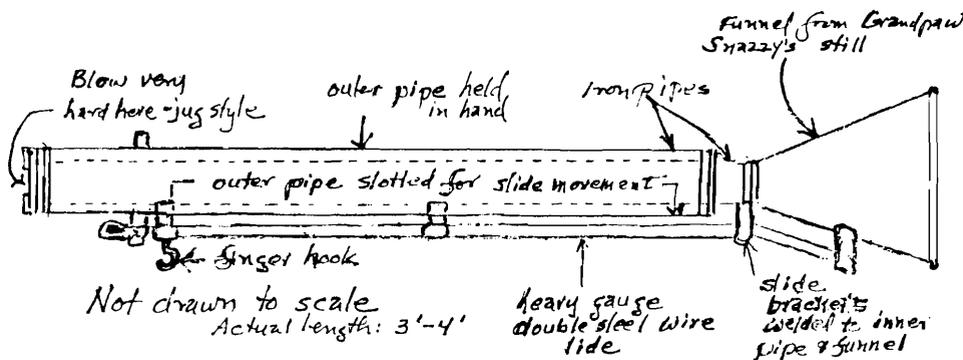
ba.zoo.ka n. Mil. a tube-shaped, portable, rocket launcher that fires a rocket capable of penetrating several inches of armor plate, as of a tank or other armored military vehicle [after musical instrument invented and played by Bob Burns in the late 1930's and 1940's from a resemblance in appearance].

What's this? An article about a weapon of war in the *HBS Newsletter*? A musical rocket launcher? Wrong! An historic

brass instrument lost in the dust of centuries? Wrong again! Behold the original bazooka, a most unusual music-making device, fashioned some 60 years ago from two gas pipes and a whiskey funnel, plus a few other odds and ends, by a homespun humorist from Arkansas named Bob Burns.

Back in the early 1930's, Bob Burns was playing mandolin in a group called the Van Buren Silvertone Cornet Band, and, so the story goes, one night they were practicing in a plumbing shop. Burns slid a narrower iron pipe inside a wider one, stuck a whiskey funnel on one end and blew through the other. The resulting notes seemed to sound like a deep "ba-zoo-ka" and a new musical instrument was born! The narrower pipe was moved in and out of the wider pipe by a handle made of heavy gauge steel wire and – voilà – melodies could be played on the thing.

Burns went out as a single act on the rural carnival and vaudeville circuits with some success, and he decided to try for the big time in 1935. He landed a spot on Rudy Vallée's popular radio show, *The Fleischmann's Yeast Hour*. Initially, he did humorous quasi-political commentary *a la* Will Rogers, but changed back to



"hillbilly" comedy and music following the death of Will Rogers in an airplane crash. His wit and wisdom and impossibly tall tales - and the deep dulcet sounds of the bazooka - caught the ear of Bing Crosby, who was in the process of launching his legendary radio show, *The Kraft Music Hall*. Burns and his bazooka were signed for 26 weeks, but proved to be so popular that they remained with the show for six years! I, for one, remember the hilarious yarns about Bob Burns' weird "Grandpaw Snazzy", which not only had radio and studio audiences splitting their sides, but also frequently reduced Bing himself to helpless laughter on and off the air. Burns and the bazooka were seen and heard in two of Crosby's movies, *Rhythm on the Range* and *Waikiki Wedding* and Bob also appeared in a few other films, notably *Radio City Revels* and *Our Leading Citizen*. In 1941, Bob began his own radio show, sponsored by Campbell Soups. The show was first called *The Arkansas Traveler*, then, simply, *The Bob Burns Show*. Subsequent sponsors were Lever Bros. and American Foods. The show ran until 1947.

Some enterprising toy manufacturer marketed a kids' version of the bazooka, a kazoo-like tin contraption about a foot-and-a-half long (the original bazooka was a yard or more long and heavy). I used to own one of the toy bazookas but, sad to say, it went the way of my Big Little Books and my Buck Rogers paraphernalia - more's the pity!

When the over-the-shoulder rocket launcher was developed during World

War II, it seemed to resemble Bob Burns' famous instrument held backwards. The name stuck and now everyone is familiar with the instrument of destruction called the bazooka, but very few know that the first bazooka, with its bovine melodies, brought smiles and chuckles to hundreds of thousands of people for more than a decade, thanks to the efforts of a very creative American humorist.

At this writing, I do not know the whereabouts of the original bazooka. If any readers of this article have photos or additional information about the bazooka or tapes of old radio shows on which Bob Burns plays it, please let us know.



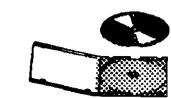
Some NBC stars of the late 1930's. From left to right, Bob Burns with his "bazooka"; Tommy Riggs, who exchanged banter with a fictitious little girl named Betty Lou; Charlie McCarthy; Edgar Bergen; Rudy Vallee; and Joe Penner with his famous duck.

Photo from: *A Pictorial History of Radio* by I. Settel

Finally, I would like to thank my good friend, Jack Keenan of Schenectady, NY, an authority on old-time radio and many other things, and my sister, Frances Levine of Laguna Hills, CA, for their generous help in gathering material for this article.

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 Settel, Irving. *A Pictorial History of Radio*. New York: Grosset & Dunlap, 1967
 Shepherd, Donald & Slatzer, Robert. *Bing Crosby: The Hollow Man*. New York: St. Martin's Press.



Recording Reviews

* Heinrich Schütz, *Symphoniae Sacrae III*. With Musica Fiata, Kammerchor Stuttgart, Frieder Bernius. Deutsche Harmonia Mundi 7910-2RC. Distributed by BMG Music. Recorded 1988. Musica Fiata - cornetti: Roland Wilson (Director), Hans-Peter Westermann; trombones: Yuji Fujimoto, Peter Sommer, Richard Lister, dulcian: Bernhard Junghänel; violins: Anette Sichelschmidt, Ghislaine Wauters; viola da gamba: Hartwig Groth, Susi Heinrich, Tina

Rassow, Sibylle Schnetz; cello: Christiane Jung; violone: Hartwig Groth; lute: Nigel North, Stephen Stubbs; organ: Christoph Lehmann, Sontraud Engels, Hans-Eugen Ekert.

While there is no surviving music from the pen of Heinrich Schütz (1585-1672) that is purely instrumental, the three collections of his monumental *Symphoniae Sacrae* contain some of most exquisite instrumental writing of this period. In particular, the *Symphoniae Sacrae III* contains wonderful parts for cornetts and sackbuts. The third of these collections was published in 1650 and represents a mature output of the composer whose long career was spent absorbing the

Italian musical language and helping to transmit it north of the Alps. It contains 21 settings mainly of new Testament writings in German. The forces are large and the emotional tone is expansive. When Schütz sets the text he never loses touch with the idea of the *affetti*, and the result is extraordinary.

The performers on this recording give an outstanding performance. It is played at A=465 and employs mean-tone temperament, which is the norm for this period. Conductor Frieder Bernius shapes the work beautifully and the instrumentalists including the outstanding ensemble, Musica Fiata, perform magnificently as do the vocal soloists. The opening tune,

Psalm 23 (Der Herr ist mein Hirt [The Lord in my shepherd]) sets the mood of the entire work. This jubilant piece is performed with great skill and enthusiasm and the rock-solid trombone section is featured. Notable are the sensitive articulations used by the trombonists to match the vocalists in clarity. The *Symphoniae Sacrae III* has terrific cornetto writing. The difficult cornetto obligato parts are masterfully handled by Roland Wilson and Hans-Peter Westermann. Playing on high pitch cornetts (made by Wilson), the players still maintain a full rich sound, something more difficult to do on the smaller instrument.

Two pieces that feature cornetti obligatos are Psalm 127 (*Wo der Herr nicht das Haus bauet*) and a piece that is a compilation of Psalm 118 and Matthew 21 (*O Herr hilf, O Herr lass wohl gelingen*). The word painting in these pieces and particularly in Psalm 127 is outstanding, and the cornetto parts, so finely performed by Wilson and Westermann, play an integral part in Schütz's masterful compositional process. It is often said that the cornetto is a most vocal of instruments and this is apparent in the present recording. They perform with a lyrical style and employ the use of different articulations to help match their sound and style with the vocalists. The ensembles have the sort of polish that only results from years of playing together. The performance on this CD is of a very high level. On it the listener is treated to some smashing cornett and sackbut playing in the context of one of the masterpieces of the 17th century.

— Jeffrey Nussbaum



* *Maurizio Cazzati: Sonates, Antiennes & Requiem*. Ensemble La Fenice. Adda 581318, 2 Rue Emile Zola, F93400 St. Ouen, France. Distributed by Qualiton Imports, 24-02 40th Avenue, Long Island City, NY 11101. Recorded 1991. La Fenice – cornetti: Jean Tubéry (Director), William Dongois; violin: Enrico Parizzi; cello: Roel Dieltiens; lute: Matthias Spaeter; organ: Jean-Marc Aymes. Vocal soloists: Maria Cristina Kiehr (soprano), Bruno Boterf (tenor), Paul De Los Cobos (tenor), François Fauche (baritone), Marc Busnel (bass).

* *Ave Maris Stella*. With Ensemble La Fenice, Ensemble Elseneur, and Maria-Cristina Kiehr, soprano. L'Empreinte Digitale ED 13021. Domaine de la Garde, Route de Berre, F13510 Eguilles,

Aix en Provence, France. Tel (16) 42333322; FAX (16) 42025975. Recorded 1990. La Fenice – cornetti: Jean Tubéry, William Dongois; lute: Matthias Spaeter; organ: Jean-Marc Aymes. Ensemble Elseneur: violins: Odile Edouard, Enrico Gatti; viola da gamba: Sylvie Moquet.

* *La Renaissance En Lorraine*. Ensemble La Fenice, Ensemble Clement Janequin, La Psallette De Lorraine (Pierre Cao, Director). L'Empreinte Digitale 13012. Domaine de la Garde, Route de Berre, F13510 Eguilles, Aix en Provence, France. Tel (16) 42333322; FAX (16) 42025975. Distributed by Adda. Recorded 1991. La Fenice – cornetti: Jean Tubéry (and recorder), William Dongois; trombones: Jean-Jacques Herbin, Philippe Stefani, Franck Poitrineau; dulcian: Christian Beuse; viola da gamba: Sylvie Moquet; lute: Christina Pluhar; organ: Emmanuel Mandrin. Ensemble Clement Janequin: Dominique Visse (haute contre), Bruno Boterf (tenor), Paul De Los Cobos (baritone), François Fauche (bass).

The composition *La Fenice* from Cesare's famous collection *Musicali Melodie* (1621) is well known to early brass players. It is from that work that this fine French ensemble has taken its name. La Fenice, under the direction of Jean Tubéry, has a core instrumentation of two cornetts (made by Paolo Fanciulacci and Serge Delmas) and continuo and can flexibly augment its forces to meet the needs of various repertoires. They play a wide range of music from the Renaissance and early Baroque and were the recipients of the first prize at international contests in Bruges (1990) and Malmö (1992). La Fenice has produced three recent CDs, all of a very high quality.

La Renaissance en Lorraine contains music from the court of the Duke Charles III of Lorraine. The chansons and motets by Jacques Arcadelt (1505-1568), Mathieu Lasson (?-1595), Fabrice Marin Caietaïn (?), and Pascal de L'Estocart (?-1584) performed on this recording are examples of the beautiful 16th-century repertory that paved the way for the wonderful 17th-century instrumental canzonas and ricercars of Italy. Also on the CD are three works by John Adson from his *Ayres for Sackbuts and Cornetts*. Arcadelt's madrigal writing is certainly his great contribution to music, but not less outstanding are his chanson

and motets. La Fenice gives these works flawless and expressive readings. The chansons by Arcadelt are of a light quality and serve as a wonderful vehicle to highlight La Fenice's first-rate ensemble skills. The phrasing and intonation are exceptional. In addition to their standard instrumentation of two cornetts and continuo, trombonists Jean-Jacques Herbin, Phillippe Stéfani, and Franck Poitrineau, and dulcian player Christian Beuse join the instrumental forces on this CD. Their playing is solid and quite up to the high standard of the other performers.

The works by Lasson, L'Estocart, and Caietaïn are typical of much late Renaissance music. There is a seamless, flowing line creating an absolutely lush sonic atmosphere. The complex counterpoint occasionally abates and a more homophonic texture develops. This of course was a sign of the musical times with the development and importance of the madrigal and related forms. The vocal performance on these works is very good. Even though La Psallette de Lorraine is a very large choral group, the musical line never sags and the solo vocal work by the members of Ensemble Clément Janequin is equally beautiful. The instrumental accompaniment by La Fenice is understated, reinforcing the vocal texture with gentle playing.

The three pieces by Adson are well known to brass players and my one reservation is simply that I would have loved to hear more than just three from this great collection. The tempi taken on the three pieces are interesting. Number 19 is very fast. Number 18 is taken at very broad pace; I've never heard it played this slowly, but it still works. Number 21, the last tune on the recording, is also very bright. On the fast pieces Tubéry and Dongois display great virtuosic flair, playing ornaments with enthusiasm and impressive skill.

Ave Maris Stella features early 17th-century Venetian music that pays homage to Mary. The Marian cult was not only a very powerful religious force but one tied to the Neo-Platonic Humanistic tradition that was active throughout the Renaissance. This is virtuoso music, and soprano soloist Maria-Cristina Kiehr and her accompanying forces – Ensembles La Fenice and Elseneur – handily meet the demands and give a terrific performance. What is particularly effective about this recording is not only the stellar

performance but the very intelligent programming. Not only is there a general Marian theme, but the combination of different types of vocal, solo, and ensemble music makes this an eminently listenable CD. Since the norm for many wind ensembles is to play an entire program of virtuoso Venetian music, the diversity on this recording makes it even more striking.

The opening piece on the recording is Simone Vesì's *Omnes gentes*. This work, along with several others on the CD, has an expansive soprano solo with imitative and florid instrumental obligato accompaniment. The musical approach to these works is extremely appealing with the grand gesture always apparent. Grandi's *Salve Regina* is breathtaking. The piece is heart-wrenching, with the soloist and ensemble giving an emotional pull to the music. Displaying the emotional aspect of the line is, of course, paramount in this repertoire and it is done very well on this recording. The fast imitative cornett lines in this piece, as well as in Donati's *O Gloriosa Domina*, are played beautifully, matching the soprano soloist with grace and lightness of execution. Tarquino Merula is represented by four compositions: a harpsichord *Toccata*, *La Vescontata*, an instrumental work beautifully performed by the string ensemble, *Nigrasum*, a piece for soprano and strings, and the canzon *La Strada*, played gloriously by Jean Tubéry, Odile Edouard, Sylvie Moquet, and the continuo group. Ensemble Elseneur is also featured on Giuseppe Scarani's Sonata 18 *La Novella*, and Horatio Tarditi's *Salve Regina*.

Fra Archangelo Crotti's *Sonata Sopra Sancta Maria*, from his 1608 publication *Il Primo libro de Concerti Ecclesiastici*, predates Monteverdi's famous work by two years. Both works have a similar quality, a long sweeping melody with florid instrumental obligato parts. It is interesting to find works of such similar character because it certainly helps us understand the period and "what was in the musical air." In the Crotti piece Jean Tubéry does the honors with apparent ease. The full instrumental forces play a notably expansive version of Riccio's *Sonata a 4* from his *Il Terzo Libro delle Divine Lodi Musicali* of 1620. The opening section is taken slowly, resulting in a powerful and emotional reading. The triple sections, by contrast, are bright and lively.

Francesco Rognoni's divisions on Palestrina's *Pulchra es* are gloriously played by Jean Tubéry. While division pieces such as these are the most difficult works in the cornetto repertoire, they work best when performed as if they don't present any problems whatsoever - an off-the-cuff, light, and singing approach. Of course, most of us mere mortals sweat, huff, puff, and do a lot of praying when we approach these pieces. Tubéry manages quite brilliantly to perform them in an effortless, smooth, and carefree manner. The virtuosity here is not the usual fast and excited flourish, but a fluid, vocal approach that makes the listener forget that the music is really super difficult.

Maurizio Cazzati (b. Lucera c.1620, d. Mantua 1677) is not a household name, but based on the music on this CD, he is certainly deserving of a much wider reputation. Jean Lionnet gives us ample information in his historical notes accompanying this recording. He informs us that Cazzati began his musical career in Mantua, serving as organist at San Andrea as well as for members of the Gonzaga family. He then worked briefly in Bergamo and Ferrara before he was appointed as *maestro di cappella* at San Petronio in Bologna. Cazzati was embroiled in political turmoil for much of his working life. In 1659 Giulio Cesare Arzetti published a treatise in dialogue form which criticized a five-part Mass published by Cazzati. He managed to survive the petty jealousy and squabbling until he was ultimately fired from his post in 1677, at which time he entered the service of Duchess Anna Isabella Gonzaga in Mantua. One unfortunate result of his political difficulties was his exclusion from the prestigious Accademia Filarmonica in Bologna. This exclusion may partially explain why he has been ignored in music history despite an enormous output during his lifetime: ten volumes of instrumental pieces, nine volumes of non-sacred cantatas, arias and songs, and forty-three volumes of masses, motets, psalms, and canticles. He is also known to have composed oratorios and operas, which unfortunately have not survived.

The main offering (no pun intended!) is the *Missa Per li Deponti* (op. 31, 1663). The various parts to the Mass are sung ably by the vocalists and the instrumentalists add the obligato and occasional *colla parte* instrumental accompaniment.

As was the common practice, instrumental pieces were added between parts of the Mass. The slow and meditative *Sinfonia* is placed between the sequence and the offertory, and the *Recordare* is set between the *Benedictus* and the *Agnus Dei*. Also, in general agreement concerning performance practice, this music is performed at A=465 and meantone temperament is employed. Three Antiphons for the Blessed Virgin Mary from his op. 42, 1667, *Salve Regina*, *Regina Caeli*, and *Ave Regina Caelorum*, are given beautiful readings. Each is written for a different voice-treble, alto, and tenor, and contains delightful instrumental parts. The cornetts and violins perform them wonderfully.

Two pieces from his Op. 18, 1659, are represented. The Sonata *La Strozza* is absolutely magnificent. It is a flashy, virtuosic, and terrifically fun piece. Tubéry and Dongois just blaze through it, playing fabulous ornaments, running up and down their horns. For this listener, it is the high point of the CD. The second piece from op. 18 is the *Capriccio Sopra 16 note*. Tubéry explains that this piece is written over four successive ostinato basses, each of which is repeated up to five times and contains 16 notes. His *Capriccio in echo detto "Il Marescotti"* (Op. 50, 1669) is a knotty work where the second cornetto repeats the first in an echo. Of course, the second part needs to match the delicate articulation and phrasing in these difficult lines, and play them *pianissimo*. William Dongois matches the virtuosic playing of Jean Tubéry with absolute precision. The *Ciacconia* (1658) is a lovely and bouncy piece composed over a repeated *ostinato* figure. Tubéry points out that, while it appears to be a totally secular work, it was not uncommon for such a piece to introduce a Marian Antiphon. Monteverdi used the same *ostinato* figure in his *Selva morale e spirituale*. It is a joyous piece and this performance conveys that feeling quite convincingly.

La Fenice's three recent recordings demonstrate their brilliant musicality and virtuoso playing abilities. Each CD is very enjoyable in that it has captured some sort of thematic concept and contains a varied program. It's delightful to hear early brass expertly played in the context of substantial compositions rather than once again hear a reading of the greatest instrumental "hits", as is so often

the case. The performances on these recordings are positively first-rate. We look with anticipation to the future efforts of La Fenice.

— Jeffrey Nussbaum



* *Festal Mass at the Imperial Court of Vienna 1648*. Yorkshire Bach Choir, Yorkshire Baroque Soloists; Baroque Brass of London, Peter Seymour, conductor. Natural trumpets and cornetti: Mark Bennett, Crispian Steele-Perkins, Michael Harrison, William O'Sullivan, Stephen Keavy, Jeremy West, David Staff, Michael Laird; sackbuts: Peter (Bassano) Goodwin, Richard Cheetham, Susan Addison, Stephen Saunders; soprano: Yvonne Seymour; tenors: Roger Covey-Crump, Phillip Daggett, Ian Patridge, David Collins; mezzo-soprano: Margaret Cable; basses: Stephen Varcoe, Roger Langford. Allegro PCD 974. c/o Pickwick Classical Music Freepost (PAM 4986) London, NW9 9YP England. Recorded 1989.

Of all the words the thesaurus in my Mac could summon up, "sumptuous" comes very close to describing the quality of the music on this fine CD. As described in the notes to this recording by Peter Downey and Peter Seymour, the works presented constitute the music of a complete Mass that may have been heard shortly after the signing of the Peace of Westphalia in 1648, on the Fifth Sunday after Easter. This project, under the musicological direction of Peter Downey, and conducted by Peter Seymour, not only gives the listener a stunning and flawless performance but a quick view back in time to the 17th century.

As the notes further explain, Vienna was an important cultural and political center. Due to the nature of imperial succession, each emperor exerted his own personal influence on the type of music presented at the Court. During the Thirty Years War (1618-1648) there was a strong influence from the new Italian style and some of the music on this recording reflects that situation. The main portion of the Mass is from the posthumously published *Missa Veni sponsa Christi* (1631) of the Vienna-born composer, Christoph Straus (1575-1631). Straus worked at the Court from 1601, and was appointed Kapellmeister to Emperor Matthias in 1612. In 1619, with the accession of Ferdinand II, he was replaced by Giovanni Priuli (1575-1629) and took the musical post at St. Stephen's

Cathedral. This work is scored for four vocal soloists, a seven-part vocal and instrumental choir with the addition of a choir of five trumpets and timpani, as well as a continuo group. The result is magnificent. The able vocal forces give a fine performance and the stellar lineup of London's finest early brass specialists play with the brilliance that we come to expect from the likes of Bennett, Steele-Perkins, West, Staff, and the rest of this first-rate brass section. Fellow Austrian Andreas Rauch (1592-1656) supplies the Mass propers. Equal to Straus in luxurious sonic quality, this church service must have made some impression! It's no wonder there were more of the faithful back then.

The dazzling brass writing is particularly impressive on *Attolite Portas, Principes* by Rauch and Straus' *Credo, Symphonia, Kyrie Eleison, and Gloria*. Not only do the brass instruments have many florid sections helping to create a link in the larger structure of the pieces, but there is also much interplay with the vocal and instrumental lines. The Rauch composition is particularly interesting in that it is a political motet. The text pays homage to Emperor Ferdinand II and was composed for his triumphal entry into Sopron in 1634. The six other pieces on the CD present an impressive and opulent complete Festival Mass. Giovanni Priuli is represented by two somber motets, *Venite, Exultemus* and *O Quam Dulcis*, which are sensitively performed by the vocal forces. As mentioned before, Viennese musical life from this period had a strong Italian influence. Antonio Bertali (1605-1669) was an important Italian import who was appointed Kapellmeister in 1649 and also served as an instrumentalist in the Court. A fine reading is given to *Sonata I* and *Sonata II* for two cornetti and three trombones.

The recording starts and ends with regal blasts of the trumpet and timpani ensemble playing an impressive reconstruction, by Peter Downey, of Girolamo Fantini's two *Imperial Sonatas* taken from his important trumpet method of 1638, *Modo per imparare a sonare di tromba*. The trumpet lines are dazzling and performed with great spirit and precision. A more splendid opening and closing to this Festival Mass is hard to imagine.

— Jeffrey Nussbaum



* *Biber Vêpres* Studio de Musique Ancienne de Montreal, Christopher Jackson, conductor; Normand Richard and David Ripley, bass soloists; Chantal Rémillard and Christine Moran, violins; Elisabeth Comtois, Stéphane Lauzonviolas, violas; Susie Napper, cello; Pierre Cartier, bass; Michael Collver, Douglas Kirk, cornetti; John Thiessen, Allan Dean, Gaétan Chénier, Gary Nagels, natural trumpets; Alain Trudel, Dominique Lortie, Gary Nagels, Sylvain Jacob, sackbuts; Hank Knox, organ; Sylvain Bergeron, lute; Julien Grégoire, timpani. REM #311207. REM Editions, 20 Avenue Paul Doumer, 69160 Tassin la Demi-Lune, France. Tel 78-343899; Fax 78-344467. Distributed by Allegro Imports, 12630 N.E. Marx Street, Portland, OR 97230. Tel. (800) 288-2007. Recorded 1991.

One of the great sources of brass writing, and one that has gone largely unexplored, is the 17th-century repertoire from Kromeriz, Czechoslovakia, the bulk of which is now housed on microfilm in the Liechtenstein Music Collection at Syracuse University. The works on this recording are from that repertoire, with settings of the Marian vespers psalms by Heinrich Ignaz Franz von Biber (1644-1704), the *Sonata à 13* by Jan Krtitel Tolar (Dolar), and the *Sonata XII à 7* by Johann Heinrich Schmelzer (1623-1680). While some of the instrumental music of Biber and Schmelzer are not uncommon, (see review of Tarr's recording in *HBSNL* #5 and review in *HBSNL* #3 of Immer's CD) to hear some of the larger vocal works with accompanying period instruments performed so admirably is a real treat. That the brass section is made of some of the finest American and Canadian virtuosos is an added plus.

The two large works framing this recording are Biber's *Psaume Dixit Dominus à 32* and his *Magnificat à 32*. Both are scored for two SATB vocal choirs with eight vocal soloists and a choir each of strings, winds (two cornetti and three trombones, with an additional four trumpet and timpani ensemble, and continuo. The instrumental writing, and in particular the brass parts, are integral aspects of the works, not simply a decorative appendage. The works are massive in physical size as well as emotional range. Christopher Jackson and his musicians perform these works with great spirit and virtuosity. Other works by

Biber are *Psaume Nisi Dominus*, *Psaume Laudate Puer*, *Lauda Jersusalem* and the *Sonata VII à 3* for Strings and Continuo. These works are less grand in scope but extraordinary nonetheless, and also magnificently performed.

Biber's *Psaume Laetatus sum* for two basses, strings, and continuo presented an interesting experience for me. One of the first "early music" recordings I owned was the 1968 recording of Biber's music performed by Nikolaus Harnoncourt and the *Concentus Musicus of Vienna* (Telefunken SAWT 9537-A Ex). Often first experiences have long and memorable power and this is certainly the case for me and this Biber recording. I was so taken with the performance of bass soloists Max van Egmond and Jacques Villisech that upon listening to the fine performance by the Montreal forces, my main reaction was "that's not how it goes!" Even though the new recording presents a moving performance of this masterful setting of the 121st Psalm and the tempi were not appreciably different in the two performances, (Vienna 9'55 - Montreal 9'41) [I know, it sounds like a football score] there is just some subtle element that makes each performance different. Well, you know what our French friends say about differences!

The two instrumental works that feature the brass performers are Johann Heinrich Schmelzer's *Sonata XII à 7* and the *Sonata V à 13* by Jan Krτίtel Tolar. (The liner notes on the CD mistakenly omitted listing the Tolar and erroneously printed the title of an entirely different work.) The Schmelzer is scored for two trumpets, two cornetti, three trombones and continuo. The Tolar is scored for two trumpets, two cornetti, four trombones, strings, and continuo. Both works are wonderful, difficult, and exploit the high register, particularly for the cornetti. Scoring for cornetts and trumpets is certainly not the norm. I always find it fascinating to hear the differences in texture and tonal quality when they are placed together. Because it has been the modern convention that many cornetto players are often also trumpeters, we sometimes view the two instruments as having the same musical qualities. Occasionally this mistaken concept can result in some rather unmusical cornetto playing. Fortunately, this is not the case here. The brass section is brilliant. Michael Collver's fantastic cornetto skills are too rarely heard on CD. His entrance on the Schmelzer Sonata, coming in on a

high c[♯], with such a delicate yet full-toned attack, is a small example of the sort of total technical control required of this literature. Collver and Kirk handle the difficult interweaving cornetto lines, creating skillfully phrased musical lines. John Thiessen and Allan Dean were equally impressive with their elegant performance. The trombone section was also first-rate, playing with delicate attacks, solid intonation, and complete tonal control throughout.

The Studio de Musique Ancienne de Montréal has presented some rarely heard works by three Baroque masters. It contains some exquisite brass writing and is ably performed by some of the best musicians in these parts.

— Jeffrey Nussbaum



* *Alte Leipziger Bläsermusik*. Posaunen-Collegium Leipzig & Gäste aus Basel. Cornetti: Arno Paduch, Rebecca Reese; alto sackbut: Sebastian Krause; tenor sackbut: Robert Clemen; bass sackbut: Fernando Günther; organ: Heidrun Clemen. R.U.M. Records LZ 1121, Löwenzahn GmH, Kochstr. 58 D-7030 Leipzig, Germany Tel 31-3883 Fax 31-1565. Recorded 1992.

The program of this recording is somewhat of a throwback to the LP days of early music recordings. Now that we are well into the CD era, it's good to have this recording by the Posaunen-Collegium Leipzig of many of the "old favorites" of the cornett and sackbut repertoire. While most of the Stadtpfeifer works presented here are well known, they are no less enjoyable, particularly since they receive such a fine reading by this excellent ensemble. The players meet the formidable demands that this tower music presents and the result is a musically solid performance. Thirteen pieces are offered: Sonatinas No. 1, 22, 8, and 24 by Johann Gottfried Reiche (1667-1734), a dance suite and Sonata 1 by Johann C. Pezel (1639-1694), three Sonatas by Daniel Speer (1636-1707), Sonatas No. 27 and 31 by Johann Vierdanck (1605-1646), Canzona à 2 by Johann Jakob Löwe (1629-1703) and the choral *Aus tiefer Not schrei ich zu dir* from the Cantata No. 38 by Johann Sebastian Bach (1685-1750).

The notes to this recording, by Arno Paduch, quite succinctly examine the role and music of the Stadtpfeifer and the special place the cornett and sackbut

ensemble play in this genre. Pezel and Reiche, of course, are the most famous of the stadtpfeifer and Vierdanck and Speer were not only noted composers but players of the cornetto and sackbut respectively. The program presented on this CD features the music of this rich tradition. The Pezel works allow the ensemble to shine. The ensemble plays well in tune with a good balance and matched articulations. The cornetti manage the high register with fine control, picking off high c's with authority and delicacy. For my taste, the articulations were somewhat too sharply attacked throughout. The *Intrada* (No. 59) was omitted from the listing of works. Ornamenting the lines certainly would have added much to the performance. Pezel's *Sarabande* simply cries out for embellishing the lines but the Posaunen-Collegium Leipzig chose to play this and the other works mainly unadorned. Even with this more modest approach, these pieces, such as the *Bal* (No. 62) of the dance suite, are wonderfully fun.

Johann Jakob Löwe was a student of Schütz and held positions of Kapellmeister in Wolfenbüttel and Zeitz, as well as organist in Lüneburg. The *Canzone à 2* from his collection of 1664 is an expressive work with a wide range of rhythmic variations. The two sonatas by Vierdanck seemed less inspired but are well played by the ensemble. The Reiche and Speer works are more substantial pieces and again, the Posaunen-Collegium Leipzig gave them first-rate readings. The light and elegant spirit of the Speer sonatas is deftly expressed. Aside from his fame as Bach's trumpeter, Reiche had obvious compositional talent in his own right. These pieces, while not of Bach's caliber, do have much to offer. The Reiche pieces are performed here at the original pitch (some of the well known Robert King editions are written down a fifth). The *Sonatina 1* is absolutely crystalline in the higher register. The high register, which is one of the most demanding aspects of this repertoire, was well handled by the cornetts. The sackbut ensemble was equally impressive, particularly the resounding tone that bass trombonist Fernando Günther was able to produce. This piece as well as the other Reiche works are first-rate, elegant miniatures.

This CD by the Posaunen-Collegium Leipzig is a wonderful first recorded effort. The group plays with good tonal control and sensitive ensemble approach. The program is an excellent sampling of

the 17th-century German *Stadt-pfeifer* tradition. The cornetts used by Paduch and Reese are made by Paolo Fanciullacci and Serge Delmas. The trombones are made by Jürgen Voigt and the organ is by Kristian Wegscheider. We look forward to future recordings and performances by this group.
— Jeffrey Nussbaum



* *Firenze 1539 (Music Celebrating the Marriage of Cosimo de Medici and Leonora of Toledo)*. Centre de Musique Ancienne di Geneve, Studio di Musica Rinascimentale di Palermo, Schola Jacopo da Bologna, Musical Director: Gabriel Garrido. Cornetti: Paolo Fanciullacci, Robert Ischer, Patrick Lehmann, Claudio Mandonico; Trombones: Luca Bonvini, Sophie de Dixmude, Frank Böttger, Sergio Negretti. Tactus Records TC 53012001 Via S. Allende 26, Piano-ro, Bologna I-40065, Italy. Recorded 1987-1988.

This fine recording is the result of a major project under the direction of Gabriel Garrido with the assistance of three different music organizations – Centre de Musique Ancienne di Geneva, Studio di Musica Rinascimentale di Palermo, and Schola Jacopo da Bologna – and a large theatrical entourage. This group performed full theatrical productions of the 1539 Florentine *Intermedi* throughout Europe during the Summer of 1986. A recent facsimile edition of this music was reviewed in the *HBS Newsletter* #5, in which the Festival for which this music was written was detailed. The collection, completely recorded here, contains a motet, madrigal and the entire music for the *intermedi* by Francesco Corteccia (1502-1571), and madrigals by Costanzo Festa (1480-1545), Baccio Moschini (?-1552), Giovanni Pietro Masaconi, and Matteo Rampollini (1497-1553). This collection is of great historical importance because, with surviving accounts of the marriage, a complete description of a major Renaissance festival is detailed. It is rare that instrumentation is given with such care. This recording brings to life, in a very beautiful manner, a Renaissance marriage festival of major significance. Those whose notion of music for a marriage is *Joy to the World* (not to be confused with *Ode to Joy*), *The Hokey Pokey*, and *Havah Naghila* might be surprised by the restrained but elegant tone of these works.

The recording follows the order of the edition and the opening work, the motet *Incredere*, from the pen of Corteccia, is certainly the most expansive composition in the entire collection. The original forces for this eight-part piece were twenty-four singers accompanied by four cornetti and four trombones. This recording keeps true to that original orchestration. The brass instruments mainly double the vocal line, adding a depth of tonal quality. The players do a fine job matching the vocalists with light and appropriate articulations. The madrigals are ably sung by small vocal ensembles and accompanied by a wide range of Renaissance instruments including viol, recorder, lute, harp as well as cornetts and trombones. Noteworthy for the brass playing are Corteccia's bright and lively madrigal, *Sacro et santo Himeneo*, Moschini's *Il Tevero*, and Pistoia by Rampollini. Festa's *Arezzo* was an outstanding vehicle for some beautifully performed diminutions by the traverso player, Dario Lo Cicero.

The music of the seven *intermedi* is masterfully orchestrated, and the writing and choice of instrumentation created by Corteccia complements the mood of Antonio Landi's story line. Whether it's the frolicking use of crumhorns to create a pastoral feel or trombone choir to evoke a somber mood, the gift of Corteccia's craftsmanship is quite evident. Most thrilling of these *intermedii* was the wildly spirited *Bacco, Bacco*, which exposed the virtuosic cornetto playing of Robert Ischer and Patrick Lehmann. Immense projects such as recreating the 1539 Festival are rare and difficult to present. Luckily for us, Gabriel Garrido was able to obtain the resources and also have it preserved in this fine CD. For both students of history and plain listeners of Renaissance music, this CD is certainly a valuable addition to have.
— Jeffrey Nussbaum



* *I Guami Da Lucca*. Ensemble Paride e Bernardo Dusi. Ugo Orlandi, Director, cornetto, and mandolin; Claudio Mandonico, cornetto; Domenico Coradi, cornetto, natural trumpet, and recorder; Gianmario Ottolini, alto cornetto and recorder; Elena Contin, recorder; Carlo Abeni, bassoon; Enio Esti, alto trombone; Sergio Negretti, tenor trombone; Piero Andreoli, tenor trombone; Matteo Verzicco, bass trombone; Saverio De Cian, bass trombone; Fiorenzo Gitti,

percussion; William Horne, cembalo; Ivan Pela, lute; Nicola Moneta, violone; Talia Benasi, mandolin. Fonè 91 F01CD. Distributed by Allegro Imports, 12630 N.E. Marx Street, Portland OR, 97230. Tel. (800) 288-2007. Recorded 1990.

This CD explores the instrumental works of Gioseffo Guami (1540-1612) with the wind ensemble Paride e Bernardo Dusi ably performing thirteen canzonas and a toccata by this early Baroque master. His brother, Francesco Guami (1544-1602), is represented by four two-voice *recercars*. The final piece on the recording is *Aria della o battaglia per sonar d'istromenti da fiato a otto* by Annibale Padovano (1527-1575). Employing a wide range of instruments, the Dusi group generates a colorful interpretation of Guami's music. Guami, another of many superb Italian musicians of this period, certainly deserves wider exposure. We should be thankful to Ugo Orlandi and his group for championing him.

In the excellent liner notes by Mariella Sala we are given a summary of Guami's life and professional career. Gioseffo was born in Lucca, and developed into a highly respected musician. When young he may have studied under Willaert. He worked at the Munich court from 1568-79 and was first organist at St. Mark's in Venice from 1588-91. He later became the organist at the Lucca Cathedral. Written praise of his excellence as a composer has come down to us from both Zarlino and his student Banchieri. His two main collections of instrumental music represented on this CD are from 1601 and 1608. These works are certainly similar to others of the new early Baroque instrumental style that was being developed in Venice, Brescia and other Italian centers. The ubiquitous opening dactylic rhythm as well as the division of double and triple rhythmic sections is present in most of his writing. While it may vary, the main mood of these works is spirited and cheerful.

An interesting aspect of this group is that the alto lines on many of the compositions are played by the alto cornetto, a register often covered by the trombone in other cornett and sackbut ensembles. The result is most satisfying. The alto cornetto, when performed in able hands (and chops), as is the case with Gianmario Ottolini, blends beautifully with the both the cornetts and trombones, is a flexible enough instrument to handle fast and

fluid lines, and can achieve a beautifully full and deep tone. The alto cornetto is prominently displayed on the top line of the second chorus of *Canzon La Lucchesina à 8* (1601), perhaps Guami's best-known work. Here as well, Orlandi's choice of instrumentation is very colorful, using recorder, alto cornetto, bassoon, tiorbo, violin, cembalo and trombones to cover the lines.

The playing is of a very high caliber throughout. The cornetti have a full and bright tone, and the trombone choir is well balanced and matches the higher instruments with a light articulation. The cornetts used are made by Roland Wilson and Paolo Fanciullacci and the trombones and natural trumpet are made by Meini & Lauber. Because Guami's compositional style favors very florid writing in the upper parts, the cornetti are featured on this recording. As has been said, the playing is extremely fine; however, it is not quite up to the spectacular level of some of the greatest world-class virtuosos who have been mentioned in these pages. This is borne out in a work such as the *Canzon Viresimaquinta XXIV à 8*, where the cornetti are required to tackle some monstrously virtuosic lines. The forte of this recording is the wonderful ensemble playing and spirited interpretation.

The two-part *ricercares* (Venice, 1588) by brother Francesco are very beautiful miniatures that, like many bicinia of this period, can serve both as a pedagogic and artistic vehicle. The range of expression is surprisingly wide for such brief works. The performers are rather exposed since these are two-part pieces, and they carry it off well, maintaining full tone and expressive playing. The Battle piece by Padovano is the last work on the CD and a better closing number would be hard to find. It is a fiery piece, and Ugo Orlandi and the ensemble Paride e Bernardo Dusi pull out all the stops. Mariella Sala makes an interesting historical point that both Guami brothers participated in the first performance of this work on February 22, 1586 in Munich, under the direction of Orlando di Lasso. As such, it is most fitting that it is on this wonderful recording, *I Guami da Lucca*. We certainly look forward to future outputs by this fine ensemble. Perhaps they will choose to champion yet another overlooked master of the early Baroque.

— Jeffrey Nussbaum



Honor to our Soldiers: Music of the Civil War. Classical Brass. Music Masters (01612-67075-2), 1710 Highway 35, Ocean, NJ 07712. Recorded 1991. Performed on period instruments of the 1860's from the collections of the 26th North Carolina Regiment, the Brass Press (Nashville, TN), Paul Mayberry (St. Paul, MN), *D. Muller Band Book*, the *Port Royal Band Book* of the 3rd New Hampshire Regiment Band, Mark Elrod and the John H. Elrod Memorial Collection. Trumpets: Woodrow English, Dennis Edelbrock; horn: Lynden Mitchell; trombone: Scott Shelsta; tuba: Jack Tilbury. (E-flat valved bugle, B-flat cornet, E-flat alto saxhorn, B-flat tenor saxhorn, E-flat bass saxhorn).

Performing music on period instruments can sometimes present difficult and frustrating problems that cannot always be resolved. Articulation, balance, and intonation are three such issues which require special attention in order to achieve a high quality performance or recording. Free-lance musicians perform a variety of musical functions and cannot always devote all their time to one specific period instrument. Therefore, the aforementioned issues are sometimes sacrificed. This is not the case with the Classical Brass which is a quintet consisting of highly skilled musicians from the Washington D.C. area who have been performing together for almost 20 years. This recording exhibits a high degree of attention to articulation, balance, intonation, and overall ensemble playing.

Intonation is one of the most important aspects one listens for in a period instrument recording. Since the group has almost 100 years experience (combined), it is safe to say this ensemble has "paid their dues" in this respect. Dennis Edelbrock, trumpet, mentions that the group spent two years practicing and performing on these horns before this recording project. Since the group ironed out most of the intonation problems, Edelbrock was afraid that it might sound as though modern instruments were being used. He also mentions that the soprano instruments on the recording (E-flat bugle, B-flat cornet) were played using modern mouthpieces. "This was one of the choices we decided upon. Using modern mouthpieces on some of these instruments does not alter the sound as much as one thinks." (Dennis Edelbrock, October 4, 1993: private communication.) Mark Elrod, a prominent period instrument collector, whose kindness

enabled the performers to chose the five instruments heard on this recording, agrees with Edelbrock. "Mouthpieces used in the Civil War period have not changed much except for the sharpness of the rim. Modern mouthpieces are slightly rounder but the cup sizes are basically the same." (Mark Elrod, October 10, 1993: private communication.) The saxhorns, on the other hand, opted to use original mouthpieces of the period. I believe that these choices are not compromises but are well thought out solutions to some of the various problems that arise when confronted by these instruments. The Classical Brass has made all the right decisions regarding this recording with a polished product to prove it. Bravo!!

The opening selection entitled, *The Star Spangled Banner*, was arranged by Claudio S. Graffulla and is taken from the *Port Royal Band Book* of the 3rd New Hampshire Regiment Band. This arrangement more closely exemplifies how it would have sounded before it became our national anthem in 1931. Other selections such as *Vergistmeinieht*, *Sextet* and *Cavatina from "Lucia di Lammermoor," Light Cavalry Overture*, and *Selections from "Rigoletto,"* prove that bands from the Civil War were expected to perform popular melodies from both orchestral and operatic genres. These pieces are often more musically fulfilling than many of the military marches performed during the period, but this is purely speculation. In fact, I personally feel that these three selections are the highlights of the recording, which includes a high level of ensemble playing and musicality, not to mention accuracy in both attack and intonation. The remaining quicksteps, polkas, and ballads are less musically fulfilling but represent convincing performances of music during the Civil War.

My only qualm deals with the program notes, which were a bit inadequate for a period instrument project. I believe that musicians and scholars who are interested in this field would like to know a little more regarding the identity of the instruments and mouthpieces used on this recording. For instance, it would have been enlightening to know that the soprano instruments used modern mouthpieces as opposed to the saxhorns. Although the origin of instruments is mentioned (Klemm Bros., Philadelphia), people might want to know that New England was the leading manufacturer of brass instruments at that time and New

York was a close second. Also, it is surprising how variable the pitches of certain instrumental families were from maker to maker. A special thanks goes to Mark Elrod who has helped shed some light on the subject.

The Classical Brass has recorded several other albums, but this is the first one incorporating period instruments. As a brass quintet, they tour extensively around the world but use the name "United States Army Brass Quintet." Therefore, when searching for other recordings of this fine group, be sure to look for the "Classical Brass." This is certainly one recording that needs to be in every historical brass players' library. — Rodger Lee, Brooklyn College, CUNY Graduate Center

BOOKS

* *La Tromba in San Petronio*. Ensemble Pian & Forte: Gabriele Cassone, natural trumpet; F. Cipriani and R. Pietropaolo, violins; M. Lagomarsino, viola; A. Fantinuoli, cello; R. Massetti, bass; U. Nastrucci, theorbo; A. Frigè, organ. Nuova Era 7128. Recorded 1992. Distributed by Koch International, 177 Cantigue Rock Road, Westbury, NY 11590. Tel (516) 938-8080; Fax (516) 938-8055.

In the 17th century, Bologna and its vast basilica of San Petronio nurtured a musical life that was remarkably significant both for the development of instrumental forms in general and for concerted trumpet music in particular. Structurally, the trumpet works of the "Bolognese school" show composers grappling with nascent concerto form, whose characteristic separation of ritornello and solo themes was encouraged by the varying melodic capabilities of strings and trumpets. And with Maurizio Cazzati's *Sonatas*, op. 35 (1665), the combination of solo trumpet and string ensemble received an early airing, the success of which may be judged by the large number of similar works that followed in its wake. Smithers cites, for example, 83 manuscript sources of trumpet music at San Petronio, for which Giuseppe Torelli, best known composer of the school, is responsible for around half.

Given the acoustical challenge of San Petronio - the present dimensions, though less than originally planned, are an impressive 132m x 60m x 44m - the use of trumpets was advantageous, as was the

presence of the trumpeter Giovanni Pellegrino Brandi, active from 1679-1699 at the Basiclica. Little surprise, then, that the trumpet repertory flourished. And little surprise that the repertory and the environment that gave it life have been prominent in scholarship and recording. Extended studies of San Petronio were mounted in several doctoral dissertations from the late 1960's with several "spin-off" publications following, especially Anne Schnoebelen's *Performance Practices at San Petronio in the Baroque*, *Acta Musicologica* 41 (1969): 37-55; and Eugene Enrico's *The Orchestra at San Petronio in the Baroque Era* (Washington, 1976). Moreover, from the 1960's forward, with the activities of Roger Voisin, Adolf Scherbaum, Don Smithers, and Edward Tarr, these pieces were well represented in the first wave of recordings of baroque trumpet music. Recent years have seen Friedemann Immer, Stephen Keavy, and Crispian Steele-Perkins bring this repertory into the "CD" era. And perhaps most recent of all is Gabriele Cassone's *La Tromba in San Petronio*, (Nuova Era 7128), a representative sampling of works by Cazzati, Jacchini, Grossi, Gabrieli, and Torelli.

There is much to admire here in Cassone's playing. He is a remarkably agile player who brings a notable ease to his passage work and a gracious freedom to his high register. Sensitive shaping of contours, nicely matched by Ensemble "Pian & Forte", impart a high degree of inflection and polish that is both stylistic and satisfying. And on occasion, as the music invites, the performance is exuberant and sparkling, especially with the *rasgueado* of the theorbo in sonatas by Cazzati (No. 10) and Gabrieli (No. 2).

My minor reservations are few. One wishes, for example, that from time to time more extremes of expression and dynamic had been ventured. The Sonata No. 11 by Grossi is a case in point. Here a greater degree of passion in the slow string section would well serve its harmonic interest, while a more extreme soft dynamic in the lyrical second section would fruitfully present another facet of the baroque trumpet sound. Passing infelicities elsewhere include a disconcerting recurrence of trills that give the impression of beginning with the consonant principal note, and a crispness of articulation that occasionally seems too incisive. But these are fleeting quibbles.

More substantial issues emerge in considering the orchestral context of the works and the program of the recording itself. Data presented by both Enrico and Schnoebelen on the size of the orchestra at San Petronio confirms that the regular orchestra was not large, though in many cases it provided for doubled parts, i.e. the regular ensemble could be "orchestral." Significantly, trumpets were not part of the regular *cappella musicale*, but were hired for festival occasions like the patronal feast of St. Petronius (Oct.4). On these occasions in the last decades of the century, the instrumental band would swell to around 40 players, joining forces with over 60 singers. Thus, regardless of occasion -- festival or no -- one would expect "orchestral" sonorities in these pieces, something which the solo members of the Ensemble "Pian & Forte" cannot provide, despite their obvious skill. In no way does one want to insist on historical verisimilitude or strict reconstruction as a measure of aesthetic worth -- *only recordings made by candlelight in cavernous Italian spaces in October with documentable numbers need apply* -- but in this repertory, one suspects that the original forces and space tell us something important about the substance of the works themselves; namely, that in no little part they are pieces *about* sonority; that the creation of spectacular sound may lie close to the heart of the work. And that which lies close to the heart is presumably that which we would want to preserve regardless of performance context.

The Ensemble "Pian & Forte" does give a broad range of sound, especially with their appropriate inclusion of theorbo and double bass at 16-ft. register. And though the double bass may surprise in a solo ensemble, its use at San Petronio is well documented and welcome here. (Cazzati's Op. 35, for example, is scored for both violone and tiorba o contrabasso. Moreover, as Stephen Bonta records [JAMIS, 1977], Don Vincenzo Colonna joined the *cappella musicale* as a *suonatore di contrabasso* in 1658, the year after Cazzati took over as chapel master.) However, one misses the swell of sonority that might reasonably be associated with the festival environment that brought the pieces to life.

A second issue is that of the program itself: around an hour of remarkably consistent music in key, idiom, and scoring, relieved (surprisingly) only in the penultimate track by a violin and

cello duet by Torelli. This is a welcome change of pace, but alas, it is too little too late. If the recording is intended to be only a reference document of the repertory — an aural *Denkmal* — its content serves well. However, approaching the recording with a "concert" attitude is frustrating, and listening straight through is potentially challenging. One would hope that the worthy notion of thematic coherence would not unduly constrain the listenability of the program. I fear, however, the "La Tromba in San Petronio" suffers on this account. Cassone continues to command our attention as an impressive player. Hopefully future recordings — to which I look forward — will mate his admirable skills with a more richly constituted offering.

— Steven Plank, Oberlin College



Tarquinio Merula, *Arie e Capricci*. Montserrat Figueras, soprano; J.P. Canihac, cornetto; T. Koopman, harpsichord; A. Lawrence King, harp; R. Lislevand, baroque guitars, theorbo; L. Duftschmid, violone; J. Savall, viola de gamba. Astrée E 8503. Distributed by Harmonia Mundi, 3364 S. Robertson Blvd, Los Angeles, CA 90034 USA. Tel (310) 559-0802. Recorded 1992.

One can scarcely go wrong when musicians of this caliber unite their talents in performing music of composers such as Merula, who were, even in their own day, widely recognized as outstanding talents. And indeed, the innate musicality of Figueras, the flawless cornetto virtuosity of Canihac and the superb ensemble playing of Lislevand, Savall, Duftschmid and Koopman complement each other splendidly in this recording of Merula's secular works for solo voice.

Merula was of a younger generation than Grandi and Monteverdi, and many of his works reflect their influence. Widely recognized as a leading composer of both sacred and secular music, Merula did not, however, introduce anything distinctly new or unusual in his music. Rather, he brought to greater refinement a style begun in the preceding generation. All but one of the vocal pieces on this recording come from a collection entitled *Curtio precipitato ed altri Capricci* published in 1638. These secular pieces, although showing great individuality, are fairly typical of the solo vocal genre of the time. Merula, like Grandi, seems to utilize a more passionate, declamatory

style in his spiritual and sacred works, while using a more melodically graceful approach in his secular pieces. This contrast can be clearly heard on this CD; the two canzonetti spirituali are in clear contrast to the secular pieces.

By Merula's time, the "new" style put forth by Caccini in his *Le Nouve Musiche* of 1601 was no longer new. Although this style grew out of a movement to make the text more understandable and free it from the often excessive, virtuosic ornamentation practices of the late 16th century, as these works of Merula show, vocal virtuosity was hardly on the decline. Composers consequently began writing out many of the ornaments, particularly the passaggi, leaving less to the discretion of the performer. While Merula's vocal works show only a moderate degree of written out ornamentation, they are, nonetheless, clearly written for highly skilled musicians. Canihac's diminutions, particularly of the vocal lines, are very idiomatic of late sixteenth-century Italian style (and perhaps are even conservative) and underscore the general feeling of the time that certain passaggi are more acceptable on instruments than on the voice.

Single-note ornaments, such as *gruppo*, *trillo*, *tremolo*, *esclamazione*, and *messa di voce* (dynamics were considered at that time to be ornaments) were often not notated by the composer but were still very much a part of the style. In fact, it was these smaller *affetti* which Caccini, Durante (1608), and others claimed were the most important embellishments, as they imparted the proper affect to the music. In this respect, both Figueras and Canihac could perhaps have been more adventurous. While the use of trills and *ribattuta* were tastefully done, their use was sparse. Dynamic ornamentation, *messa di voce* and *esclamazione* could also perhaps have been more fully exploited (Durante suggests putting a crescendo on every dotted note.) On the whole, however, the performance is eminently satisfying.

Although perhaps not as refined as Julianne Baird or Mária Zádori in performing music of the 17th century, soprano Montserrat Figueras nonetheless gives a totally convincing and very moving performance. What she perhaps lacks in consistent vocal finesse (some of her runs are not cleanly articulated and the upper register can sometimes be too forced and shrill for my taste) she more

than makes up for in her musicality, attention to the subtleties of diction and nuances of inflection. This is a nearly flawless recording and singers interested in exploring this repertoire would do well to emulate Ms. Figueras. One could well imagine her as one of the three famous "singing ladies of Ferrara" of the late 16th century, who were noted for their virtuosic solo singing.

Little can be said about Canihac's cornetto playing. His intonation is flawless and he beautifully matches both color and pitch of Figueras in their many unison passages. His articulation on the passaggi was ideal: expressively and cleanly articulated without excess. Another great plus of this recording is the use of the harp and guitars, two instruments often overlooked, despite their frequent reference in contemporary literature, by performers of baroque music. The Toccata del 2^o tono played by Andrew Lawrence-King is a fine example of the solo potential of the baroque harp. His playing also adds a nice texture to the ensemble pieces.

Koopman's harpsichord playing was nice, although I felt it was too strong and harsh on *Su la certa amorosa*. The other strings have a much subtler articulation, though equally energetic, making the entrance of the harpsichord a somewhat jarring event every time it occurred. His playing on the *Capriccio* showed his talent well, although this was a rather conservative example of Italian keyboard music and does not demand any exceptional skill.

Information provided in the liner notes was generally helpful. Especially informative were the notes on the individual pieces. I would have liked more background information defining the musical atmosphere of the time and the likely performing conditions for which these pieces were written. As these were secular pieces, performance by a mature female soprano is quite probable, especially given the strong tradition of female virtuosos in Italy at this time. They could, however, have also been performed by countertenor or even tenor.

Given the vast quantity of this repertoire, much of which has not been performed, much less recorded, it is to be hoped that these musicians will collaborate in bringing us more of this music in future recordings.

— Tim Urban, Rutgers University



* *Music For Trumpet & Orchestra*, Crispian Steele-Perkins, natural trumpet, slide trumpet. Tafelmusik conducted by Jeanne Lamon. John Thiessen, second trumpet. Sony Vivarte SK 53 365. Recorded 1993. Alessandro Stradella: *Sonata à 8*; Heinrich Biber: *Sonata IV à 5*, *Sonata I à 8*, *Duets for 2 trumpets*, *Sonata X à 5*; Antonio Vivaldi: *Concerto for 2 trumpets, strings and BC*; Tomaso Albinoni: *Concerto for trumpet, 3 oboes, bassoon, and B.C.*; G.P. Telemann: *Concerto for trumpet, 2 oboes, strings and B.C.*; G.F. Handel: *Airs from Vauxhall Gardens*.

Some of the top brass of the HBS (no pun intended) were lucky enough to hear Crispian Steele-Perkins's masterful rendition of *The Trumpet Shall Sound* during the 1992 Messiah epidemic in New York. After the concert they took him to a nearby bar and forced him to drink half a pitcher of Sam Adams. He revealed two important bits of information: first, that he had actually found an American beer to his liking, and second, that he was planning to record an album of music for natural trumpet with the Toronto ensemble, Tafelmusik.

This marvelous and long-awaited CD has recently been made available in Europe and North America. What is most satisfying to the HBS community is the ordering of priorities that went into its creation. Instead of a long-dead composer receiving top billing, we find Crispian Steele-Perkins and his instrument at the masthead. Some of the music is very well known and has been recorded before by Steele-Perkins in other contexts. Other pieces are scarcely known to anyone. Steele-Perkins has apparently chosen this varied and entertaining program to reveal something of himself as a mature artist: a musician with an intuitive understanding of the music he plays as well as a remarkable facility to make music on an impossibly difficult instrument. What is pleasing about these performances is that they are both so well-conceived and well-played. This is not to say that the music is any more or less historically accurate or authentic than other recordings of the same music played in the "wrong" key by "funny-sounding" instruments (I quote my uncle here), but that each piece has a certain individuality and seems to succeed on its own terms. Of course, credit must go to all involved; the conductor and concertmaster, Jeanne Lamon, the ensemble, the engineers, and John Thiessen on the second trumpet parts, as

well as to Mr. Steele-Perkins. It's nice to hear music that really works.

I will try to summarize my raving about Steele-Perkins in order to move on to real HBS stuff -- crooks, node-holes, greasy slides, dusty manuscripts, and to Ornament or Not to Ornament! First, he obviously possesses the magic power of a touring concert artist to make the audience believe in the music's "emotional meaning" or whatever you may choose to call it. Second, he has extraordinary technical abilities which nevertheless remain in the service of musicality. Third, he is a scholar and a servant to the tradition of trumpets and trumpet-playing in England. His music seems rooted in a time and place. Whether he would choose to be in the same place at an earlier time we do not know.

The CD has almost 70 minutes of music by six composers of the mid-17th to 18th centuries. The warm and ripe sound of Steele-Perkins' Simon Beale copy by Dave Edwards is splendidly represented on the opening bars of title #1, the *Sonata à 8 Violi con un Tromba* in D major. Steele-Perkins' attack is confident and rhythmically sure without being obtrusive. He uses ornaments sparingly, mainly saving them for recapitulations. The occasional note has a smidgen of vibrato, an effective touch. He plays trills very fast, which allows them to be perceived as one sound rather than two alternated notes and helps to conceal the sometimes inevitably odd intonation. I believe he uses breath attacks occasionally on repeated notes. Since this is music from the very beginning of tempered tuning, he played leading tones a little lower than modern usage which give the harmony a darker sound. His agility on the Beale/Edwards instrument is astonishing. You'll catch him double tonguing through arpeggios in the upper octave in the Albinoni and flying through scalar passages throughout the CD. Of particular interest is his performance of many pieces with non-harmonic tones. Some of the Biber pieces make use of the minor third degree, Eb, and also middle-of-the-staff B natural and even A. (We speak of notes on the page regardless of the crook used.) The Telemann has many exposed B naturals. According to Steele-Perkins in his notes for the CD, it is possible that this piece was written for a trumpet with at least one finger-hole.

This recording shows off the close tonal relationship that existed between the

trumpet and the oboe in the 17th and 18th centuries. The natural trumpet is more resonant at a moderate volume than the modern trumpet, and the Baroque oboe is more brilliant and shawm-like than its modern counterpart. The simple harmonies in thirds between the trumpet and oboe in the Albinoni and the Telemann are as richly satisfying as the flute-clarinet combination in later orchestras.

Steele-Perkins copes well with the inherent limitation of trumpets with holes; large variations in tone color from note to note. One tiresome affectation these days (that he avoids) is the use of an "expressive" diminuendo or soft attack on the written F to mask its wolfish tendencies. The problems increase with a brilliant-sounding instrument, but the Beale/Edwards, with its warm, almost flute-like or recorder-like tone, seems less affected by the twist drill's violation of its otherwise un-valved and unblemished tubing.

The *Airs from Vauxhall Gardens* by Handel, with orchestrations reconstructed by Mr. Steele-Perkins, are an extraordinary demonstration of the slide trumpet's tone and capabilities, as is the final piece of the CD, Handel's *Overture from Atalanta*. Steele-Perkins uses a 19th-century English slide trumpet (W. Wyatt). He informs us that the instrument continued to be used by some trumpeters in England to the end of the last century. The slide trumpet is less agile and more hazardous than the vented natural trumpet, but has none of the vented trumpet's tonal problems. With a whole tone's worth of extension the instrument is capable of a complete chromatic scale except for low C sharp, and most chromatic notes in the middle and upper register are possible with only a half-tone's worth of slide. The sound of the trumpet in these pieces is by itself a powerful argument for the adoption of the slide trumpet as the trumpet of choice in original-instrument orchestras except when the music is especially difficult. The tone is moderately brilliant, richly resonant at all volume levels and in all registers, and very consistent. Steele-Perkins shows that it is quite feasible to play down a fourth in any crooking, as many of the Vauxhall pieces are played in A (Baroque tuning) by an instrument in D. Sarjant and other great English slide trumpeters of the last part of the 18th century appear to have made use of this capability, which allows the playing

of diatonic melodies in the middle register.

One last word about the orchestra. Tafelmusik is especially strong in the rhythmic department. I particularly admire how they play in 3/4 time and at slow march tempos. 17th- and 18th-century European music has a certain dignified, effortless grace as its rhythmic underpinnings which this orchestra captures flawlessly. Perhaps the fact that they play part of the time without a baton-wielding conductor helps them "find the groove," as is sometimes said in a different musical milieu. If 18th-century courtly dancing becomes the next craze, this is the band to call.

— Peter Ecklund



* *Capel Bond: Six Concertos in Seven Parts, 1766.* The Parley of Instruments, Roy Goodman, director. Crispian Steele-Perkins, natural trumpet, in Concerto No. 1 in D Major. Hyperion CDA66467. Recorded in 1990.

One of the present-day pioneers of the Baroque trumpet, Crispian Steele-Perkins has brought us a wealth of music we might not otherwise have heard. And the happy combination of his own musical curiosity and that of colleagues like Peter Holman and Robert King and a few enterprising recording companies — most notably Britain's Hyperion — has brought delight after delight.

As an orchestral player, Steele-Perkins has performed in many of the groundbreaking recordings of recent years. Even more valuable have been his contributions as a soloist, both in the context of larger works — like the many Handel oratorios and Purcell odes he has played in — and on solo discs and in "cameo" appearances on other people's discs. It is in the "cameo" category that the present disc falls. The set of six concertos by Capel Bond uses a trumpet concerto and bassoon concerto to frame four concerti grossi for strings.

Not much is known of Bond's life. He was born in 1730 in Gloucester, where his father was a bookseller. By 1749 he had moved to Coventry and became organist at St. Michael's Church (later Coventry Cathedral). He added the post of organist at the church of the Holy Trinity in 1752. He organized concerts, including Handel's *Messiah* and *Samson* in 1754 in Wolverhampton and Coventry.

In the 1760s he organized and conducted concerts in Birmingham, and evidently helped found the festival there in 1767. He died in February, 1790, and is buried in the Coventry suburb of Binley, at St. Bartholomew's Church.

His surviving music consists of these six concertos and a set of six anthems. Both were published by him in collaboration with London publishers, and apparently sold well: six editions of the anthems and two of the concertos, with subscribers that included several composers, many musical societies and Handel's librettist Charles Jennens.

The trumpet concerto is fairly short (indeed, most of the pieces are), in the form of a French overture and minuet. The trumpet stays mainly in the g'-g" range, but nice fanfare use is made of the low register in the ceremonial *Con spirito* first movement; in the muscular fugal allegro of the overture there's a sprightly run to c" and some fairly fast passagework. The minuet makes effective use of a sighing figure between f" and e", and Steele-Perkins judges the emphasis of the recurrent figure, and the speed of his trills, very well, nicely bringing out the *largo*'s pathos. The sigh and trill are mimicked on f#" and g", which is treacherous to play whether one has tone holes or not. It is a challenging piece, effectively drawing on the instrument's heroic, athletic and pathetic qualities.

To my knowledge, the Bond has been recorded only once before, on modern instrument by Maurice André L'Oiseau Lyre OL 50137 (1968), "Baroque Trumpet Music by English Composers." It is well-played and earnest, but sounds — not surprisingly — very heavy and stiff by today's standards. Comparing the two recordings is a fascinating lesson in how much our approach to this music has changed: on the new disc, the use of historical instruments, the attention to dance rhythms, the lightness of the string tone (not just from using old instruments, either, but a difference in sound concept), a greater freedom of rhythm and a more rhetorical, vocal approach to the music.

A suite of pieces by Jeremiah Clarke and Richard Mudge's trumpet concerto round out the André record. (The Mudge is an interesting piece, and was an obvious influence on Bond; both pieces are in the form of a French overture followed by a minuet, both are the first of a set of six concertos in seven parts. Mudge's set was

issued in 1749, Bond's in 1766.) Steele-Perkins could do worse than record the Mudge sometime. Aside from the music's novelty, the other attraction of the André is its cover illustration, a stunning black and white reproduction of the painting David Edwards says (in the summer, 1993, *HBS Newsletter*) is Valentine Snow.

A modern edition of the Bond was published by Boosey & Hawkes in 1964, edited by Gerald Finzi (this edition, as well as Finzi's edition of the Mudge are used by André), but it is an edition by Denise Lines of all six concertos as part of a dissertation (Colchester, 1986) that is used in the Steele-Perkins recording. If the Bond isn't *great* music, it's still *good* music. For the trumpet concerto alone, the recording would be worth buying. Fortunately, the rest of the music is not only well played, it's well written. Bond sounds Handelian at times, and then startlingly gallant; listen to the bassoon concerto, affectionately played by Sally Jackson. The string concerti grossi, too, have their own voice; one can't listen to them without thinking of Handel, but there's something else going on too, to the point of sounding like an English *Sturm und Drang* in places like the final movement of the fifth concerto.

Hyperion is to be commended for the recording, and for the series it is part of, "The English Orpheus," dedicated to exploring English music in the shadow of Handel and Purcell. Perhaps we can look forward to the Mudge, as well as thus-far-unrecorded trumpet pieces by John Barrett, William Corbett, Godfrey Finger, and the other two Godfrey Keller sonatas.

For those who would like to hear more of this talented trumpeter, here is a partial list of Steele-Perkins' orchestral and solo work:

- The Mozart and Beethoven symphonies under Christopher Hogwood, and the Haydn series now under way, in which, perversely, he chooses to play 1660's English trumpets in 1760's Haydn; far from being woolly and indistinct, the dark timbre of the trumpets contrasts well with the hair-raising bright C alto horns, and there's plenty of snarl in the trumpets, too;
- The Beethoven piano concertos under Hogwood, on which he plays a Keat instrument from the mid-1800s;
- Handel oratorios under Hogwood (the final chorus of *Esther* is virtually non-stop playing), John Eliot Gardner, and Robert King, including at least three *Messiahs* — under Parrott, he plays a 1717 John Harris instrument from the Bate Collection (EMI

helpfully released a highlights disc, CDM 7649272, so you don't have to buy the whole thing to hear this fine instrument);

- Bach under Gardner (including the most military *Magnificat* on disc, and possibly the fastest Cantata No. 51);
- A lovely recording of Bach's Cantatas No. 206, *Schleicht, spielende Wellen*, and 207a, *Aufschmetternde Töne*, with its opening chorus lifted from the first Brandenburg concerto (and listen to the delightful little march, taken from the same piece), under Frieder Bernius;
- Buxtehude cantatas under Ton Koopman;
- Purcell under King (the complete odes and welcome songs, and the *Te Deum* and *Jubilate* on volume 2 of the complete anthems), Parrott, and Gardner (a delightfully risky *Dioclesian* played on instruments without tone holes);
- Handel's *Water Music* under King with the original bone-rattling forces of nine trumpets, nine horns and scads of woodwinds;
- His *Shore's Trumpet* using the William Bull instrument in the London Museum in arrangements of tunes by John Shore;
- Biber's *Sonatae Tam Aulis...* with the Parley of Instruments; what fun Steele-Perkins and Stephen Keavy have with Sonata VII, in which everybody gets to strut above a walking ground bass. Steele-Perkins takes another, equally delightful whack at this piece on the *Biber and Schmelzer Trumpet Music* disc with Philip Pickett.
- The Telemann *Musique de Table* under Robert King -- only the trumpet suite and conclusion from Part II, thus fitting nicely on one disc. Paul Goodwin contributes some lovely oboe playing.
- *Italian Baroque Trumpet Music*, again with the Parley of Instruments and sharing the spotlight with Stephen Keavy;
- The Biber and Schmelzer disc with Philip Pickett. If the Biber *Sonata VII à 5* (with Michael Laird on second trumpet) isn't played with quite as much abandon as on the Parley of Instruments disc listed above, it's still fun, with some wonderful swooping slurs when the tempo changes at bar 65;
- The recent Schmelzer disc with Tafelmusik. There's a sonata written for a bean feast (no trumpets in this one) with unmistakable farting noises from the bassoon;
- The Godfrey Keller sonata and pieces by Eccles and Croft on *Music in Purcell's London*;
- The "flatt trumpet" march and canzona with Michael Laird in the *Funeral Music for Queen Mary* under Parrott;
- Cameo appearances in Emma Kirkby's Handel and Arne recital disc (the Simon Beale copy by David Edwards sounds particularly good here), James Bowman's "Heroic Handel Arias" (a very noisy "Or la tromba" from *Rinaldo*), Bowman's earlier recital disc "Eternal Source of Light" (the lovely aria from Handel's Birthday Ode for Queen Anne; Steele-Perkins accompanies Bowman again in a later recording of the piece under King);

- Three Handel arias on "Great Baroque Arias" under King, including a stirring "Let the Bright Seraphim" with Gillian Fisher;
- The reconstructions of trumpet ensemble pieces by Bendinelli and Magnus Thomsen on Parrott's "Carol Album 2";
- Two Vejvanovsky sonatas on Hogwood's "Christmas Concertos" disc.

It's only a partial list, but a huge one, and peppered with good performances. I look forward to more.

—Chris Whitehead

BOOKS

* *Contrasts: Music for Trombone and Piano*. Stanley Clark, trombone; Avis Romm, piano. ebs 6023. EBS Recording, Handelsstr. 57, 4234 Alpen 2, Germany. Tel. (2802)4407. Recorded July, 1990.

* *Posaune & Orgel/Trombone & Organ*. Abbie Conant, trombone; Kemens Schnorr, organ. Audite 97 410. Audite Schallplatten Friedrich Mauermann, Behringweg 6, 7302 Ostfildern 1, Germany. Recorded 1987.

US Distributor: Audio Advancements, P.O. Box 100, Lincoln Park, NJ 07035. Tel. (201) 633-1151. Fax (202) 633-0172.

Although these recordings have been around for a while and they are on modern trombone, the fine quality and early repertoire might make them of interest to HBS members. For *Contrasts: Music for Trombone and Piano*, Stanley Clarke chose a program that, according to the liner notes, moves between the very old and the very new. In a clean and tasteful performance of the Frank Martin Ballade, the young Canadian trombonist shows how he won his principal job with the Bern Symphony Orchestra. He also shines on staples of the modern trombone repertoire, the Casterede *Sonata* and the Bozza *Ballade*. He also shows a willingness to take chances, as in his virtuosic performance of trombonist Enrique Crespo's *Improvisation #1*, but comes up short on Sammy Nestico's ballad *Reflective Mood*, which sounds neither jazzy, expressive, nor reflective here. Eighteenth-century transcriptions occasionally weigh down the old part of the equation, however there is a clean, unaccompanied performance of a Telemann d-minor flute fantasy. The CD closes with two arias from Mozart's *The Magic Flute*; there is a well-phrased *O Isis und Orisis* and a technically clean and clear *Queen of the Night's Aria*.

Clarke's performance of these transcriptions is technically flawless, well phrased, and in tune. However, there is no evidence that he has given much thought to performance practice of the time.

Abbie Conant's 1987 recording *Posaune & Orgel/Trombone & Organ* is also loaded with 18th-century transcriptions, such as Handel's A-minor sonata, Marcello's C-major sonata, and a Krebs chorale prelude for solo instrument and organ. There are later works as well. Guilman's *Morceau symphonique*, originally for trombone and piano, makes the transition to trombone and organ well. Robert Helmschrott's *Sonata da Chiesa*, premiered by Conant in 1984, is a worthy modern work that deserves to become known. Organist Klemens Schnorr's arrangement for trombone and organ of Ives' *Variations on America* provides a rousing finale. Abbie Conant, formerly principal trombonist with the Munich Philharmonic and now Professor of Trombone at the Musikhochschule in Trossingen, shows why she is one of the world's great trombonists.

HBS members will find the opening canzona on the recording of interest. Giovanni Martino Cesare's *La Hieronyma* was named for Hieronymous (1584-1633), one of the four sons of Cesare's patron, Jakob Fugger of Augsburg. It comes from the 1621 collection *Musicali Melodie*. Cesare was a cornettist at the Munich court from 1610 to 1627. *La Hieronyma* receives a convincing performance as Conant makes her 88H sing. Though some of her groupings midway through sound a bit mannered, she does well in varying the articulations and shows that she has given some thought to phrasing. She adds a questionable turn at the final cadence; a similar turn has replaced the simple original cadence in Klemens Schnorr's modern edition without any explanation. Schnorr's modern edition, published by Editions Marc Reift, is similar to Konrad Ruhland's edition from Musikverlag Max Hieber, but has more movement in the right-hand realizations. (There are now at least three modern editions of this historic little work.) Perhaps on a future recording project Conant might want to get some of her friends together and explore some of the other pieces in *Musicali Melodie*.

—George Butler

BOOKS

* *Guide Des Instruments Baroques*. Ricercar Consort. Ricercar #RIC 93001/SPRL Ricercar/B-6890 Anloy, France. Qualiton (Tel. 718 937-8515), US Distributor.

A recent entry in the category of Baroque Music Compendia is the release from the Ricercar Consort of a three-disk set, *Guide des Instruments Baroques*. As the instruments surveyed range from *Altgambe* to *Zugtrompete*, I shall describe only the selections on instruments of immediate interest.

Disk I/8: *Canzona detta la Bernardinia* by G. Frescobaldi for cornetto and basso continuo. Jean Tubéry on cornetto chooses a clipped, well-articulated style which perfectly suits the abrupt ending of this piece. The ensemble of chitarrone, organ, and Baroque cello maintains excellent ballance throughout the recording.

Disk II/2: *Two fanfares for cor de chasse* by Marc-Antonie, Marquis du Dampierre. Phillipe and Luc Carabin show that wonderful, natural vibrant cor-du-chasse style in these two brief fanfares. One is performed open, one mercifully stopped.

Disk II/9: *Capriccio Primo* by Johann Jacob Löwen for two trumpets and basso continuo. Friedemann Immer and fellow trumpet ensemble member François Petit-Laurent perform this short imitative work with reserve and finesse. The ornaments are eloquent and the positif organ lends a wonderful atmosphere.

Disk II/11: Final Chorus from *O werter heil'ger Geist* by Nicholas Brun for chorus, two trumpets, strings, and basso continuo. After the opening trumpet sinfonia they are used only to reinforce the cadences. However, Immer's outstanding control in the upper register is shown.

Disk III/I: *Concerto con viola d'amore, 2 corni da caccia e 2 hautbois* by A. Vivaldi. Claude Maury and Christophe Feron play a dual role in this 9-1/2 minute work as soloists and ensemble members. The horns perform together as alto voices to the oboes' mezzo-soprano, with the viola d'amore topping the group off.

Disk III/10: *Ouverture* by G.F. Handel for two clarinets and horn. Claude Maury shows the wonderful basso capability of the horn in this short piece.

Disk III/14: *Inno per il Festo di Santa Teresa* by Franz Tuma. Alain Pire performs on alto sackbut with the Ricercar Consort. NOT TO BE MISSED!

In addition there is a timpani duo by *les frères Philidor* and a set of *Aufzüge* for tromba marine. As a compendium of Baroque instrument examples, this collection exceeds that of David Munrow of years gone by, due to the following: CD selection of examples, excellence of recording/performance, and wonderful liner notes. The 149-page, three-language booklet has great engravings and succinct descriptions of most Baroque-period instruments. My only complaint is with the CD's physical quality. While Qualiton may be the distributor, Ricercar is to blame for the mis-tracking and overall "bargain-basement" approach to what is an essential addition to any historically informed performer's library. After all, three CDs, each over 70 minutes, for only \$32 Canadian (the price I found it for), is a great deal!

—Nathan Wilensky



* *Speculum amoris: Lyrique de l'amour médiéval du mysticisme à l'érotisme*. La Reverdie: Elisabetta de' Mircovich (voice), rebec, medieval harp, portative organ), Doron David Sherwin (voice, cornetto, percussion), Claudia Caffagni (lute, voice, percussion), Livia Caffagni (recorders, vielle, voice), with Paolo Zerbinatti (symphonia). Arcana A20. Recorded 1993.

* *O Tu Chara Scienia: Musique de la Pensée Médiévale*. La Reverdie (with Ella de'Mircovich, voice, harp, lyre, symphonia) Arcana A29. Recorded 1993.

The long-neglected mute cornett is finally receiving some much deserved attention, and to our great fortune, at the hands (and lips) of an excellent musician, Doron Sherwin. The two recent recordings by La Reverdie both feature ample amounts of cornetto playing, showing the versatility and exquisite beauty of this instrument. *Speculum amoris*, as the title implies, is devoted to music depicting the medieval concepts of "spiritual" love and "secular" love. The repertoire is from the 13th through 15th centuries and represents music from all over the European continent as well as England. *O Tu Chara* also has music from throughout the continent and England. This recording groups the music by theme as well. The first six songs deal with human

activities and the earth of nature. The second group of seven songs are motets and madrigals, representing ars musica at its apex in the 14th century. The CD ends with a set of seven religious songs, mostly from the 13th century.

Many cornetto players might be inclined to overlook these two recordings as the repertoire is not considered by most as standard cornetto music. The cornetto, however, is an ancient instrument. A carving from 1260 in Lincoln Cathedral clearly depicts a cornetto with the typical octagonal exterior. Pictures from the 11th century also contain examples of what are believed to be cornetti. Thus, the cornetto is an appropriate instrument for this music and as these two recordings demonstrate, is well suited to this repertoire and sounds wonderful with strings and voice. Mr. Sherwin produces a warm, rich tone which he shades with subtlety to produce a sound equal to the *voix humaine* in its expressive potential. On these recordings he is playing a mute cornetto in F (at A=440) made by Henri Gohin. Mute and straight cornettos in F were not uncommon, while curved cornettos were more often in G.

In addition to Doron Sherwin's cornetto playing, there is much to recommend these recordings. As an ensemble, La Reverdie plays with a cohesiveness of style, articulation and intonation which is on par with any professional chamber ensemble. Their sense of rhythm, which forms such an integral part of the 13th- and 14th-century music, is clean and precise, yet remarkably fluid and supple, never stilted or affected. There is no question that the members of La Reverdie are masters of their instruments. All of them display complete command of the potentials of their instruments and the arrangements which they have used in these recordings tend to highlight both the timbres and textures of the many instruments and the unique skills of the performers. These imaginative arrangements, particularly of the earliest music which often exists as only a single melodic line or as simple two-part compositions, somehow manage to create an atmosphere in which the music is a living experience, not simply a museum replica of a long-dead, obscure, single event. Any performer of medieval music would be well advised to listen to these recordings as the improvisatory nature of the music, another aspect of medieval music often omitted, is fully exploited.

The farther back one travels in the history of music, the less clear are the guidelines for its interpretation. Thus, one cannot say too much about the musical interpretation on these recordings without treading on very subjective turf. On the whole, I felt La Reverdie gave very convincing and plausible versions of the music. Their musicality and sensitivity to the music are unquestionable. The version of *Eya martyr Stephane* is without doubt the best performance I have ever heard and Mr. Sherwin's cornetto playing on *Procurans odium* is exactly how I imagine the instrument to have sounded and to have been used. I thoroughly enjoyed the spirit and drive given to *Laude novella sia contata* – a piece I am accustomed to at a slower tempo. *Edi bethu* was also performed at a faster pace than I am used to hearing and while I found the instrumental playing, especially the improvisation around the melody, to be very exciting, I had difficulty understanding the text even though I am quite familiar with it. Further, this tempo does not, in my mind, quite suit the mood of the text. This was, however, the only time I really disagreed with their interpretation.

As an ensemble, La Reverdie ranks with the best of the early music groups. Intonation was in general superb, both vocally and instrumentally. There were only a few minor problems. The portative organ used on the *Speculum amoris* recording was not exactly in tune with the lute and vielle and the soprano recorder used on this same CD was also not as well in tune as it could be. The unisons between voice and instruments in *Or sus, vous dormez trop* were sometimes a little off. A Pythagorean temperament was used on these recordings. Thus, leading tones were kept very high and thirds, which in other tunings are kept closer to pure, were here kept large and considered as dissonances. Once one gets used to this, it sounds perfectly natural. Vocally, these recordings are excellent. The quality of the voices is very pleasant and although not all the voices have what some might consider to be the ideal timbre for early music, I found them to be very expressive and a welcome and satisfying complement to the instrumental component of the ensemble. I found it pleasantly surprising that Mr. Sherwin's singing is as enjoyable as his cornetto playing.

While the ensemble was consistently outstanding, I found the technical aspects of the recording to be a bit less than

consistent. In general, the second recording (*O tu chara*) was better. The mixing of the first recording was not always even, producing some cuts in which one voice is more prominent than others. Also, the quality of sound was not always consistent. In some cases, the varying timbres of the strings are very clear, in others, the sound is too muddled and one loses the subtle differences. Higher-pitched instruments and sopranos tend to suffer a little bit on the first recording, lacking the warmth and depth which one hears on the second recording. Along with these inconsistencies in the technical aspects of the recording, the editing of the liner notes also missed some minor errors: abbreviations for the instruments were occasionally inconsistent and/or incorrect. Content-wise, the liner notes were very well written and quite enlightening as to the concept behind each recording. I found the descriptions of the music and the historical context in which it was placed to be a great benefit in appreciating the music as I listened to it. All in all, these are two very fine recordings and make a significant contribution to the corpus of medieval music available, both in the quality of the performance and in the instrumentation employed.

— Tim Urban, Rutgers University



* *Natural Horn and Fortepiano Sonatas by Beethoven, Danzi, and Ries*. Hansjörg Angerer, horn, and Norbert Riccabona, piano. Koch International/Schwann 3-1317-2. Recorded 1991.

Both performers on this CD of early 19th-century works for horn and piano are professors (and in Mr. Riccabona's case, director) at the Innsbruck branch of the Salzburg Mozarteum. Mr. Angerer also teaches horn at the Tyrolean Regional Conservatory, and both men are active as soloists and chamber musicians.

Mr. Angerer plays here an orchestral model (i.e., terminal one-piece crooks) hand-horn built in Vienna by Bichler & Jungwirth, based on an original from the workshop of Tobias Uhlmann (the father of Leopold Uhlmann, who patented the famous Wiener-Ventil in 1830). The main text of the booklet gives the date of the original as ca. 1810, while the back cover has 1820. Mr. Riccabona plays an original Hammerklavier by Conrad Graf. A bit "modern" perhaps, in timbre, for these pieces (but balancing nicely with the horn), it was built ca. 1837 and

restored in 1987/88; it resides in the collection of the "Ferdinandum" Museum in Tyrol.

The Museum was the site of the recording as well; no particulars are given, but the impression is of a smallish recital hall with warm acoustics and just enough resonance to compliment the instruments. Microphone placement has been handled tastefully - there is a real sense of depth, of being a comfortable distance from the performers and letting the acoustics do their job, rather than the detestably artificial at-the-feet-of-the-performers (or locked in a closet with them, or inside their instruments) quality of so many digital recordings. The mike placements, or maybe the levels, are slightly different for the Ries than for the Beethoven and Danzi, maintaining the same balance between the two players but making them sound a little further away. Though this effect may have been unintentional I found it interesting, as though after intermission I had taken a seat several rows further back in the room.

Beethoven's well-known *Sonata in F* (Op. 17) was written in Vienna in 1800, toward the end of his formative "early period." The performers take a fairly conservative approach - there is little elasticity of phrasing and tempi - choosing to let the music speak for itself. The observation of Beethoven's dynamic markings is essential for understanding his concepts. Generally, Messrs. Angerer and Riccabona are successful in this, but one puzzling misjudgment occurs in the exposition of the first movement; both the first time around and in the repeat, the six-bar bridge to the first big cadence on the dominant has its built-in crescendo anticlimactically suppressed. Another weakness is an occasional tendency on the part of both players to allow the recurrent upbeat dotted-eighth/sixteenth-note figure to blur into a triplet rhythm when it occurs in its legato persona.

The same motif predominates in the miniature f-minor funeral march which serves as the second movement. On the very first note, and again a few bars later when the opening phrase is repeated a step lower, Mr. Angerer achieves a lovely and unexpected agogic effect by substituting the notated augmentation dot with a rest. This struck me as a marvelously expressive, yet simple, way of contrasting the hesitant, plaintive quality of the new movement with the

clamorous coda of the one just ended. Regrettably, Mr. Riccabona does not follow Mr. Angerer's lead when the piano echoes the horn's initial statement, thus diluting the effect a bit. The rondo-finale is competently played, and more successfully presented than the first movement in terms of dynamic build-up and contrast.

Franz Danzi wrote his *Sonata in E-flat* (Op. 28) in 1802, two years after Beethoven penned his. Like Beethoven around this time, Danzi had one foot planted in the classical tradition of Mozart and Haydn, while the other was using that tradition as a springboard to explore and develop new, more personalized territory. Of the three sonatas on this disk the Danzi received the least-convincing performance, due, in my opinion, to an overly-reserved interpretation. The long introductory Adagio is presented with confidence, but the ensuing Allegro is treated to a disappointingly superficial reading. Granted, this isn't on a level with Beethoven, but there is some lovely music here if one digs a little beneath the surface; even the seemingly monotonous and inconsequential stretches of accompaniment to which the horn is relegated much of the time can be given meaning through some simple variations in articulation, dynamics and pulse as a way of gently herding the pianos right hand (which in the closing sections has a way of scampering aimlessly up and down the scale) safely back to the flock. As for the remaining two movements, the highly lyrical Larghetto merely hums where it should sing, and jolly finale, a sort of hornpipe-cum Turkish *rondo*, could benefit from a bit more punch (grog?).

In the *Sonata in F* (Op. 34) by Ferdinand Ries, the performers make up for what they lacked in the Danzi. Written in 1811, this work has an obvious kinship with Beethoven, who had been Ries' teacher and mentor a few years earlier. In his melodic craftsmanship, use of shifting harmonic relationships, and expansive treatment of thematic material, however, it is tempting to relate this truly Romantic music more stylistically with Schubert than with the Beethoven of the Op. 17 sonata. Such a comparison is chronologically flawed, of course; Schubert was only fourteen when this piece appeared; nonetheless some of his programmatic lieder would seem to be anticipated in Ries' dramatic second

movement. The playing throughout is thoughtful and exciting; the remarkable fugal section of the Rondo drags a little early on as the result of some hesitant articulation in the piano, but soon picks up steam. The horn writing is more demanding in terms of long phrasing and acrobatic passage work than the Danzi and Beethoven, and Mr. Angerer tackles it with aplomb.

There is much to admire in Hansjörg Angerer's playing: He uses vibrato sparingly and tastefully as an unobtrusive element of his sound, which is generally full and dark. He has a nice legato and his staccato is clearly articulated without biting off the notes. The broken-*arpeggio* fanfares in all three works are handled with an adroitness reminiscent of Dennis Brain, while admirably avoiding the sort of overly bombastic delivery to which many otherwise fine players are sometimes prone - indeed, the liner notes make the debatable point that such passages "...remain the touchstone of a horn-player's skill to this day."

Perhaps a more important indicator of skill, as far as the virtuoso hand horn tradition is concerned, is the ability to regulate the contrast between open and stopped notes to the greatest extent possible - a refinement Mr. Angerer has not achieved here. Basically, he has a tendency to over-stop on notes that don't require a great deal of closure (such as the eleventh harmonic F natural), often to the point of raspiness in loud instances, and intonation as well as tone quality occasionally suffers. Judging by the fact that he does often manage to play such notes with a more open sound when they occur in stepwise, legato passages of a certain speed, I suspect this is more a function of habit than of necessity based on the equipment used. The same observation holds true for some below-the-staff notes where sonority, and authenticity, might have been better served by falset (liping) technique, or only a slight cupping of the hand (e.g. the written B below middle C in the main rondo theme of the Beethoven).

One other aspect of Angerer's playing that I found problematic is a proclivity toward a spread in his sound in loud, broadly articulated passages; this is more pronounced on the E-flat crook in the Danzi than the F crook of the other two works. Although I've expressed mixed reactions to these performances, in all fairness it should be noted that they were recorded

more than two years ago (and were only released in 1993). In a letter to the HBS Managing Editor, Mr. Angerer mentions a forthcoming CD in which he leads the Mozarteum-Horensemble in Austrian hunting-horn music, plus the premieres of a work for nine alphorns by Paul Angerer and another for four hand horns and four hunting horns by Paul Walter Fürst).

Finally, I feel compelled to point out two inaccuracies of an historical nature which occur in the background notes on the music (in the original German text, by Ursula Strohal, as well as the English and French translations). Both concern the great Bohemian horn player Johann Wenzel Stich (a.k.a. Giovanni Punto, 1748-1803), for whom Beethoven wrote his Sonata. While Punto enjoyed great renown and was unquestionably of exceptional caliber, the booklet claims for him the distinction of being "...the first great virtuoso player of the natural horn and the founder of the horn soloist tradition...", a statement which would surely have surprised the likes of Leutgeb and Rodolphe, among others (not to mention Punto's own teachers Hampel and Haudek, though strictly speaking these two were duettists).

Elsewhere, the text puts it more accurately, describing him as "the leading horn virtuoso of the time...", but then promptly lapses into another exaggeration by implying that, in preparing to write the Op. 17 Sonata, Beethoven required from Punto "...a thorough introduction to the...horn." It is clear that Beethoven consulted with Punto, no doubt for the purpose of familiarizing himself with the latter's style of playing, and the composer's understanding of the instrument surely was enhanced through the collaboration; but in fact (excepting the Sonata) all of Beethoven's chamber music with horn predates his acquaintance with Punto. There is an overwhelming body of evidence (Op. 81b in particular shows Beethoven's already solid experience with both high and low horn technique) that points up the folly of ascribing virtually all of Beethoven's education concerning the instrument to Punto.

I know that recording artists themselves often have little or no control over supporting materials, but in a field like early music, one would hope to find the notes as well-researched as the performances.

— Thomas Hooper



* *Carol Album 2*. Taverner Consort, Choir & Players. Directed by Andrew Parrott. EMI Classics 7 54902 2. Recorded 1993, St. John at Hackney, London. Trumpets: Crispian Steele-Perkins, David Blackadder, Richard Cheetham, Trevor Herbert, and Stephen Saunders. Horns: Andrew Clarke, Gavin Edwards, Roger Montgomery, and Elizabeth Randell. Trombones: Richard Cheetham, Trevor Herbert, and Patrick Jackman. Ophicleide: Stephen Saunders.

Carol Album 2 represents an historical performance approach to the carol tradition. Only two of the seventeen selections feature trumpet ensembles, where as one performance, "Hark the Herald Angels Sing," uses an entire brass section. This recording might not, at first, appear attractive to the average brass advocate, given the small amount of recording time given to featuring the brass, but the performances make up for this small inadequacy, especially natural trumpet virtuoso Crispian Steele-Perkins, who again demonstrates his exquisite tone and effortless playing.

Sonata for 5 Trumpets, by the great German trumpeter Magnum Thompson, exemplifies a typical five-part trumpet ensemble tradition of the mid-16th century. The standard instrumentation is as follows: first part (top part) is the clarino; second part is called the principal (*prinzipal*); third part was usually an imitated version of the second part transposed down one step in the harmonic series; and the fourth and fifth parts were written a fourth apart from each other and were mainly used for harmonic support (c and g respectively, if the piece were in the key of C). Proper performance practice of that time suggested the second part be written out, forming the core of the piece, while the remaining instrumentalists would improvise. After speaking with Crispian Steele-Perkins, I found out that a few parts were actually improvised during the recording session. Although there are a few passing tones that are out-of-tune, the style, as well as the tone quality of all the players, is stereotypical of this particular natural trumpet tradition. In fact, Crispian Steele-Perkins states, "One of the reasons I enjoy working with Andrew Parrott so much is because he would rather us not use the open-hole system on the natural trumpet; in fact, he enjoys the minor intonation imperfections." (Personal interview on 1-24-94.) Steele-Perkins also mentions that he would

rather play without the open-hole system as well. Unfortunately, many conductors who attempt an authentic performance just do not understand what these instrumentalist are trying to do and would prefer perfect intonation in lieu of proper performance practice. For this reason alone we must graciously thank the director of this recording, Andrew Parrott.

Sonata for 3 Trumpets, by Cesare Bendinelli, is taken from his method book entitled *Tutta l'Arte della Trombetta* (1614), which consists of military calls as well as specific rules of improvisation. In this performance, the lowest part plays a pedal-C throughout the piece, but that was usually improvised. The second part plays in harmony with the more florid top part, similar to the second and third parts of a five-part trumpet ensemble. Although some of the passing tones in the upper part are a bit out of tune (again because the open-hole system was not employed), the tone color is gorgeous and the ensemble playing is top notch. Ornamentation is used sparingly and with good taste, proving that a little goes a long way. Amateur groups often ornament too much in the wrong places, usually causing more harm than good. This is not the case here at all.

Although the recording's program notes by Hugh Keyte are both informative and interesting concerning the carol tradition, he fails to mention the specific dates and manufacturers of the brass instruments used. This is a grave injustice to a project which, as he states in his own program notes, "...avoids the often inappropriate sophistication of so many modern arrangements in favour of a more historical manner of presentation." Program notes are especially helpful for the brass player who is interested in authentic performance practice. This fine ensemble of musicians deserves much more than that. Crispian Steele-Perkins kindly reveals that the natural trumpet he uses on both sonatas is a Simon Beale copy (1667) made by Dave Edwards. Steele-Perkins mentions he would prefer to use this particular English trumpet without the open-hole system, accepting the minor intonation flaws. After hearing him play, this element is very soon forgotten! "Hark the Herald Angels Sing" uses an entire brass section performing on authentic instruments of the mid-19th century. Steele-Perkins uses a Frederick Pace cornopean (c. 1840) while David Blackadder performs on an Anton Courtois cornopean (c. 1856-58). Both

perform on the instruments' original mouthpieces and possess a rather beautiful tone quality. Unfortunately, I was unable to call the remaining brass ensemble members for specific instrumental information. Hopefully, this data will be supplied in future endeavors.

In conclusion, I would highly recommend this album to all musicians who seek the authentic performance practice tradition. The Taverner Consort, Choir & Players are an exceptional group of musicians; especially their lead soprano, Emily Van Evera, whose style is reminiscent of the gifted singer Emma Kirkby. Authentic instruments such as the harmonium, hammer dulcimer, cittern, lute, harpsichord, bassoon, and orpharion (as well as a small string ensemble) comprise the remaining ensemble. Enthusiasts should know that its predecessor, "The Carol Album," exists as well.

— Rodger Lee, Brooklyn College, CUNY Graduate Center



* *Monteverdi: Selva e Morale e Spirituale, Picchi: Canzoni da Sonar*. La Capella Ducale, Musica Fiata Köln. Roland Wilson, Director. Sony Classical SK 53 363. Recorded 1992.

Despite involvement in the field of early music performance for several years, I still find myself being pleasantly surprised at how far today's performers have come in emulating what we think to be "authentic," or at least historically informed performances, of baroque music. I find particular pleasure in listening to groups, such as La Cappella Ducale, which have spent considerable time and effort developing the technique, aesthetic and sound appropriate for baroque music performance. To be sure, there are now many such groups and one can now find a large selection of recording from which to choose. Based upon this recording, however, I would rate La Capella Ducale as one of the better ensembles in this field. Musica Fiata, under the guidance of Roland Wilson, has long been recognized as one of the leading baroque instrumental ensembles.

In this recording, selections from Monteverdi's *Selva Morale e Spirituale*, published in 1641 (although some of these pieces were composed several years earlier) and instrumental canzonas of Picchi, published in 1625, were pieced

together. The sequence of psalms and instrumental canzonas (which were often used as substitutes for sung antiphons), although not following that of a Vespers service, is not unreasonable for a 17th-century service and is musically satisfying. Whether such a lengthy performance would ever have been given in the 17th century is perhaps doubtful. The liner notes do provide much information about the historical context of both collections of music as well as more general information about the composers and 17th-century music in general. This is extremely valuable for the listener who may not have much background in Venetian liturgical traditions of the 17th century.

On the whole, I found the vocal pieces on this recording to be more satisfying than the instrumental selections. The solo voices were all very fine. It does seem to be a common aspect of early music singers, high voices in particular, that when singing in the upper tessitura or when crescendoing, the tone loses some of its warmth and depth and becomes a bit shallow and shrill. This seems to stem from an attempt to keep all vibrato out of the tone. The singers on this recording are not exempt from this phenomenon. I find the lower voices are less prone to this, perhaps because they seem more willing to allow vibrato. I find this produces a more pleasing result. Vibrato, at least for strings, was considered an ornament and I see no reason why it should not be employed as such, especially if it helps keep some warmth and color in the tone.

I did miss the use of ornamentation in general, especially in the numerous solo voice sections. The occasional cadential ornaments used by the sopranos and contralto stood out, not because of their exceptional brilliance, but rather because they were relatively rare events. There is certainly ample evidence documenting the use of vocal embellishments in concerted works during the time of Monteverdi, both in secular and sacred music. Even such simple ornaments as *messa di voce* or *esclamazioni* on the long notes (for example, in the soprano duet in *Laudate Dominum*) would have heightened the affect of the performance. We have now moved to the level of performance where beautiful sound and clear intonation are no longer enough. More of the baroque aesthetic of musical affect needs to be incorporated into

performances to flavor the underlying beauty and purity of sound.

I have been an admirer of Musica Fiata for some time and was again pleased with their overall performance. The strings in this ensemble have consistently given some of the finest and most sensitive playing I have heard. I was a trifle disappointed with the brass section, which I felt was not quite at the same high level as the strings. In particular, I found the trombones lacking in the fluid articulation which this music demands. This was most noticeable in the bass trombone but also occasionally in the other trombones as well. The cornetti were, in general, very good with many moments of sheer brilliance. They exhibited a clean, light, fluent articulation which, although not always as exquisite as that of players such as Bruce Dickey or Jean-Pierre Canihac, was quite expressive. Their intonation was generally good. However, in the echo sections where one should scarcely be able to distinguish one cornetto from the other, it was too obvious that there were two players.

The musical interpretation of both vocal and instrumental selections was inspiring. Some might argue that it bordered on being too romantic. However, there is sufficient literary and musical evidence to support a more flexible interpretation than has previously been the norm in baroque music. This music was meant to arouse the emotions and the performance on this recording does just that. I do question the inconsistent interpretation of 3/1 meter within a single piece (such as the *Confitebor*), but the field of meter and tempo interpretation is anything but clear.

It is pointed out in the liner notes that Monteverdi specified which instruments were to be used in performing his works. While cornetti were not mentioned by Monteverdi, Wilson justifies their use in this recording because cornetti were often used as substitutes for violins. Whether cornetti and violins were regularly used together when separate parts for both were not written is not so clear. Their judicious use in this recording certainly gives a very satisfying result and argues well for the practice. Although doubling of the vocal lines with instruments is a well-established fact in baroque music, I did not find the way this was done in the *Beatus Virgo* added to the overall performance. In this piece, Monteverdi

specified two violins and three viola da brazza or three trombones. These three lower instruments were presumably intended to double the lower voices as there are no separate parts for them as for the two violins. I found it a bit odd that the trombones doubled the lower voices in some phrases and not in others, particularly since there was no corresponding doubling of the upper voices. In general though, I thought the instrumentation used was appropriate and musically tasteful, adding to the overall color and effect of the performance. These pieces were all performed at the old Italian pitch of A=466 (a semitone higher than modern pitch). This added a degree of clarity and brilliance to the performance which served to heighten the overall impact of the performance. For those with a love of 17th-century music, and for those with little exposure to this repertoire, this recording provides a wonderfully inspiring look into the riches of this repertoire, both vocal and instrumental, and would be a valuable addition to any collection.

— Timothy P. Urban, Rutgers University



**Nueva España: Close Encounters in the New World, 1590-1690.* The Boston Camerata, Joel Cohen, Director. With The Boston Shawm and Sackbut Ensemble: Douglas Kirk, cornetto, alto shawm, recorder; Steven Lundahl, alto and tenor sackbut, recorder; Mack Ramsey, tenor and bass sackbut, recorder; Daniel Stillman, tenor sackbut, recorder; soprano and alto shawms, bass dulcian. The Schola Cantorum of Boston, and Women's Choir of the church *Les Amis De La Sagesse*. Erato 2292-45977-2. Recorded 1992.

Joel Cohen and The Boston Camerata are noted for presenting interesting and innovative programs and this recent CD is a prime example. There are twenty-one selections of music from the late 16th to early 18th centuries by composers from Spain transplanted to the Americas or actually from the pen of musicians born and bred in the New World. Also on the program is music from Europe which was known to have been performed in the New World. Surviving copies found in American monasteries bear this out. Spanish composer Tomás Luis de Victoria's *Missa Ave Regina* is an example. In his notes to the CD, Joel Cohen takes a provocative view of multicultural aspects of this repertoire. The fact that most of the original performers

and some of the composers were Blacks or Indians from the Americas or the Caribbean Islands raises many fascinating questions concerning cultural influences on music. Some of the repertoire has an unquestionably exotic African- and Latin-sounding influence. Cohen poses the question of whether this influence was exerted on the predominantly Spanish music from Northern Africa from the time of the Crusades or if the influence was mainly from the African-descended musicians then living in the Americas. It is a remarkable aspect to our culture that certainly will make for exciting future inquiry.

The Boston Shawn and Sackbut Ensemble play a rather modest and supportive role in this recording but their performance is first-rate. The one selection that features the groups is mistakenly cited as being from a Mexican source. It is, in fact, from a Spanish source, the Lerma manuscript. Cornetto player Douglas Kirk has made an extensive study of this manuscript of wind band music, and recently completed his doctoral dissertation on it. Those lucky enough to have heard his lecture on the subject and performance of some of the music at the 1993 Early Brass Festival at Amherst will remember the beautiful quality of those works. The members of the BS&SE give a particularly sensitive reading to the work. Kirk's warm cornetto tone is noteworthy. Cohen mentions in his notes that wind band instruments were very attractive to the native inhabitants of the New World. The study of these instruments were reserved for sons of Indian nobles in special mission schools. As was the case in Spain, many colonial churches made use of wind bands. Don Juan de Lienas' beautifully expressive *Lamentatio* also employed the forces of the Boston Shawn and Sackbut Ensemble.

The repertoire on this recording can be placed in two stylistic camps: one is contrapuntal and characteristic of Renaissance writing, the other is, as Cohen states, "a more Baroque vernacular style employed in the *villancicos*." The Boston Camerata give a fine performance of these works. The highly rhythmic, dance-influenced pieces such as *Tarara, tarara* by Antonio de Salazar, *Hanacpachap cussicuinin* by Juan Pérez and *Les coflades de la estleya* by Juan de Araujo receive an especially effective and colorful rendition. While the majority of the works don't feature the winds, this recording is certainly a great find because

of the wonderful performance of this fascinating and seldom-performed repertoire. Joel Cohen and the Boston Camerata deserve much praise for championing this music. We hope it sparks further interest and study into an amazing aspect of American musical studies.

— Jeffrey Nussbaum

BOOKS

* *Heinrich Schütz: Histoire de la Nativité et motets du temps de Noël*. Ensemble Vocal Sagittarius; Ensemble Instrumental La Fenice, Michel Laplénie, musical director. Ades 202362. Recorded 1992. Ensemble Vocal Sagittarius: Emmanuelle Gal, Sophie Jolis, Françoise Masset, sopranos; Anne Lelong, mezzo-soprano; Christophe Lizere, Raoul Le Chenadec, contratenors; Bruno Renhold, Frédéric Bourdin, Samuel Husser, tenors; Jean-Luc Rayon, Pierre Mervant, baritones; Joël Mitchell, Eric Guillermin, basses. Ensemble Instrumental La Fenice: Jean Tubéry, William Dongois, cornetts, cornettinos, mute cornett, recorder, Enrico Parizzi, Elisabeth Bodén, violin, viola; Jean-Jacques Herbin, Franck Poitrineau, sackbuts; Paul Carliz, bass violin; Christina Pluhar, theorbo and harp; Christian Beuse, dulcian; Emmanuel Mandrin, positive organ; Jean Marc Aymes, harpsichord.

This recording is intended as a "musical commemoration of the Nativity," devoted to Christmas music of Schütz. It features two outstanding ensembles and new reworkings of a few compositions, including new orchestrations by the leader of La Fenice, Jean Tubéry. The recording is also a remarkably varied survey of forms used by Schütz. Further, it is a carefully crafted example of how paying attention to the text when preparing for performance can turn otherwise typical pieces into something special. Director Laplénie and Tubéry make Schütz's music alive and wonderful.

The version of Schütz's *Histoire de la Nativité (The Christmas Story) (SWV 435)* used in this recording is a new reconstitution by Wolfram Steude, a Schütz expert from Dresden. Working from editions in Berlin and Uppsala, Steude has reconstructed a work full of inspiration, joy, piety, and respect. This "Biblical narrative-cum-oratorio" is structured in ten intermedios (Schütz called them "Konzerte"), connected by recitatives sung by the Evangelist. Tenor Samuel Husser acquires himself quite well

in this role, and other members of the vocal ensemble do likewise as the Angel, Herod, shepherds, kings, and priests. Tempos, phrasing, ornaments and other expressive devices, and particularly the orchestration choices reflect a great respect for the text. Recorders float over the shepherds' voices as they sing of the birth of Christ. Likewise sackbuts and organ bolster the majestic yet pious words of the priests, while Herod is accompanied by fluid, expressive, yet ceremonial cornetti, played masterfully by Tubéry and Dongois. All choices seem very much in keeping with the meaning of the text, and help to emphasize some of the more obvious examples of text painting. Husser, however, is the glue that hold the composition together, with a very effective performance, in control of every moment. The beginning and ending choruses, a particularly important result of Steude's work, are especially glorious.

Hodie Christus Natus Est (SWV 456) follows, built on the Gregorian antiphon with the same incipit for the Second Vespers on Christmas Day as well as Luke II, 14. This setting, from about 1610, is for six parts and continuo. A primary interest in the motet is the alternation between reverent statements with excited, joyous Alleluias. Also effective are the imitative responses of the choir of angels, and a very flashy ending. Once again, great attention is paid to the text for pacing and orchestration, with ornaments from the instruments floating above the vocal lines but never distracting from them.

The next motet on this recording is a version of *Sei Gegrüßet Maria (SWV 333)*, the dialogue between Mary and the Angel of the Feast of the Annunciation, for two solo voices, instruments, choir and continuo, from about 1636-39. Schütz apparently composed several musical dialogues on Biblical texts. An opening *sinfonia* demonstrates the blending capabilities of La Fenice – winds and strings are combined in seamless fashion. Also Schütz's reverent closing, where Mary's words of submission to God are repeated by "the multitudes," is extremely moving. Following this selection is *Ach Herr du Schöpfer Aller Ding (SWV 450)*, a five-voice spiritual madrigal from about 1620 that wonders "why the Lord became so small, so tiny, that he lay on the straw used as food by the ox and the ass." The repetitive nature of this motet is in keeping with Italian madrigal style. The final selection on this

recording is Schütz's Magnificat (SWV 468), for four solo voices, five instruments, and two choirs, possibly written around 1617. The text, originally from the Catholic liturgy but also popular in hymn form in the Lutheran church, is split into ten sections plus a doxology. True to form, the balance between instruments and voices is expressive of the text. For example, when the Lord flexes the power of his arms, full brass emphasizes and strengthens, and when all generations discuss the Lord's strength, the voices imitate in quick succession, giving the impression of increasing excitement and assurance. Especially effective is how the music from the beginning is echoed at the end, just as the text suggests ("as it was in the beginning, now and forever..."). Once again, the sensitivity of the singers, instrumentalists, and their leaders shows great respect and inspiration.

This is a finely crafted recording, worthy of repeated hearings. The liner notes are in French, German, and English, and the song texts are in French and German, all of which are helpful and informative.

— Jeffrey Snedeker



* *Heinrich Schütz: Psalmen, Motetten und Konzerte (Psalms, Motets and Concertos)*. Cantus Cölln, Musica Fiata, Knabenchor Hannover. Deutsche Harmonia Mundi, D-7800 Freiburg. Recorded 1989, c. 1992. 05472-77175-2. Cantus Cölln: Konrad Junghänel, direction and lute; Johanna Koslowsky, Maria Cristina Kiehr, Heike Halaschka, sopranos; David Cordier, Herbert Klein, Andreas Scholl, altos; Wilfried Jochens, Gerd Türk, tenors; Franz-Josef Selig, Stephan Schreckenberger, basses. Assisted by Achim Kleinlein, Jan Kobow, tenors. Musica Fiata: Anette Sichelschmidt, violin; Ghislaine Wauters, violin and viola da gamba; Hartwig Groth, viola da gamba and violone; Hildegard Perl, viola da gamba; Niklas Trüstedt, violone; Roland Wilson, Paolo Fanciullacci, cornetti; Hans-Peter Westermann, cornetto, alto dulcian; Yuji Fujimoto, Detlef Reimers, Peter Sommer, Richard Lister, sackbuts; Michael McCraw, Christian Beuse, Bernhard Junghänel, Birgit Siefer, dulcians; Laurie Dean, transverse flute; Hans-Jörg Packeiser, trumpet; Christoph Lehmann, organ; Carsten Lohff, organ and spinet; Lee Santana, chitarrone. Knabenchor Hannover directed by Heinz Hennig.

This recording shows a side of Heinrich Schütz that is very different from the more reverent and pious side described in the above review. Cantus Cölln, Musica Fiata, and the Knabenchor Hannover (Hanover Boys Choir) have collaborated to show Schütz's polychoral, Italian side, one very similar to that of his teacher, Giovanni Gabrieli. Schütz composed works of this type throughout his life, and usually created in them festive feelings. Works chosen for this recording come primarily from the vicinity of the 1620s, and were gathered from sources independent of his larger printed collections. The recording includes eight psalm settings (SWV 449, 461, 462, 466, 473, 476, 500, and Anh. 7), three works for feast days (SWV 469, 475, Anh. 11), three wedding pieces (SWV 20, 21, 453) and two Latin "political" songs (SWV 49, 465). The primary forces are Cantus Cölln and Musica Fiata, with the Knabenchor Hannover joining in effectively on four works.

As a brass player, I have experienced programs, both as a player and as a listener, such that the prospect of approximately 105 minutes of polychoral music holds an inherent danger of sounding like one overextended composition. In this case, however, this prospect is dashed by the very impressive abilities, pacing, and range of colors of the various ensembles involved, capturing the different shades of festivity. The blend within and between the ensembles is very satisfying, and the varieties of instrumentation, the balance, intonation and depth of sound achieved is very impressive. Equally satisfying is the contrast created between sections in the individual pieces. Brass players will inevitably be left wanting to hear more of the very sensitive playing of Musica Fiata, especially the cornetto playing of Wilson, Fanciullacci, and Westermann. The sounds are always beautiful, never forced, even in the highest range of the instrument, and the technical facility is virtually flawless. The instrumentalists achieve a very coherent blend, whether in mixed or like ensembles, and every player demonstrates some level ability to produce shaping and articulations that are purposely speechlike, a stated goal of Musica Fiata. This technical and musical fluency is also shared by the singers.

Nowhere is the full range of sounds of Cantus Cölln and Musica Fiata better demonstrated than in *Veni sancte Spiritus* (SWV 475), one of the highlights of this

recording for me. In this performance, the singers and instrumentalists are combined in various ways that allow the soloistic abilities of each to shine, and then are combined altogether, showcasing their talents for blend and balance. Another highlight is a double-texted, double choir work, *Da pacem, Domine/Vivat Moguntinus* (SWV 465), one of the two "political" songs. The political expression of these songs is one of celebration, loyalty, and honor paid to political leaders, not of social commentary. In this work, the original *Da pacem* antiphon is presented in a soft, ethereal orchestration, balanced by the exclamations of *Vivat* praising clerical and secular Electors as well as Emperor Ferdinand II. The most interesting part of the composition occurs when, after separate presentations of the antiphon and exclamations, they are ingeniously combined and layered. The performance by the singers and the strings brings these two musical ideas together with great clarity and sensitivity.

From beginning to end, this recording succeeds in holding the listener's attention through well-chosen selections and particularly fine playing on all accounts (check out the spectacular dulcian playing on *Syncharma Musicum*). If there is one disadvantage to this particular recording, it is that, while the listing of the pieces themselves in the liner notes is in both English and German, the descriptive text of the notes is only in English, and the texts of the works performed are only in German, impairing a complete understanding for those who do not read one or the other. Beyond this, it is a truly remarkable recording that highlights Schütz's polychoral capabilities.

— Jeffrey Snedeker



* *Claudio Monteverdi: Vespro della Beata Vergine/ Marienvesper (1610)*. Vocal soloists: Monique Zanetti, Gillian Fisher, sopranos; David Cordier, alto; John Elwes, William Kendall, Nico van der Meel, tenors; Peter Kooy, Philippe Cantor, basses. Musica Fiata Köln: Roland Wilson, Hans-Peter Westermann, Paolo Fanciullacci, cornetti; Yuji Fujimoto, Detlef Reimers, Richard Lister, sackbuts; Sabine Bauer, Martin Hublow, flutes; Anette Sichelschmidt, Ghislaine Wauters, Paula Kibildis, violins; Paula Kibildis, Klaus Bundies, violas; Detlef Homann, Christaine Jung, violoncelli; Christaine Jung, violoncello (continuo);

Hartwig Groth, violone; Stephen Stubbs, chitarrone; Andrew Lawrence-King, harp; Christoph Lehmann, Sonntaud Engels, organ. Kammerchor Stuttgart and Choralschola der niederalteicher Scholaren (Dr. Konrad Ruhland), directed by Frieder Bernius. Freiburg: Deutsche Harmonia Mundi, 1989. 7760-2-RC. Recorded 1989.

As stated by Silke Leopold in the liner notes of this recording, Monteverdi's *Marienvesper* has "made astounding progress" in recent years, fast becoming a staple of church music performance repertoire. Dedicated to Pope Paul V and composed about the same time as Monteverdi's significant opera *Orfeo*, the "Vespers" is a unique work, whether considered from liturgical or non-liturgical standpoints. It is clear, however, that, as Leopold says, the composer was less concerned about the current state of church music, and more about how church music could or should be. The mix of styles is amazing: twenty-six separate sections (counting the twelve individual movements of the *Magnificat* versicle) alternate between antiphons and concertos, combining large and small orchestrations, vocal and instrumental pieces or sections, polyphonic and polychoral textures, and above all, church and stage styles, using motet/psalm and madrigal elements in cantus firmus and ritornello settings combined with dramatic devices such as text painting and programmatic choices and uses of instruments. Monteverdi even goes so far as to quote the "Tocatta" from *Orfeo* in the "Intonatio." While this work as a whole does not fit any known liturgy, it does have a certain coherence and structural plan, taking advantage of its variety and sacrificing neither meaning nor respect for the text.

This respect for the text is also apparent in the performances by the guest vocal soloists, Musica Fiata, the Kammerchor Stuttgart and the Choralschola der niederalteicher Scholaren. Highlights include marvelous text painting in *Pulchra es*, featuring sensitive yet precise work by sopranos Monique Zanetti and Gillian Fisher, likewise by tenors Elwes, Kendall, and Meel in *Duo Seraphim*. Bass Peter Kooy is terrific in *Nigra sum*. The strings are the "glue" that hold this performance together; their work in every piece is outstanding, and the variety of orchestrations, including smooth work by Wilson, Westermann, and Fanciullacci on cornetti, highlight the meanings of the

various texts. Nowhere is this more apparent than in the *Magnificat*, which in many ways is a miniature of the Vespers itself; for example, in *Fecit potentiam* ("He hath shewed strength with his arm") and in *Deposuit potentas*, where the alternation between cornetti and strings creates beautiful effects of "pulling down the mighty." In other parts, all of the instruments take turns floating gracefully over the long chant lines sung by the voices. Another highlight is the pastoral drama *Audi coelum*, where echoes of parts of the text answer the questions of the singer in a free-flowing, expressive madrigal. The final *Sonata sopra "Sancta Maria, ora pro nobis"* is a showcase for all the singers and instrumentalists, providing a very satisfying end to an impressive, sensitive recording. Particularly impressive in this recording is the control and understanding of the different styles within the whole of the work shown by the performers; every phrase seems carefully considered, planned and executed.

Congratulations to Frieder Bernius, Musica Fiata, Kammerchor Stuttgart, the Choralschola der niederalteicher Scholaren, and particularly the vocal soloists for a wonderful effort.

— Jeffrey Snedeker

SCORE

* *Mozart Rondo and Horn Concertos: Works for Horn and Orchestra*. Ab Koster, natural horn; Tafelmusik, Jeanne Lamon, musical direction, conducted by Bruno Weil. Vivarte/Sony Classical, SK 53369. Recorded September, 1992, and May, 1993.

This latest offering of Mozart horn concertos, by Ab Koster and Tafelmusik, is a welcome addition to the number of recordings of these works on historical instruments now available. To horn players in particular, this recording offers yet another understanding and interpretation of natural horn technique, convincingly imparted by Ab Koster. Koster's choice of instrument also adds a noticeable and interesting perspective to these pieces. And, thanks to a collaboration with noted Mozart scholar Robert Levin, this recording also sheds new light on at least two of the works, the *K. 371 Concert Rondo* and the *Concerto in D major, K. 412*.

Levin reconstructed missing materials and reworked extant versions of the two pieces mentioned above. Since *K. 371* came down to us as a sketch, it was left

to scholars and ambitious composer/orchestrators to decide how the piece could be filled out and thus performed. When, as Levin points out in the accompanying notes, a missing page of the score of *K. 371*, containing some 60 measures of music, was discovered in 1990, it changed the complexion of the entire work, specifically by filling out the exposition. I had always been somewhat puzzled (though, admittedly had not given much serious thought to) why the first section appearing between the first two statements of the rondo was so disproportionately small compared to the remaining sections. This wonderful discovery, now with the rest of the score at the Pierpont Morgan Library in New York, has resolved that confusion. Levin's completion of the missing parts is simple, clean, and tasteful, and as the opening selection on this disc, the work is a revelation in Koster's able hands (no pun intended!!). The same can be said for *K. 412*. Levin supports the findings of Alan Tyson that this concerto was Mozart's last, partly completed in 1790-1791, with the last movement left incomplete at his death. Franz Xaver Süssmayr, one of Mozart's assistants, completed a version of the final movement in 1792, which date, according to Levin, was misread by Köchel as 1797. Thinking the manuscript was in Mozart's hand and thus a joke, the work was redated as 1787, and assigned the number *K. 514*. Levin's reconstruction, compiled from Mozart's drafts, has filled out and corrected both the original and Süssmayr's versions. Not only has this made the orchestra parts more clear, but his work has also revealed additional notes for the horn in both movements that are outside the narrow range of the horn part in the familiar version. These notes were supposedly removed by Mozart at the request of an aging (and apparently toothless!) Ignaz Leutgeb, the composer's longtime friend and collaborator. Levin's work for this recording is surprising, yet in keeping with Mozart's style. In conversation with Levin, however, it seems the recording process was not without some miscommunication about certain doublings and separations of cello and double basses.

While all of this information makes for increased listening intensity and adds immensely to one's enjoyment, it is the overall performance of these works by Koster and Tafelmusik that makes this recording a treat. Koster's technique and choice of instrument are noteworthy for how they differ from other similar

recordings. The most noticeable technical difference is Koster's literal interpretation of slurs – he simply moves the right hand without any type of articulation. The effect, however, is not imprecise, merely a surprise to the ears. Koster is coordinated, efficient, and accurate, and the "glissing" sounds are so minimized such that after my initial surprise, the effect became almost unnoticeable and, thanks to Koster's abilities, rather convincing. The overall sense of the recording is elegant and controlled, with moments of great fire, as well as delicate sensitivity (note, for example, any slow movement, especially the second movement of K. 495). His cadenzas and few added moments on fermatas are tasteful and not overdone, and there are virtually no improvised ornaments added, which keeps the presentation simple and straight-forward. As mentioned above, Koster's choice of instrument is also noteworthy. For this recording, he used a horn built by Ignaz Lorenz of Linz ca. 1820-1830. As an instrument that is "a part of the Austrian tradition," Koster points out in his portion of the liner notes, it is "one whose tone must have been in Mozart's mind when he worked on his horn concertos." The overall sound is noticeably different from instruments used on other Mozart recordings I have heard, generally more open and with more timbre difference on stopped notes. Koster is unapologetic in presenting stopped notes that usually have a brassy coloring to them, but this sound never distracts from the music, and the clarity and fluency of his right-hand technique is very impressive. Throughout the recording, he sounds at ease and in complete control.

Under Weil's baton, Tafelmusik's forces are well-blended and the overall sound is quite clean and impressive, so clean, in fact, that on my sound system the orchestra sound occasionally got a little bright and top-heavy; I am sure that is more likely a function of my equipment (and my own bias). The intonation in the ensemble is a real highlight and the energy generated is confident, supportive and respectful, never overbearing. Program notes for this recording are in English, German, French and Italian, and are extremely informative, adding much to the listening enjoyment. One minor shortcoming is a lack of descriptive information about Koster and Tafelmusik; while each are well-known in various circles, it still is helpful, particularly for those less acquainted with

the performers, to know more about them and their recent activities. This takes nothing away, however, from a remarkable recording.
— Jeffrey Snedeker

BOOKS

* *Giuseppe Torelli: The complete works for 1, 2, 4 trumpets, oboes, strings and continuo (From the Musical Archives of the Basilica of San Petronio in Bologna)* featuring natural trumpets played by Per-Olov Lindeke, David Staff, Edward Tarr, Gabriele Cassone, Steven Keavy, and Robert Farly, with the Orchestra dell Cappella Musicale di San Petronio directed by Sergio Vartolo. A three compact disk set with 128 page booklet produced by Bongiovanni recordings (GB 5523-24-25-2) in 1993. F. Bongiovanni, Via Rizzoli 28-E, 40125 Bologna, Italy. Tel 051-225722. Fax 051-226128. Distributed by Qualiton Imports.

This recording is the performance of 30 concertos by Giuseppe Torelli that are signed manuscripts in the Basilica of San Petronio in Bologna. It is the first project to include all of these works, and represents a significant achievement in the performance of Baroque music on period instruments. The added care of both performing these works in the original performance space and using the Basilica's records to document the instrumentation, locations of the musicians and other details, adds to the importance of this project. The quality of the performances are uniformly excellent. While there were difficulties producing a recording in a sonic environment with a twelve-second reverberation time, the results are wonderful and in some cases downright stunning. This project sets a high standard for future natural trumpet projects and will be required listening for trumpeters everywhere, even if they never intend to play the natural instrument.

There is no known documentation of Torelli's early musical training, but we have a good idea of his activities while he was employed as a musician of the *Accademia Filarmonica* in Bologna. He started there in the early 1680's and became a regular member of the orchestra in 1686, remaining on the staff until 1696, when the orchestra was dissolved by budget problems caused by the construction of a new roof on the Basilica. The orchestra was reinstated in 1701 and Torelli became the first violinist, a position he continued until his death in

1709. Torelli had the option of freelance playing outside the Basilica and was given considerable freedom when compared to the other ensemble members.

All of the music on this recording was composed for use in the Basilica. The manuscripts by Torelli were the subject of a study by Franz Giegling, published in 1949. The collection is usually described by the Giegling catalog numbers, such as "G 1." For the few selections which were not included in Giegling's catalog, the numbers of the Archive of Music at San Petronio are used. Other important research on this collection has been done by Eugene Enrico. His excellent little book, *The Orchestra at San Petronio in the Baroque* (Washington, DC, 1976) makes a nice companion to this recording.

Trumpets were associated with the celebration of Saint Petronius, which takes place on 4 October. Other joyous feast days were also appropriate for the use of trumpets. Only three of the works are dated (1690 for G 1 & 2; 1692 for G 15; and 1693 for G 4). Basilica records indicate that G 29 was performed in 1707. Based on stylistic characteristics and aspects of instrumentation, other general dates can be assigned with some speculation. An added benefit of having all of this repertoire together in one recording is the ease with which a listener can make comparisons of the styles of the works. The pieces for oboes (G 27-G 33), for example, can be dated from 1701-1709, when oboes were added to the Basilica's orchestra. To my ears, these pieces display a more relaxed and dance-like character than the earliest works. The musical lines tend to be longer, more graceful, and more convincingly interactive in the conversation between the oboes, the trumpets, and the ripieni. Because of the clear stylistic presentation and interpretation of these later works, and because they are less frequently performed than the solo concertos, they were the most interesting performances on this recording for me. These pieces are truly elegant and deserve to be programmed more.

The presence in Bologna of the trumpet virtuoso Giovanni Pellegrino Brandi (1679-1699) motivated Torelli's trumpet writing as well as that of other San Petronio composers, including people like Colonna, Perti, Aldrovandini, Franceschini, Albergati, Jacchini, and others.

Stylistically the pieces represent a development from the early *sonata da chiesa* (Church Sonata) towards a modern form of the concerto. Torelli used the terms concerto, sonata, and sinfonia interchangeably, but all of the works have the concerto characteristics of dialogue and contrast between soloistic forces and orchestra. The Basilica's long reverberation time discouraged the use of adventurous harmonic progressions. Chordal movement was kept minimal to avoid the clash of evaporating dissonances lingering in the reverberation. This limitation provided fertile ground for the seeds of natural trumpet repertoire in which the trumpet's idioms could be displayed to best advantage. An introductory audition of this recording shows several musical situations where the music and the building's acoustic unite to produce effects that could not be achieved if the works were performed elsewhere. For example, there are movements with indications such as "Adagio e Spiccato" or "Largo e staccato." The detached notes of these movements achieve their maximum effect in San Petronio. The detached interpretation can sound silly in a modern concert hall with a drier acoustic. Another device that does not always sound convincing in a modern concert hall is the ultimate trill. In this recording, the final trills swirl off into the church's acoustic space like meteors in a clear summer night sky. The effect is absolutely dazzling in the Basilica.

This recording provides ample opportunity for reflection on the timbre of the natural trumpet. Each of the featured trumpeters has a signature to his sound. Isn't it wonderful that, at least in early music, we do not yet feel that we have to sound like the "trumpeter of the month?" Historic Brass Society members in the United States may be more familiar with the sound and style of Edward Tarr and Gabriele Cassone. The trumpet playing of Per-Olov Lindeke and David Staff were much less familiar to me. Lindeke and Staff produce a beautiful sound that is light, fluid, secure and highly expressive. Staff's style is very close to Lindeke's, but he favors a slightly more legato approach to the instrument. Staff makes a good display of his impressive technique in G 4. Edward Tarr has produced a significant body of natural trumpet playing on recordings. At this juncture, it would be impossible to estimate his rich and ongoing contribution to the revival of the natural trumpet. Certainly this

recording is one of the jewels in his crown. Tarr's sound is bright in contrast to Cassone's dark and rich timbre. An interesting contrast can be heard in the first selection, which is a five movement combination of G 1 and G 2. Lindeke plays on movements II and III while Tarr essays the outside movements. I like the way Lindeke groups repeated notes, particularly in the Adagio (which is normally the first movement of G 1). His interpretation of the groupings is echoed by the string players, creating a strong sense of the style. Lindeke is heard to best advantage on passages like the final Allegro of G 6 and in G 9, where his ability to produce clean delicate trills and create effective terraced dynamics are most impressive. Tarr's solo contributions on this project have a singing quality that seems different from his earlier natural trumpet playing. His sound is relaxed, free and unselfconscious. All four gentlemen were in excellent form for this recording, each making an individual contribution to the whole. Of the six trumpeters on the project, the lion's share of the parts are divided between Lindeke, Staff, and Tarr. Each gives a reading of three of the solo concertos and there is a democratic distribution of the parts in the multiple trumpet works. Cassone performs the solo concertos of G 3, 8, & 13 and tacets on the other ensemble works. The other two trumpeters, Steven Keavy and Robert Farly, are used for G 25 and G 33. A detailed listing of who played what is provided in the recording's informative booklet. Unfortunately (or fortunately, depending on your perspective), no specific details are provided regarding the actual trumpets that were used on the recording. Equipment-oriented inquiring minds can speculate based on the photographs of Tarr, Lindeke, and Cassone that are shown in the recording's booklet.

With the key restrictions of the trumpet repertoire, I was relieved to hear the variety of continuo combinations that were employed to produce some textural variety in the works. The Basilica boasts two early organs; one by Lorenzo di Giacomo di Prato built from 1471 to 1475 and a second organ by Baldassarre Malamini dating from 1596. A chitharone or theorbo was also used, but it is "felt" more than heard. The options for the basso part included bassoon, trombone, violone, and cello. Lucy van Dael and Luigi Mangiocavallo split the solo violin chores and there is some lovely ornamentation and beautifully

expressive playing from both. The final Allegro of G 22 shows them to good advantage. Charles Toet provided agile basso on the trombone.

This recording certainly meets my criteria for an important historically informed performance. The artistic concept from both Maestro Vartolo, the soloists, and the orchestra is clear and elegantly stated; the performances range from authoritative to inspirational; and the project was mounted in its original sonic environment. Who could ask for more? —Ralph Dudgeon, Acting Director, The Streitwieser Foundation Trumpet Museum, Pottstown, PA.

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* *Harmoniemusik*. Mozziatiato, Charles Neidich, director. Charles Neidich, Ayako Oshima, clarinets; Dennis Godburn, Michael O'Donovan, bassoons; William Purvis, Stewart Rose, natural horns; Marji Danilow, double bass. Vivarte, Sony Classical SK 53965 DDD. Total time, 70'39. Recorded 1992-1993.

Program: *Harmoniemusik* on Wolfgang Amadeus Mozart's *Le nozze di Figaro* (arr. Georg Sartorius, c.1800); Gioachino Rossini (1790-1868), *Harmoniemusik* (Quintet) in F major, *Harmoniemusik* on Rossini's *Il Barbiere di Siviglia* (arr. Wenzel Sedlak, c.1820).

The story of the development of the classical orchestra style has a good deal to do with the gradual introduction of the evolving wind instruments to the dominant string texture. The new clarinets, the improved flutes, natural horns, and the other winds were rapidly gaining enough status to enter into musical dialog that contrasted and often reinforced the dynamic effects that we associate with the mature classical orchestral style. Simultaneously with the addition of pairs of winds to the early classical orchestra, the thought must have occurred to entrepreneurs and musicians alike to take the wind section on the road for more mobile music making. String quartets were already the composer's sketch pads for larger symphonic essays. Serenades written for strings soon had their counterpart in modest serenades and divertimentos written for the wind section. The winds had more hearty possibilities for outdoor music-making. The classical precursor to the modern wind ensemble began from these modestly entertaining roots to establish a

repertoire that began to explore artistic missions of its own. Often the music was virtuosic transcriptions, as are two of the works on this recording. Original works featured stunning new idiomatic effects as in the Quintet by Rossini.

Our twentieth-century leanings towards masterworks and large forces has obscured the delights of the small mixed wind ensembles. Happily, the genre is getting new attention due to adventuresome programming of some of the better college wind ensembles and even more adventuresome period-instrument ensembles such as Mozzafiato. While the music is familiar, the timbres of these relatively recent period instruments are subtle and complex. If you like your coffee weak, this album may not be your cup. If you grind your own beans and prefer the espresso and Vienna roasts, read on. For example, the highly caffeinated opening chord of the overture to Rossini's *Il Barbiere di Siviglia* could serve as a bracing wake-up call in the morning. Mozzafiato roasts some rich blends with hand-stopped horns, nimble early clarinets, and agile bassoons that many listeners would not identify as period instruments. Charles Neidich has one of the nicest early clarinet sounds around. The early 19th-century clarinets had the advantage over the troublesome earlier models of having a rich low or chalumeau (low register) with a sound that becomes brighter and more intense as it ascends. Neidich negotiates register contrasts in convincingly musical ways. He also displays a wide range of articulations from the crisp *staccato* passages in the Allegretto of the Rossini Quintet in F to the more legato and lyrical passages which are features of the arias in the opera transcriptions.

The quality of the transcriptions is quite good. Both arrangers, Georg Sartorius and Wenzel Sedlak, were Kapellmeisters, in Darmstadt and Vienna respectively. They knew the instruments well. The Sedlak arrangement of *Il Barbiere* retains the original keys of the operatic tunes while the Sartorius transcription of *Le nozze* uses transpositions to flat keys that show the winds to best technical advantage. The natural horn playing of Purvis and Rose fits the music well. In this case, the horns are cast in roles that were not intended to draw attention to the instruments. They are the harmonic glue that bonds the texture of the clarinets and the bassoons and in this task they succeed. Occasionally they get a chance

to show their soloistic abilities in passages such as the horn duets in the first movement of the Quintet in F. As a matter of fact, the Quintet gives everyone more solo opportunities than the transcriptions, making it the most satisfying music on the program.

The recording is well engineered, but with a balance that favors the brightness of the 19th-century clarinet. From the opening of *Le nozze*, the closeness of the microphones is noticeable enough to hear the tutti inhalations and the clack of the old keys. I got the impression that if the microphone placement had included more room sound, the timbral definition of the instruments may have been lost. The selections were recorded at the American Academy of Arts and Letters in New York City on March 30 & 31, 1992 and February 1, 1993. This is pleasant music; well played and recorded in a state-of-the-art manner. The notes in the recording's booklet are by David Montgomery and provide a good essay on the implications of the term *Harmoniemusik*.

— Ralph Dudgeon, Acting Director,
Curator, Streitwieser Foundation
Trumpet Museum



* *Canzoni Strumentali Milanesi del Sec. XVII*. Gabriele Cassone, natural trumpet, Antonio Frigé, organ and harpsichord, and Claudio Frigerio, cello. Nuova Era 7184. Recorded 1993.

The close ties of the Milanese archbishop Carlo Borromeo to the conservative reforms of the Council of Trent had strong impact on the musical life of Milan, but did not preclude an interesting body of canzona composers active there in the early seventeenth century. Moreover, treatises by local musicians like Riccardo Rognoni (*Passaggi per potersi esercitare nel diminuire*, 1592) and his son, Francesco Rognoni Taeggio (*Selva di varii passaggi*, 1620) imply that instrumental practice was an ongoing concern. Thus a new recording devoted to Milanese canzonas suggests a welcome addition to the more familiar recorded fare from Rome and Venice. Equally welcome is the fact, in this case, that the Milanese music is being performed by modern Milanese musicians — the Cassone-Frigé Duo — who admirably seek the treasures of their own "backyard."

Canzoni Strumentali Milanesi del Sec. XVII presents an anthology of works by Gian Paolo Cima (c. 1570-1622) and two of his lesser known contemporaries, Cesare Borgo (d. 1623) and Vincenzo Pellegrini (d. 1630). The works are performed as keyboard solos (organ and harpsichord) or in transcription for trumpet and keyboard with cello. In a review of the performers' earlier recording, *Gagliarde, canzone, e voluntaries per tromba e organo* (HBSN, #5), a recording devoted, as here, to transcription, I expressed concerns about the idea in general with respect to the baroque trumpet, and in particular with respect to the manner of arrangement employed. These same issues require comment once again.

The nature of the sources clearly confirms that a flexible instrumentation was associated with this repertory. The Borgo *Canzoni per sonare . . . a quattro voci* was published in partbooks in Venice in 1599 (only the bass part survives, now at Berkeley). Its publication in parts confirms ensemble performance, although two other sources, the "Pelplin Tablature" and a 1639 manuscript at Turin present concordant versions in German keyboard tablature. Such a flexibility was certainly normative, and encouraged a number of idiomatic possibilities that would serve these pieces well. However, the constraints of the overtone series as well as the strong definition of the trumpet idiom suggests that trumpet and keyboard was an unlikely option.

Wherein lies the problem? The Cassone-Frigé versions give the upper voice to the trumpet to the degree that this is possible. The problems appear when the line no longer fits the instrument, as inevitably will happen from time to time. Sometimes the trumpet simply stops, letting the keyboard continue its line where the notes are unavailable. While the notes are indeed "accounted for," the radical change in timbre makes it sound as though the upper line stops and a different line begins. In other cases, the trumpet obscures linear integrity by jumping between the soprano line and the alto line (transposed up an octave) in a composite that may create a graceful passage, but one that veils the contrapuntal structure of the piece. Infelicitous in another way is the arrangement of Borgo's canzona *L'Albergona*. In measure 20 (cf. the edition of Gabriela Gentili Verona, [n.p.], c. 1984) the upper voice is rendered a

third too high – thus keeping it within the overtone series – but without any text authority for doing so and bought at the high price of introducing disturbingly unstylistic parallel fifths between soprano and bass.

Other difficulties with the transcriptions are textural. Performance with trumpet on top and cello on the bass line gives a heightened sense of treble-bass polarity, here to the detriment of the inner voices, relegated to the "accompanimental" timbre of the keyboard. Too much suggests a trumpet-continuo sonata. The equality of the voices in the frequent imitative counterpoint would be better served by a less hierarchical use of timbre.

Although the liner notes state that the "principal aim of the Duo is to propose [sic] Italian and English music of the baroque period on original period instruments so as to give as true as possible an image of the feelings and sounds of that epoch," we might more simply let the proof of the transcriptions and the recording lie in the hearing. Without score in hand, one gratifyingly hears graceful, polished playing and beloved, familiar sonorities, though the sonorities appear cast in somewhat new and unexpected contexts. However, score in hand, one must question the degree to which the composer's text is well served. All performers of all stripes, "historical" and otherwise, must locate themselves somewhere between the rival poles of literalism and license. In this particular case, the performers might reconsider their position.

–Steven E. Plank, Oberlin College



* *The City Musicke*. The York Waits. Anthony Barton, Tim Bayley, William Marshall, James Merryweather, Ian Richardson, Roger Richardson. Brewhouse Music, Breeds Farm, 57 High Street, Wicken, Cambs, CB7 5XR England. Distributed by Music Machine, Gamut, A.D.A. Distribution. Tel. 0353-720309. Fax 0353-723364..(BHCD-9409). Recorded 1993.

The York Waits tend to the colorful and somewhat flamboyant approach in their ongoing exploration of Renaissance wind band repertoire. This recording is their latest and their enthusiasm and imaginative instrumentation is in keeping with past recordings. It is indeed fine playing and the ensemble is rather

tight. The program was developed in response to a request from A.I.A.C.E., the association of past officials of the EEC, who wanted an entertainment that would have a relevant connection to many European countries. Since the wind band was found in most areas of Europe, it seems ideal for the such a pan-European venture. The present recording contains twenty-seven short works comprising over sixty-five minutes of music. The compositions are mostly dance pieces from a wide geographic area including France, Germany, Italy, the Low Countries, and of course, England, and date mainly from the second half of the 16th century. The usual names such as Praetorius, Holborne, Hessen, Susato, and Gervaise are well represented.

The City Musicke is a recording of ensemble music and no single instrument stands out as a solo voice. While this repertoire does not demand the great virtuoso technique of later solo music, the playing is very competent and enjoyable. Anthony Barton plays cornetto (by McCann) and mute cornetto (Monk) as well as sackbut. William Marshall is the other sackbut player, and the instruments used by the York Waits are by Frank Tomes. Barton, Marshall, and the other four members of the group play a large battery of instruments, including recorders, bagpipes, crumhorns, shawms, curtals, hurdy-gurdy, flutes, and percussion. There are some particularly lovely moments, and the consort pieces of like instruments are the most successful. Mainerio's tender Gagliarda *La Lavandara* (1578) performed by the recorder ensemble is one such example. Barton's mute cornetto playing on Moritz's Pavana *D'Eccelio* is very effective as is his playing of the complex contrapuntal lines of Hessen's Pavan & Gagliarda *Massamezzo*. One of the few non-dance pieces is Cesario Gussago's Sonata *La Facca* and is given a lovely reading by the recorder consort. Dated 1608, it is also one of the few 17th-century selections on the recording. Of course, there are also a number of "old favorites" such as *T'Andemaken*, *La Bataglia*, and Susato dances such as Bergerette *Sans Roche* and Gaillarde *Mille Ducats*. The York Waits employ a variety of instrumentations on those tunes including consorts of recorders or curtals, as well as mixed consorts of various loud instruments.

It is encouraging that the York Waits continue to explore this important

repertoire. Their dedication is to be applauded. It should be noted that the liner notes were particularly informative and included a history of wind-band music and ended with a listing of many famous musicians connected to this tradition throughout Europe. Members of the old York Waits were listed including the last of the York Waits, Daniel Hardman, who died in Melbourne, Australia, in 1891. The promotional material from Brewhouse Music mentions a forthcoming CD by The York Waits of a slightly earlier period and we look forward to that future effort as well as others.



* *Biagio Marini: Affetti Musicali*. Conserto Vago: Doron David Sherwin; cornetto, Marino Lagomarsino; violin, Ernest Braucher; violin and viola da braccio, Paolo Tognon; dulcian, Marco Vitali; violoncello, Ero Maria Barbero; harpsichord, Massimo Lonardi; arclute. Adademia #CDAK 142.1. Worldwide distribution, Arkadia S.r.l. via F. Bellotti, 11, Milano 29129 Italy. US Distribution by Qualiton, 24-02 40th Avenue, Long Island City, NY 11101. Tel. (718) 937-8515. Recorded 1994.

Doron Sherwin is certainly the fastest rising star in the cornetto galaxy. Noted for his participation with Conserto Palatino, Sherwin has recently recorded a solo cornetto CD (see HBSNL #4) two new recordings with his Medieval music ensemble *La Reverdie* (see review by Tim Urban in this issue), and now his latest output with Conserto Vago and this outstanding recording of Marini's (1597-1665) famous collection of 1617, *Affetti Musicali*. This new CD invites comparison with the recording of the same name done by Conserto Castello in the 1970s (*Affetti Musicali* - Deutsche Harmonia Mundi #1C 065-99917). The earlier recording was in many ways a ground-breaking recording, certainly from the stand point of the cornetto playing. The technical and musical advances demonstrated in that recording by Bruce Dickey led the way to a new level of cornetto virtuosity. Dickey's former student, Doron Sherwin, has done much in emulating his former teacher but has not forsaken his own musical voice.

Technical prowess and dedication to the affetti, a dominant musical concept that was fully developed in 17th-century music, is very apparent in both recordings. The makeup of the two ensemble is

not the same, most notably *Concerto Castello* used the trombone of Charles Toet as a tenor voice instrument where *Concerto Vago* uses strings. The *Concerto Castello* recording has five pieces from the *Affetti Musicali* as well as works by Castello, de Selma, Picchi and two sonatas from Marini's 1629 collection. *Concerto Vago* employs slightly different instrumentation on several of the pieces also performed on the earlier recording. Sound quality is one obvious advantage that the new CD has over the *Concerto Castello* recording. As an LP approaches 20 years the scratches and hisses become more noticeable. Of course, the fact that my 2 1/2 year old son, Samuel, has done to my record player what he has also done to his Barney doll and other less invulnerable objects, does not enhance my LP listening pleasure!

In Massimo Lonardi's excellent notes, he points out that his ensemble takes the well known phrase "...& con ogni sorte di strumenti...[& with all types of instruments]" in the same spirit as any good early 17th-century Italian musician might, with the freedom to choose their own instrumentation. Marini gives a choice of cornetto or violin for *La Martinenga* and *L'Orlandina* and *Concerto Castello* does use cornetto and violin on both pieces while *Concerto Vago* uses that instrumentation only on *L'Orlandina* and has two violins play on *La Martinenga*. Even when the original instrumental suggestion does not specifically mention the cornetto, Dickey's group uses cornetto and violin on *La Martia* and *La Soranza*. *Concerto Vago* is not shy about deviating from the original suggested instrumentation rather dramatically. *La Marina* is a canzone with the suggested instrumentation of "Doi tromboni e cornetto o violino" and on this recording Ero Maria Barbero quite beautifully and convincingly performs it as a harpsichord solo. On the following cut, they perform the piece again with violin, viola da braccio, cello and archlute. Another aspect of performance practice that these excellent players are not shy of is ornamentation. It abounds on this CD and in the most tasteful and exciting manner.

What is particularly important about this recording is not only that it's brilliantly executed by musicians intimately knowledgeable with the subtle nuances of the style, but it is a recording of the complete 1617 collection. It is complete with the exception of one work, *La*

Hiacintina, which was composed by Marini's uncle, Giacinto Bondioli. This work was included as a tribute to his relative who was probably instrumental in his nephew's career. (No pun intended!) According to Lonardi, this piece was not included on the CD because its rather academic nature was markedly different from all the other extremely expressive works by Marini in the collection. Marini was an active Venetian composer and noted violinist, securing a position at St. Mark's in 1615. The 1617 collection by the young musician contains musical devices that capture the new concept of the *affetti*. It was most succinctly expressed by Giulio Caccini, "... affection is just an expression of the words and the concept that they are singing, in order to stimulate affection or emotion in the listener." It is of interest that the term, *Affetto* (affection) appears for the very first time in a collection of instrumental music on the cover page of this music. Echo, tremolo, *messa di voce* and a free and lyrical vocal style are musical aspects of this repertoire and ably used by *Concerto Vago* in this recording.

The twenty-seven pieces in the collection are perfect miniatures capturing the essence of the new Baroque language but even though they are light in spirit, they are extremely demanding technically. Sherwin and his colleagues more than meet the challenges. *L'Orlandina* is an incredible display for the virtuoso cornetto. *La Candela* and *La Cornera* are both bright and buoyant dance pieces and again, Sherwin's perfectly clean playing and imaginative ornamentation makes them absolutely fly. The ensemble is very tight and their stated goals of examining and performing early Italian Baroque music according to the performance procedures of the period has been achieved on a very high level.

Concerto Vago have produced a magnificent CD of Marini's important 1617 collection. They are among the most convincing performers of early 17th-century music playing today and we look forward to future performances and recordings.

— Jeffrey Nussbaum



* *Ductia*. Catherina Early Music Ensemble with Yoshimichi Hamada, cornetto. Kromhoorn Records TGCS 160. (6-22-32 Saiwai-Cho, Tachikawa-City, Tokyo, Japan Tel 0425-36-7266. Fax 0425-36-7968.) (Division of Sony Music of Japan). Recorded 1992.

* *Engelsgesang*. Ensemble Ecclesia with Yoshimichi Hamada, cornetto. Tecla FPDO27. Tel. 03-3479-3943. Recorded 1993.

If these two instrumental ensembles are any indication, the quality of early music groups in Japan is very high. While cornettist Yoshimichi Hamada is the only early brass player in either of the two groups, his playing is of such a high level that these recordings will certainly be of interest to HBS members. Readers might recall Hamada's article on the side embouchure in *HBSNL* # 5. Well, based on the beauty of his tone and amazing fluidity of his technique, Yoshimichi Hamada certainly has "put his money where the side of his mouth is!!"

The Catherina Early Music Ensemble is an eight-person group performing on some thirty different wind, string, and percussion instruments. Their *Ductia* recording has twenty different cuts consisting of fifty minutes of music. They are playing at A= 440 Hz. and the ensemble uses equal temperament. The repertoire is primarily medieval, with twelve selections of 12th-, 13th-, and 14th-century compositions, and the remaining eight from the 16th century. music of France, Germany, The Netherlands, Italy, Belgium, and Spain is represented. The *ductia* is a 13th-century dance form, and hence an apt name for this recording. Florid and imaginative improvisations are central to persuasive performance of this music and the Catherina group does it with aplomb. This largely monophonic literature, taken from such medieval sources as MS 978 from the British Museum and MS *Fonds français* 844 from the Paris Bibliothèque Nationale, is given a very colorful interpretation, often using a wide range of instruments on each tune. The percussion section is given a prominent place in the performance of many of the dance pieces. The playing level is excellent and they have rounded out the bare-bones monophonic material with imaginative interpretations.

Hamada plays on a McCann boxwood instrument and his gorgeous cornetto tone is showcased on a slow and meditative

rendition of the 14th-century Italian composition *Lucente Stella*. His technical bravura is featured on a 16th-century French bransle, a fast-tempo dance tune that also employed many of the other wind instruments in the group. *Balam*, a majestic 13th-century French piece, also features the cornetto makes as well as the major forces of the band. The dazzling, virtuoso recorder playing on the 14th-century *Tre Fontane* deserves special note as does the flute work on *Lamento di Tristano*. The production quality of the CD booklets for both recordings is impressive and obviously designed with great care, giving full-color photographs of the instruments and ensemble as well as detailed information concerning performers and repertoire. Unfortunately, the program texts are only in Japanese and only the names of the pieces and players are given in English. It would be interesting to have read the notes as well. I'm unaware if this practice is common with Japanese recordings but presenting liner notes in several languages, as is now common with many European CD's, would be helpful here too.

The program in Ensemble Ecclesia's CD is of a later period concentrating on German Christmas pieces. This ensemble has a force of ten musicians and are joined by a children's choir, eight strong. Their musical arsenal is less mighty than that of the Catherina Early Music Consort, consisting of viola da gamba, positive organ, cittern, lute, recorder, fiddle, voice, drums, and Hamada's cornetto. They are, however, equally skillful and impressive in their artistic abilities. The major part of this program is of German songs and chorales. Six of the eighteen works on the CD are by Michael Praetorius, and other German composers such as Hofhaimer, Hassler, Schlick, and Senfl are represented. The program is performed at A=440 Hz. but this group employs meantone temperment.

Hamada's cornetto is on five selections and here as well as on the Catherina CD, his commanding cornetto skills are placed in a very favorable light. Ensemble Ecclesia takes a highly improvisational approach to this literature, weaving florid ornamented lines based on the original tune. It's in this context that Hamada shines on Praetorius' *Es ist ein Ros entsprungen*, *Puer natus in Bethlehem*, *Dorfstanz*, and *In dulci jubilo*. *Susani*, *Susani*, an anonymous 17th-century German tune, is another lively vehicle for the cornetto.

Also noteworthy is the flashy, upbeat recorder work on Praetorius' *Die Rose*. Soprano Mutsumi Hatano was featured on several selections including *In dulci jubilo* and Arnolt Schlick's *Maria zart*. The last piece is a beautiful and lyrical vehicle that shows off Ms. Hatano's lovely clear voice and expressive interpretive style. The children's choir does not have the quality of sound that I normally associate with this type of music but their enthusiasm is apparent and certainly adds an unusual but also cheerful feature to the performance.

Both Ensemble Ecclesia and the Catherina Early Music Consort are excellent groups and they have issued two fine recordings with programs of musical cohesion. Of special interest to HBS members is the outstanding cornetto participation by Yoshimichi Hamada. We certainly look forward to future efforts and hope that the great distance between Japan and the West does not prevent these wonderful musicians from being fully active participants in our community.

—Jeffrey Nussbaum



* *Festal Sacred Music of Bavaria, c. 1600*. The Choir of Westminster Cathedral, James O'Donnell, conductor, His Majesty's Sagbutts and Cornetts, Jeremy West, director. Hyperion LC7533. Jermy West, David Staff, cornetts; Susan Addison, alto sackbut; Peter Bassano, alto and tenor sackbut; Paul Nieman, Tom Lees, tenor sackbut; Stephen Saunders, bass sackbut; William Lyons, bass dulcian; Amanda Macnamara, violone; Timothy Roberts, Iain Simcock, Iris Schollhorn, organ. Recorded 1993.

This is an imaginative collection of music by Hans Leo Hassler and Christian Erbach, set around an elegant performance of Orlandus Lassus' *Missa Bell' Amfitrit' altera*. With the Mass as its centerpiece, the CD recreates a ceremony of the type which might have been enjoyed in Bavaria around 1600. The resulting combination of vocal and instrumental works is spectacular and moving, and credit is due to Timothy Roberts and James O'Donnell for devising such a striking program.

While there is no question that the CD works well as a "whole" (and the late Jerome Roche's informative program notes explore this in some detail), there are three aspects of the collection that

deserve special mention. These are: the enviable blend of voices and instruments achieved in Lassus's setting of the Ordinary items of the Mass, and in several other vocal works by Erbach and Hassler; the impressive use of organs (and organists) during the program; and the splendor of the three purely instrumental pieces performed by His Majesty's Sagbutts and Cornetts.

In the mid-1970s Howard Brown reflected with some justification on our limited understanding of Lassus' achievements and observed that there were almost no completely satisfactory recordings of his works. This CD confirms that those days are long past. In the performance of the *Missa Bell' Amfitrit' altera* two things are particularly striking. First, the success O'Donnell and his choir achieve in exploring the harmonious blend of text and music that is the hallmark of Lassus' composition; and second, the sensitivity of the instrumental doubling which serves to enhance and beautify the vocal lines. This performance exemplifies the elegant touch which HMSC so often brings to vocal music: the doubling is passionate yet restrained, the words of the Mass are sparingly yet effectively ornamented, and the instrumental contributions never eclipse the sense of the words. Further examples of this subtle interweaving of instruments with voices are found elsewhere on the CD. Hassler's *Cantate Domino* particularly springs to mind. Here, instruments substitute for some of the voice parts in all three choirs, and the effect is stunning.

The program includes four organ solos, shared by Timothy Roberts and Iain Simcock. The first — a toccata by Hassler — separates the Kyrie from the Gloria in the Mass. It is Venetian in style and so alludes to the possible origin of the madrigal on which the *Missa Bell' Amfitrit' altera* is based. This short and attractive interlude is gracefully and sensitively played by Iain Simcock, though it is a little overshadowed by Erbach's *Canzona secundi toni* which provides an instrumental substitution for one of the Proper items of the Mass. This substitution (which Roche tells us is normal for the period) is a beautiful piece which gives full rein to Timothy Roberts' considerable talents on the organ. The remaining organ solos are both by Erbach: a short fantasia and a fragment of the *Toccatto octavi toni*. Some of the most remarkable organ playing, however, occurs in the vocal and instrumental

works, most of which are accompanied by two organs which, between them, create some spine-tingling effects.

There are just three instrumental pieces in the program (in addition to the organ solos): two canzonas by Hassler and one, *La Paglia*, by Erbach. These provide a glimpse of HMSC at its best, and show just how far the group has developed since its much-loved recording of 17th-Century German Music appeared in 1986. Hassler's *Canzon duodecimi toni* opens the program. It is a piece for two choirs which is perhaps more a reflection of Hassler's connections with Giovanni Gabrieli than a signal of his debt to Lassus. This is a delicate and lively composition which has been sensitively edited (and sensibly transposed down a fourth) by Jon Dixon. The interplay of the two choirs provides plenty of scope for cornettists Jeremy West and David Staff to flex their fingers, and they certainly make the most of the dazzling imitation and echo passages (frequently to a spirited response from Stephen Saunders on bass sackbut).

The second Hassler canzona – *Canzon noni toni* – also substitutes for one of the Proper items of the Mass. It is the pair to *duodecima toni*, and both can be found in the *Sacri Centus* collection which was published in Augsburg in 1601. It is in the same intricate, imitative style as its partner, but falls more clearly into two parts. The second part begins in somber contrast to the first, and continues in this vein until the last 12 or so bars. This makes for a striking, powerful, and rather heart-rending effect which blends well with the Mass into which it is set. For me, however, Erbach's five-part *La Paglia*, prepared by Timothy Roberts, is in a class of its own among the instrumental offerings. The ensemble here is bright, tight and full of life, the co-ordination and intonation are exemplary, and the varied character of the music – carefree and gay on the one hand, poignant and haunting on the other – is exploited to the full.

At this point it is customary for reviewers to comment on a few problems and limitations with the performance at hand. A real critic would surely do so. Fortunately, I'm just an ordinary listener, and my advice is to sit back, enjoy some very special music, and appreciate a wealth of quite remarkable musicianship, without any qualifications at all!!

— Susan J. Smith, The University of Edinburgh

BOOKS

* *Sonate e Concerti per il Corno da Caccia*. Claude Maury, natural horn, with the Ricercar Consort. Ricercar RIC 049027. Recorded April 7, 1988.

* *Waldhorn Sonaten*. Claude Maury, natural horn, and Guy Penson, Pianoforte. Ricercar RIC 087062. Recorded July, 1990.

A note in a recent *HBS Newsletter* (vol.6, p.46) announced the release of several recordings featuring natural hornist Claude Maury. It has been a distinct privilege to review two of these recordings, which show Maury to be technically and musically one of the best around – a versatile and very interesting performer. The effect of these recordings individually is impressive, but when heard in close proximity, Maury's versatility and stylistic sensitivity are truly remarkable.

The first recording, *Sonate e Concerti*, features compositions from the first half of the 18th century by Vivaldi, Gottfried Heinrich Stölzel, Carl Heinrich Graun, Fasch, Handel, Telemann, and Michel Corrette and could be subtitled "The Joy of (18th-Century) Chamber Music." What is particularly intriguing about the choice of pieces of that they are all for chamber ensembles, not the first thing though of when considering 18th-century music with horn. These pieces draw on several compositional styles and devices, not necessarily unique to these composers, but not always associated with music featuring or including the horn. While Maury is listed as the featured performer of this recording, it is truly a stellar effort by all of the performers involved. As a matter of fact, Maury's colleagues in the Ricercar Consort provide such significant performances that it raises the question as to why Maury is singled out in the recording title. However, since the horn is the only instrument to participate in every piece, it makes sense. But this recording could also be recommended or required listening for interested oboists, violinists, keyboardists, and especially bassoonists. Once, in a radio interview, hornist Lowell Greer described the sound of a well-played historical bassoon as having the same satisfying "pop" as a baseball hitting the pocket of a catcher's mitt. For my ears, Ricercar Consort

bassoonist Marc Minkowski hits the pocket every time in a very gratifying performance.

Maury, however, does a remarkable chameleon act on an instrument built by Geert Jan Van Der Heide, after a J.W. Haas instrument from 1745. Over the course of this recording, the roles for the horn range from traditional orchestral/accompanimental, such as in the Concerto for viola d'amore, two horns, two oboes, and continuo (bassoon, bass, harpsichord) by Vivaldi, to an equal melodic instrument, such as in the *Trio à 3* for oboe, horn, and bassoon by Graun, to a bass line/continuo type, as in the *Ouverture* for two clarinets and horn by Handel, to a mixture of roles, as in the *Trio ex D-dur* for violin, horn, and continuo also by Graun. Maury's command of the instrument in these roles is impressive, even when the music or the orchestration has the potential to betray the natural horn's limitations or the performer's capabilities. In the concerto by Vivaldi, the horns (with Christophe Feron as second horn) generally play stereotypical orchestral figures with occasional soloistic passages in a chamber format. This style of composition, sometimes called *sonate auf konzertenart*, or simply *Kammerkonzert*, was a popular 18th-century compositional device, using ritornelli and other concerto structures to create a concerto flavor in a small group setting. Both Maury and Feron use hand-stopping, limited as it is, and do not use raucous "hunting" sounds that might be implied by the scoring (i.e. *corni da caccia*). The result, throughout the recording, is elegant and balanced, and the ensemble spirit and intonation is very fine. The interaction between Dorothea Jappe (viola d'amore), Marcel Ponsele, and Taka Kitazato (oboes) is particularly enjoyable (especially in the second movement), and the continuo, with Minkowski, Guy Penson (harpsichord), and Eric Mathot (bass), provides a very satisfying, spry foundation. The role of the horn changes a bit in an entertaining *Sonata à 4* for oboe, horn, violin and continuo by Stölzel. In this piece the horn fills a role generally given to a tenor voice, with some melodic interest but usually as harmonic filler. This is contrasted very emphatically in the next selection, *Trio à 3* for oboe, horn, and bassoon by Graun. Sounding very much like a typical trio sonata without keyboard, the oboe and horn lines are essentially equal in melodic content, with the bassoon "laying down"

the bass line. Technically and musically, the performers, Ponselee, Maury, and Minkowski shine with great balance and intonation. The next selection, a trio for violin, horn, and continuo also by Graun, provides, in my opinion, the greatest musical challenge for Maury. Having played this work myself, I was eager to see how Maury would reconcile some very quirky writing. At times the horn is treated as a melodic instrument, at other times as clearly accompanimental, playing along with the continuo. At still other times, however, Graun appears to have been unwilling to leave the horn out of the texture and, at the same time, unsure what to do with it. Also, the combination of the horn in D, a darker, more mellow crook, with the strings can cause balance problems. It was a very gratifying learning experience to hear the ensemble's solution to these problems: leaving out most of the controversial (depending on the edition) low notes, toning down the overall ensemble sound to account for the horn tone quality, and playing purposefully through sections of awkward orchestration.

The next selection, a sonata for violin, oboe, horn, and bassoon (with keyboard) by Fasch, provides a very different challenge for Maury. This piece has the highest tessitura for the horn, a testament to the player for whom Fasch intended it. Little hand-stopping is called for, and Maury soars through the part as gracefully as François Fernandez on violin, and Ponselee on oboe. Nowhere is the chameleon act for the horn (and the player) more emphasized than between this selection by Fasch and the work that follows, an *Overture* for two clarinets and horn by Handel. This piece is one of the earliest works to use clarinets (from 1742, published posthumously) and the combination of instruments, especially considering the "continuo" role of the horn, is intriguing. Clarinetists Eric Hoepfich and Guy Van Waas cover their parts well, and while their tone qualities occasionally get a little shrill for my taste, the coordination and intonation of the ensemble is quite good, even through what apparently must be some interesting harmonic cross relations in the middle movement. Maury is very suave through some tricky hand-stopping maneuvers, covering a true bass line with surprising confidence.

The Telemann *Concerto à Tre* that follows poses a curious balance problem

for the hornist. It is a popular work for budding natural hornists because of the simple hand-stopping requirements, yet challenging in its juxtaposition of the horn with recorder as the primary melodic instruments. Fortunately, Telemann uses a concerto format to separate the instruments initially, combining them carefully and effectively later on. I have always found this piece to be a breath of fresh air – simple, straight forward, musically uncomplicated and satisfying. Maury, recorder player Frederic de Roos, Claude Flagel on bass viol, and Guy Penson at the harpsichord, did not let me down in a spirited rendition. An additional minuet for two horns by Telemann is a charming "sorbet" before the final entree.

The final selection on this recording is a rollicking "concerto comique" by French composer Michel Corrette. Known as a composer of works on the lighter side, Corrette wrote at least 25 of these "descriptive" concertos, probably between 1733 and 1756, borrowing materials from popular songs and dances to serve as the foundation for these fun works, which were used as entertainments at the Opéra Comique and at fairs. This particular concerto (No. 24) is based on the tune "La Choisy" and is scored, according to the liner notes, for horn, musette (i.e., bagpipe), vielle, flute, and violin with continuo. The choice of instrumentation for this recording (horn, hurdy-gurdy, two violins, bass viol, keyboard) preserves the raucous character of the piece, but one is left only to imagine what the original scoring might sound like. The hornist is confronted only with open notes, and Maury adds to the outgoing energy of the other movements with an appropriate edge to his sound.

This is a truly fine recording, especially impressive that it was apparently recorded in one day. The performances are finely balanced, nothing is overdone or held back. The sound and style are elegant, but not weak or affected. For the horn (and Claude Maury) it is a tour-de-force of eighteenth-century issues, and as a record of these issues, should be a part of everyone's listening library. If there is any misgiving on my part, it is in the packaging. While all of the essential recording information is present, the program notes (in French, English and German) offer only a cursory look at the pieces and composers. There is a helpful description of the natural horn, its capa-

bilities and handstopping technique, but beyond that, there is little of substance to help the listener understand where and how these pieces came about, how they fit into horn repertoire or the 18th century. Also lacking is information about the performers. The performances are at such a high level that one cannot help but want to know more about the players and the Ricercar Consort. While frustrating to me, this is really only a small complaint and takes nothing away from a wonderful recording.

Sonate e Concerti stands in distinct contrast to *Waldhorn Sonaten*, a recording of pieces for natural horn and piano-forte from the early 19th century. Claude Maury and keyboardist Guy Penson present works by Beethoven, Ferdinand Ries, and Franz Danzi that are often perceived (particularly by keyboardists and listeners) as compositions for keyboard with horn accompaniment. When I received this recording for review, my first response was to wonder how Maury and Penson would proceed in order to make the title of the recording (i.e., *Waldhorn Sonaten*) work. In a nutshell, they did. Most noticeable, particularly in view of the previous recording, is Maury's very different approach to his sound and style of performance. Gone is the elegant, clear sound heard in the 18th-century pieces; now we are confronted with a robust, aggressive approach with an impressive color palette in keeping with the expressive goals of these 19th-century composers. Maury, on an instrument made by Raoux at about the time the pieces were composed, brings much confidence to these pieces and is very effective in his choices in various technical and musical situations. Sometimes his stopped notes are quite brassy and emphasized, other times they are smoothly integrated into the texture. The same can be said for his open notes. His choices, however, do not seem haphazard or spontaneously intrusive. On the contrary, they seem calculated toward specific and overall effects that bring out important aspects of each composition. For example, in the Ries sonata, the contrasts between various emotional states and the accompanying harmonic content create some interesting problems for the hornist. Ries, a friend and imitator of Beethoven, was known as a very fiery performer (on piano), playing with a "romantic wildness" enjoyed by audiences all over Europe. The sonata, from 1811, is harmonically adventurous

and takes on an almost narrative quality, in the first movement especially. Maury and Penson (playing on a Trondlin instrument ca. 1820) make the most of the contrasts and harmonic progressions in ways that are forceful and elegant, intersecting at important moments, respectful at others. In the second movement, the hornist is faced with some tricky low passages, and Maury handles them with ease and grace. The cheerful third movement, which "degenerates" into a rather symphonic four-voiced fugue, takes both performers through a labyrinth of keys and technical challenges, and the two are equal to the task. Usually, I find this sonata to seem much longer than it is; Maury and Penson present a coherent and effective rendition that really draws equal attention to horn and piano, making for enjoyable listening.

Next on this recording is the progenitor of the modern horn sonata, a work by Beethoven from relatively early in his career (about 1800) composed for the horn virtuoso Giovanni Punto (a.k.a. Jan Vaclav Stich). In many ways, this performance falls in line with "modern" renditions of this piece, but it is never overstated. The performance has the same fire and energy as that of the Ries sonata, but the work itself is more

concise, not as technically complicated for the performers, and provides fewer opportunities for free-flowing development of musical ideas. Still, Maury and Penson provide us with a clean effective performance, filled with excitement and nuance.

The Danzi sonata, the last selection, owes much to the Beethoven sonata, with similar melodic figures and structural aspects. It is also a small step forward for the horn in some ways with more complicated arpeggios and some tricky low notes in the second movement. But still, one can hear Danzi's love of Mozart and opera (he was a friend and mentor of Weber) — good melodies, occasional harmonic excursions, clear articulation of structure, and like Beethoven and Ries, a dependence on the piano to fill out much of the substance of the work. This does not detract from Maury's performance at all; actually it further emphasizes the teamwork shown by both performers. In less capable hands, a less confident hornist or over-zealous pianist would easily throw off the balance of effort required to keep this piece, like the others, coherent. I really enjoyed this recording, particularly in contrast to the approach taken with the 18th-century works in the other recording. Maury

really shows off his versatility and sensitivity to different historical styles and periods. One item of note: in this recording, one will notice an interesting approach to slurred notes that occurs many times in more forthright, aggressive sections. The sound produced suggests extra air being puffed into individual notes without articulation (exaggerated as HA-HA-HA, etc.). Maury seems to use this technique to contrast with other, more delicate or smoother slurred passages, where the notes are more typically linked together in ways that minimize the tone color discrepancies. He does both convincingly and equally well. As a result, this technique becomes an interesting interpretive choice that, considering the apparent purposeful intent, helps in certain loud sections where balance with the piano might be a factor. If this is in fact a conscious effort, perhaps Mr. Maury can be induced into sharing his reasoning and his technique in the future. With similar misgivings for the packaging of this recording, I recommend it whole-heartedly. Claude Maury is another performer at the forefront of natural horn performance today, interesting to listen to, versatile, technically and musically satisfying. — Jeffrey L. Snedeker, Ellensburg, Washington



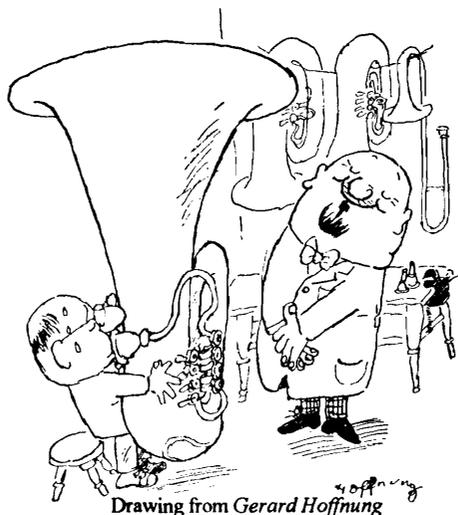

Book Reviews

* Annetta Hoffnung. *Hoffnung: His Biography*. ISBN 0-931340. Amadeus Press, 133 S.W. Second Ave., Suite 450, Portland, OR 97204 USA, 1994. Tel. (800) 327-5680. Fax (503) 227-3070. Price, \$14.95.

I recently enjoyed a fascinating exchange with a fellow HBS member on the question of what constitutes 'historical' in the sense that the HBS uses the word. We reminded each other that history lagged a few moments behind the present and that too conservative a definition of history might impose upon our Society a fruitless self-denying ordinance. Is it necessary for a decent interval to elapse before we can encourage discourse on post-war phenomena

such as the sudden domination of American brass instruments on the British market or the cataclysmic consequences to the brass band movement, of a single pitch system being introduced in the UK in the 1960s? We decided that we share a

common idea of what 'historical' is, even if it shies away from philosophical scrutiny. We did not, thank goodness, embark on a similar discussion about the meaning of "brass." If we had done so we may well have come unstuck on the question of Gerard Hoffnung (1925-1959). Hoffnung's life was not just indecently recent but its relationship with brass (in the sense of being important and influential) is precarious. He played the tuba but not very well. Indeed his most conspicuous association with brass instruments came from his caricature of brass. His "interplanetary music festivals" at London's south bank included, for example, a concerto for hose pipe "by Leopold Mozart." This could be dismissed as the outpourings of an eccentric humorist — which it was — but it was Dennis Brain who was the virtuoso performer. It was humor with a touch of class. Satire with a friendly, intelligent countenance.



Annetta Hoffnung's biography is as detached as a wife's can be which, of course, is not detached at all. But here we have a fascinating and engaging account of a tragically short life in which humor and music were consuming. Brass instruments figured prominently in that humor and it is here that the importance of Hoffnung — the single importance — emerges. He was the best cartoonist of music who has ever lived. His drawings of trombonists, tubaists, and horn players capture not just the actions of the players but the terrible, self-conscious concern that lies behind them. Every brass player worth his or her salt has felt like Hoffnung's representation of them. One day, decades from now (after a decent interval has elapsed) the HBSJ might carry an article entitled *The brass player as the icon of musical humor in post-war England*, it will be Hoffnung's unparalleled draftsmanship that will be the primary source for such a piece.

— Trevor Herbert, Open University.



* Nancy Groce. *Musical Instrument Makers of New York: A Directory of Eighteenth- and Nineteenth-Century Urban Craftsmen*. Annotated Reference Tools in Music, Number 4. Stuyvesant, New York: Pendragon Press, 1991. 200 pp. ISBN 0-918728-97-5. \$64.00

Musical Instrument Makers of New York documents hundreds of musical instrument makers that were active in and around New York City before 1890. In the 1840s New York City was the largest producer of musical instruments in the Western Hemisphere and the practices established in the city influenced musical instrument making for generations to come. Groce's study is limited to 19th-century New York City, which roughly follows the boundaries of the modern borough of Manhattan. This eliminates several important makers who worked outside the city limits, but serves to emphasize the vigorous activity of instrument making in the city. The earliest documented professional instrument maker in New York was a colorful if somewhat obscure craftsman named Geoffrey Stafford, a London-born luthier and part-time criminal, who was deported to Massachusetts in 1691. Once there, he continued his career as an instrument maker for only a short time before finding a more exciting calling as an Indian fighter on the Albany frontier. Stafford continued to build a few more lutes and violins, but he met with disfavor from the

Royal Governor of New York, Benjamin Fletcher, when he ran Fletcher's favorite body-servant through with the governor's sword. Soon afterwards, Stafford headed back down the Hudson, where he was hanged for attempted robbery. From such little acorns, the great oaks of music history grow.

A short, but highly insightful essay on the social and cultural conditions which made Manhattan's (now concrete-covered) soil ripe for the production of musical instruments precedes the dictionary. Groce makes the distinction between Mastercraftsmen (artists who owned their own workshop) and non-practical businessmen who stamped or stenciled their names into instruments made by others. This is a useful distinction and clarifies a problem that becomes even more complex in the early twentieth century. Another useful feature of the work is a checklist of makers by the type of instruments that they produced. Of the nine pages devoted to this appendix, only seventeen are listed as brass-instrument makers. Pianos are the largest group of instruments represented as being made in New York. Some makers listed themselves as musical instrument makers without reference to type, but the proportion of brass makers puts the level of interest in brass music into perspective of the overall 19th-century New York marketplace.

Groce's book is well researched and a valuable addition to the literature on makers and distributors of musical instruments. As a valuable reference tool it is already a classic in the field.

— Ralph T. Dudgeon, Acting Director, Curator, Streitwieser Foundation Trumpet Museum, Pottstown, PA



* Carol MacClintock. *Readings in the History of Music in Performance*. Published 1994. Indiana University Press, 601 N. Morton Street, Bloomington, IN 47404. Tel. 812-855-8054. ISBN 0-253-20285-7. 448 pages, 164 musical examples, 29 illustrations. \$35, cloth; \$17.50, paper.

MacClintock's handy volume, originally published in 1979 and brought out by Indiana University Press this year, contains 66 source excerpts that she selected, translated, and edited. The

sources focus on performance practice issues, span music history from the medieval period to the 19th century, and are drawn from musical treatises, methods, letters, and literature. In her preface, the late Professor MacClintock makes no pretense of this book being an encyclopedic compendium of untranslated sources. It is, however, a fine and beneficial overview of sources from the major periods of music history. One could always quibble that certain treatises or methods were not included, but she has included many major composers, theorists, and musical commentators that give a clear picture of how a performer might approach the music. While few sources explicitly deal with brass instruments, much of the information is certainly applicable.

The works from the medieval and Renaissance periods are mainly theoretical in nature and include important writings by authors such as Jerome of Moravia, Adrian Coclico, Hermann Finck, Nicolo Vicentino, Gioseffo Zarlino, Thomas Morley, and Ludovico Zacconi. Important views of musical life are also presented through some great works of literature, as well as in letters and essays. Some representations of this genre are Boccaccio's *The Decameron*, Castiglione's *Book of the Courtier*, the traveling accounts of Thomas Coryat, and letters of Monteverdi.

Writings from the 17th, 18th, and 19th centuries not only deal with theoretical issues such as ornamentation and composition but, as one might expect, also focus on more *hands-on* aspects of music-making for specific genres and instrumentation. By focusing on specific areas of music-making, the reader can concentrate on a manageable amount of information without getting lost in the veritable "sea of instruction," which is always a risk when studying historical music sources. Among the many musicians represented from these later periods are Banchieri, Frescobaldi, Schütz, Praetorius, Mersenne, Purcell, Dowland, Campion, Doni, Rameau, Couperin, Geminiani, Muffat, CPE Bach, Quantz, Leopold Mozart, Burney, Czerny, and Berlioz.

Readings in the History of Music in Performance represents, in a single volume, an overview of many of the finest music writings covering a wide array of

performance practice issues. Presenting the writings of essayists, theoreticians, composers, travel commentators, and performers enables the reader a full view of the many avenues in which to approach the music in our Western tradition.
— Jeffrey Nussbaum



* Basil Howitt. *Life In A Penguin Suit*. Illustrations by Ivan Price. ISBN 0 9522226 04. 76 pp. (UK) £4.95. Published 1993 by Manchester Camerata Limited. 30 Derby Road, Fallowfield, Manchester M14 6UW England. Tel. 061-2573522; Fax 061-2486499.

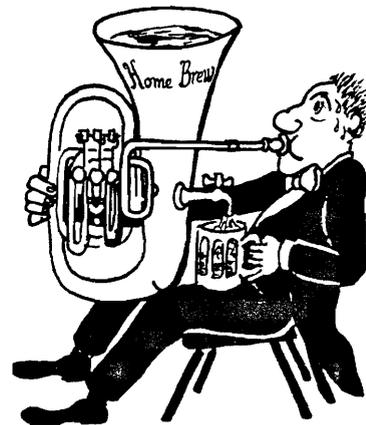
This amusing little book gives us a peek into the life of a touring freelance musician in Britain. As Howitt says, the *muso* life is not an easy one in which to become a millionaire, but is rich in experiences and especially those that he points out as being of particular interest to the *muso*; love, food, and alcohol. Not exactly a "kiss and tell" book, Howitt only alludes to the more titillating exploits of his fellow travelers, happily telling us that those tales must await his promised *roman à clef*. Howitt came to this life later than most, having decided to quite his teaching position at the age of 38 to become a full-time musician. Most of his tales stem from tours with the Manchester Camerata, but when he does get to the more juicy stuff, such as wife-

pinching activities, he informs us that those stories come from a set of musicians in a different ensemble. We can only guess!

Howitt has a fascination with comparing the present-day *muso* life with that of our 18th-century counterparts. The book is laced with anecdotes about musicians such as those of Haydn's Esterházy court band, and they certainly have a contemporary ring. The pub is a major setting for the *muso's* search for adventure and gain, and Howitt gives us a clue as to how little things have changed by citing a few 18th-century facts, such as one he found that indicates the daily consumption of wine in Vienna was about half a gallon a day! Tales of finding the ever-elusive great cheap meal, avoiding boredom, and just looking for adventure are merrily revealed. There is a slightly serious side, with Howitt's analysis of the desperately shrinking activity of the free-lance music field. He offers a brief and humorous outline for survival, including numerous ways to impress the "fixer" [contractor in American terminology]. In *making it into* the early music scene Howitt offers the clue of concealing your passion for rare steaks! Not politically correct.

This little book is a fun account of life on the road and will certainly bring more than a few chuckles to the reader. I wonder if any of the tales were about HBS members!

— Jeffrey Nussbaum



Drawing by Ivan Price from *Life in a Penguin Suit*



Jeff Snedeker seems delighted to discover that he won't have to resort to "Home Brew" – Photo taken at the 10th Annual Historic Brass Festival



Music Reviews

1. Johann Wilhelm Hertel. *Concerto per la Tromba* in E^b (No.1) for Trumpet, Strings, and Basso continuo. Ed. E.H. Tarr. MN30172. Score and parts. MN30173. Trumpet and piano.
2. Johann Wilhelm Hertel. *Concerto per la Tromba* in D (No.3) for Trumpet, Strings, and Basso continuo. Ed. E.H. Tarr. MN30157. Score and parts. MN30158. Trumpet and piano.
3. Johann Friedrich Fasch. *Concerto a 8* in D for Trumpet, Two Oboes, Strings and Basso continuo. Ed. E.H. Tarr. MN30167. Score and parts. MN30168. Trumpet and piano.

4. Johann Baptist Georg Neruda. *Concerto in E^b for Horn (Trumpet), Strings, and Basso continuo*. Ed. M. Sommerhalder. MN30106. Score and parts. MN30107, Horn and piano. MN30108, Trumpet and piano.
5. Franz von Suppé. *Divertissement for obligat Trompet* [and band]. Ed. E.H.Tarr. MN30021. Score and parts. MN30022. Trumpet and piano.
6. Ludwig Maurer. *Morning Greeting and Twelve Little Pieces* for five brass instruments. Ed. E.H.Tarr. MN30160.

These six editions are published by Musikverlag David McNaughtan, Rögenger Strasse 11, D-8630 Coburg, Germany. Tel. 49-09561-25586; Fax 49-09561-28886.

This selection of music published by David McNaughton includes a number of works published for the first time as well as music which is already firmly established in the brass repertory.

The two concertos by Hertel published in this series are a welcome addition to the catalogue since all three of his trumpet concertos are now available in modern performing editions. The Concerto No.1 in E^b – published here for the first time – is the most substantial of the three concertos and arguably the most technically demanding on the part of the performer, ascending to the sixteenth harmonic and incorporating wide interval leaps within rapid melodic passages. The Concerto No. 3 in D, published for the first time with full score and parts, is a most attractive work with a particularly beautiful slow movement in the relative

minor key. The slow movement of Concerto No. 1, also in the relative minor, culminates in a chromatically descending passage in the solo trumpet line (from c² to g¹), followed by a short notated cadenza.

Hertel's practice of indicating the precise length of appoggiaturas has made correct ornamentation relatively straightforward, and demonstrates the variety of forms this ornament can take in music of this period.

In the Concerto in E^b by Neruda the appoggiatura is again the most frequently used ornament, but Neruda, unlike Hertel, gives no indication as to its length or form. It is in the interpretation of the ornaments that this new edition differs most markedly from that by David Hickman (*Musica Rara*), which has for a number of years been the standard performing version of the work. Whereas Hickman invariably treated the appoggiatura as a short acciaccatura, Max Sommerhalder draws on melodic passages in the work which parallel the ornamented figures to determine the particular ornament called for. A range of ornaments similar to that encountered in the concertos of Hertel is subsequently employed and the process is thoroughly documented in the editorial notes. This concerto has become firmly established in the trumpet repertoire despite general agreement that the work was originally written for the *cor de chasse*. The association with the trumpet is not entirely dispensed with in this edition; the full version including solo parts for both trumpet (in E^b and B^b) and horn, and the piano reduction being available for either trumpet or horn. Several cadenzas of varying length are offered and printed at the end of the work.

Of the works by Fasch which are scored for trumpet the Concerto in D is the best known, having been available in print since the 1960s and included on several recordings. The concerto, like the three above mentioned works, dates from the mid-18th century and features the trumpet in all three movements. The prominence given to the trumpet within the solo group renders it suitable for performance as a solo concerto with keyboard, but is undoubtedly most effective when performed with full forces, particularly since the second movement is a duet for trumpet and oboe (in which the trumpet soars to d² and e² during the final three bars). As Edward

Tarr points out, the earlier published edition contained numerous errors and obtrusive phrase markings. Since the original set of parts are relatively free of dynamic markings and ornaments, those that have been added in this edition are all clearly marked and inserted sparingly. I would certainly like to see this publication followed by some of the other works by Fasch for trumpet(s) which are listed in the notes. Parts are supplied with the concertos by Hertel and Fasch for the piccolo trumpet (in A or B^b as appropriate) as well as the trumpet in D or E^b.

Despite being a composer of prolific output, Franz von Suppé is best remembered for two works; the overtures *Poet and Peasant* and *Light Cavalry*. The *Divertissement for obligat Trompet* was discovered among the archives of the band of the Royal Life Guards in Copenhagen, and is a most welcome and important addition both to the 19th-century solo repertoire of the F valve trumpet and original 19th-century music for wind band. The work is in a single movement (a slow introduction followed by an allegretto), punctuated by short cadenzas, and exploits the lyrical nature of the instrument, while calling for a considerable degree of agility on the part of the performer. As well as being of interest to devotees of the F trumpet the corpus of solo pieces coming into print offers valuable reference material for performers of the modern orchestral trumpet. This particular piece, while proving challenging to the advanced player is also suitable for students of a more intermediate standard. Solo parts for trumpet in B^b and F are provided and the version for band (which I have not seen) includes parts for the original instrumentation as well as additional parts for modern wind band.

The *Twelve Little Pieces* by Ludwig Maurer have gained a prominent place in the repertoire of the modern brass quintet through the edition by Bram Gay (Novello, 1972). The pieces are of historical importance in being among the earliest chamber works for brass, and Edward Tarr suggests in the editorial notes – which also contain useful biographical details – that the pieces, which survive in a set of parts published after Maurer's death, were written either for the amateur musicians associated with Tsar Alexander II, or the brass chamber class at the St. Petersburg Conservatory (c.1870s). This new edition, which includes parts both for the original instrumentation; two

cornets, two horns, and trombone, and the modern quintet, will therefore be of academic interest, and beneficial to performers who may already be familiar with the music. Numerous discrepancies between the parts have been corrected and are fully documented, but a minor criticism might be that the distinction between editorial corrections and additions could be more clearly made (e.g., the cut-common time signature and repeats in No.1).

Morning Greeting, which is published here for the first time was, like the *Twelve Little Pieces*, discovered in the library of the Latvian Music Academy and survives in a manuscript score for two trumpets in B^b, two horns in E^b, and trombone. It is a substantial and most expressive single-movement piece in which the instruments are treated very intimately. Its inclusion in this set alone is a good reason for anyone tempted to make do with their existing set to invest in this edition.

—Alexander McGrattan, Open University



- * Giovanni Gabrieli. *Sancta et Immaculata Virginitas* (C153). Motet for eight voices. Baroque Music Series No. 9. Vocal Score, 12 pp. \$12.
- * Giovanni Gabrieli. *O Gloriosa Virgo* (C68). Motet for twelve voices or voices and Instruments in three choirs. Baroque Music Series No. 10. Score, 28 pp. \$5. Set of 12 parts, \$10.
- * Giovanni Gabrieli. *In Ecclesiis* (C78). Motet for four solo voices, SATB choir, three cornetti, viola, and two trombones. Baroque Music Series No. 6. Full score, 24 pp. \$15. Vocal score, 28 pp. \$3. Instrumental parts, set of six, \$10.
- * Giovanni Bassano. *Ave Regina Coelorum*. Motet for twelve voices or voices & instruments. Baroque Music Series No. 11. Score, 20 pp. \$4. Set of 12 parts for instruments with vocal underlay, \$6.

All the above edited by Richard Charteris, and published in 1994 by PRB Productions, 963 Peralta Ave., Albany, CA 94706-2144 (510) 526-0722.

In Gary Towne's thoughtful review in the *HBS Journal* Vol.5 of the Gabrieli (1555-1612) editions published by King's Music and edited by Richard Charteris, he noted that those performance editions fill a

great need for players today. He pointed out that musicians often turn away from the performance of Gabrieli's larger works because of the daunting prospect of cutting and pasting parts from currently available scores. Richard Charteris has continued to make life easier for us, this time with his fine editions published in the Baroque Music Series by PRB Productions. What one first notices about these editions is that they are really a bargain. The individual parts are easy to read in large font size and printed on a sturdy paper stock. Thanks to the magic of the computer, the instrumental parts can be ordered in any standard transposition. In the parts, eighth notes are without beams, and for many instrumentalists, this can be annoying. This is a minor quibble with these fine and very affordable editions. Original note values are maintained almost completely in these editions and all editorial accidentals are placed above the note.

Richard Charteris is one of the leading Gabrieli scholars and as early brass players we are in his debt for the editions he produces and the valuable information he has unearthed. Charteris is the editor of a planned twelve-volume scholarly edition of the complete works of Giovanni Gabrieli, which is being published by the American Institute of Musicology and Haenssler Verlag in their series *Corpus mensurabilis musicae*. One volume is out and the second is due out at the end of 1994; the remaining ten volumes will follow in ensuing years. His huge forthcoming *Giovanni Gabrieli: A Thematic Catalogue of his Music* (Pendragon Press) is certainly a publication we all eagerly await. The "C" numbers correspond to the numbering system in Charteris' Catalogue. Each edition contains notes on the original sources, indicated corrections (as a result of extensive analysis of extant copies), biographical information, editorial comments, performance suggestions and analysis of the text. The publication of his edition of the motet *Sancta et immaculata virginitas* is an important event in Gabrieli scholarship. This work originally appeared in Gabrieli's famous posthumous *Symphoniae sacrae* of 1615 as a seven-part piece. Charteris has discovered an early 17th-century manuscript leaf with an eighth part for this work. It is by the Nuremberg composer Johann Staden (1581-1634). Charteris claims that this eighth part eliminates all the harmonic problems that exist in the printed seven-voice work and

evidently not even the editor of the original 1615 print realized it was incomplete. In his notes Charteris entices us about this newly discovered manuscript, but we will have to wait for his upcoming article in *Early Music*, 23 (1995) to learn more about it. The editor also suggests that this work should be transposed upwards because of the tessitura and clef combinations, although he feels that a performance at pitch will also work. The top four parts work well for two treble cornetts and two altos (or four cornetti if transposed up). The bottom four voices would be well-covered by the trombone choir.

Charteris cites the fourteen-part *In ecclesiis* as one of the outstanding compositions of the early Baroque, and one would have to search long and hard to find its equal. Also from the 1615 *Symphoniae sacrae*, it is one of the earliest examples of church music to use the *basso continuo*. Charteris also explains that the structure of this work with its various sections for soloists, for chorus, and for various groups of voices and instruments, marks it as an early prototype of the cantata, a composition type to flourish later in the Baroque period. Gabrieli's historical importance is also demonstrated by his practice of assigning particular instrumentation, which this edition indicates. Again, Charteris' diligent scholarship has cleared up some confusing issues in early editions of this work. Part seven is labeled 'Voce' but the editor explains that there is nothing to indicate that part requires a vocal soloist and is unmistakably part of the 'Capella' (parts 5-8). This edition also clarifies numerous other technical problems of previous editions. The musicologist Denis Arnold is given a tribute through the use of his right-hand realization of the organ part to this work originally published in Arnold's 1969 edition (American Institute of Musicology and Henssler-Verlag). The instrumental parts are typically florid but not as virtuosic as in some of Gabrieli's more demanding works.

The third Gabrieli work in this series, the motet, *O gloriosa virgo (a 12)*, also from the 1615 edition, is in a form closer to the composer's original intentions, thanks again to the efforts of Richard Charteris. As a result of his examinations of other sources, the editor has cleared up problems of repeats and blank measures that were in the original edition. Charteris conjectures that if Gabrieli had been

alive to supervise this printing, many of the errors would have been corrected. This work lies very low (C - e'), and would be a very expressive vehicle for the trombone choir. A copy located in Kassel indicates additional instruments including fagotto and dolzani. The present edition does not specify particular instruments – which is quite appropriate for this repertoire. The editor suggests that the top part of each choir be performed by a solo voice. Charteris speculates that each of the three choirs might have had its own organ continuo accompaniment.

Giovanni Bassano (1558-1617) is no stranger to readers of this publication but his reputation as a great cornetto player is still probably better known than is his compositional output. His *Ave Regina caelorum à 12* is the nineteenth piece in *Motetti per Concerti Ecclesiastica* 5, 6, 7, 8 & 12... (Venice, 1598). This fine work is very much in the Venetian style established by Gabrieli, and no doubt Bassano was much influenced by both Giovanni and Andrea Gabrieli. The source used for the present edition is found in the Civico Museo Bibliografico Musicale in Bologna. This print is much less flawed than the Gabrieli sources and Charteris discovered only one minor error. His research for this edition did result in the discovery of a hitherto unknown quinto part that Charteris found in Krakow. The editor suggests that various combinations of instruments and voices would be suitable for performance but he recommends uniformity of instrumental forces, such as cornetts and trombones in Choirs I and II, and strings in Choir II.

These four stunning compositions are examples of the high point of Venetian music from the early Baroque period. Richard Charteris' important research into this music has resulted in these fine and very affordable performance editions. Giovanni Gabrieli's place in music history is indeed secure and the recognition of the compositional talent of his less famous colleague will certainly be enhanced as a result of these editions. Future editions of music by Giovanni Bassano, Hans Leo Hassler, and Claudio Monteverdi are in the works and we look forward to their appearance.
— Jeffrey Nussbaum



* Jakob Seiff. *Sechs Aufzüge für vier Trompeten und Pauken ad libitum*. Musik bayerischer Komponisten Series, edited by Albert Hiller. Druck und Verlag Obermayer, Bahnhofstrasse 33, Buchloe D-86807 Germany. Tel/Fax 08241-500826 or 500863. Price, 39.60 DM.

Albert Hiller has again unearthed music for the natural trumpet ensemble and this time it is six short pieces by Jakob Seiff (1784-1851). Although they are conservative and rather unassuming pieces, little bits of sparkle shine through here and there. The range of the trumpet parts is not demanding, but even so, some interesting musical ideas come through in these works. The top line is from e' to g", the second and third parts encompass one octave G to g', and the fourth part goes from G to c" and also employs a B^b.

There are three marches, a waltz, Polonaise, and Rondo. All are in a simple A-B-A form and have regular eight-bar phrases. The music is published in score book format and the print is large and easy to read. These six pieces won't set the musical world on fire but they are light and satisfying works that even beginners and intermediate-level players can manage.

Hiller gives a page of rather detailed notes (in German) that is quite informative. He first found a reference to Seiff's trumpet music in Whistling's famous *Handbuch der musikalischen Literature* (1844). These trumpet pieces were first published in 1820 by the firm of Falter & Son.

Jakob Seiff was born November 4, 1784, in Zweibrücken, Germany. In 1802 he joined the Bavarian Prince's Own Regiment as an oboist and took part in the Napoleonic campaigns against Prussia and Austria, 1805-9. In 1812 he became Music Master of the First Bavarian Artillery Regiment. His last years were spent in Würzburg. As a composer of Bavarian military music in the early 19th century, Seiff wrote many compositions and dance pieces in the style of the day. These six pieces are but a small part of his creative output.

—Jeffrey Nussbaum



NEWS OF THE FIELD

Compiled by Jeffrey Nussbaum

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

First European HBS Symposium at Edinburgh

The Symposium on Musical Instrument History, held at the University of Edinburgh on June 10-13, 1994, was the first European venture undertaken by the Historic Brass Society. This highly successful event was co-sponsored by the HBS and the Galpin Society and organized by Arnold Myers, curator of the Edinburgh University Collection of Historic Musical Instruments. The Symposium chiefly consisted of a wide range of lectures and was attended by over 100 people from some 15 different countries.

The first two days of the Symposium was devoted to papers presented on keyboard topics and the last two days were devoted to twenty different talks on historic brass subjects. The first day of the brass papers was chaired by Galpin Society Editor David Rycroft, while Trevor Herbert chaired the second day's proceedings. Of particular interest at the brass lectures was the range of disciplines represented. Acoustics and design papers were presented by Murray Campbell and Jeremy West, Arnold Myers and Raymond Parks, Frank Tomes and Arnold Myers, and Louise Bacon and Frances Palmer. Issues concerning



Trevor Herbert and Crispian Steele-Perkins at the Edinburgh Symposium

measuring and analyzing instruments were central to those papers. Some talks focused on literature. Patsy Campbell spoke on the little-studied manuscript entitled *Instrumentalisher Bettlemantel*, a musical compendium containing information about cornets and sackbuts. Timothy Roberts explained some interesting issues concerning his reconstruction of Locke's *Music For His Majestys Sagbutts and Cornetts*. Performance practice papers were the main focus of Symposium presentations. Keith McGowan presented a paper of pitch standards of the 15th and 16th centuries in Italian instrumental music. An interesting aspect to this paper

was the description of the standard use of the sackbut pitched in A instead of B^b as it is most often used today.

The alta band *Les haulz et les bas*, consisting of shawmists Ian Harrison and Gesine Banfer and Renaissance slide trumpeter Felix Stricker, presented a fascinating lecture/demonstration of 15th-century wind-band repertoire. Acknowledging the on-going debate over the existence of the Renaissance slide trumpet, the members quite wisely avoided the sticky topic by claiming that "if indeed such an instrument existed, then it might have played this music."

Instrument-maker John Webb gave two presentations. He gave a rundown of the development and use of the four-hole vent system for Baroque trumpets as well as a talk entitled, "Mahillon's Interpretation of the Wagner Tuba." This was followed by a demonstration/performance by Trevor Herbert, Tony George, John Webb, and David Rycroft playing Wagner excerpts on four original Mahillon Wagner tubas. Among the other displays of low-brass virtuosity during the demonstration was an outstanding rendition of Arban's Carnival of Venice and variations by Tony George on a Hughes-model ophicleide. Crispian Steele-Perkins presented a thoughtful paper on the ubiquitous use of drums to accompany trumpet parts in the music of Henry Purcell. Steele-Perkins demonstrated why this is a false practice in much of that repertoire and in his own inimitable way, pleaded for future discussion from others on this topic. Bob Barclay gave a hilarious talk on a topic of some seriousness to natural trumpeters; the use of vent holes in their horns. Barclay called for more honesty when vent-hole trumpets are used. The theatrical high point was when Barclay took a trumpet of his own creation, highly laced with holes, rhetorically asked what was the best use of such an instrument, and dramatically broke it over his knee and threw it in the trash bin! The two papers by Alexander McGrattan and Peter Symon were quite fitting for a symposium in beautiful Edinburgh. McGrattan discussed the use of trumpets in 17th-century funeral ceremonies in Scotland and Symon discussed the use of sackbuts in 16th-century Scotland. Peter Downey presented an intriguing analysis of trumpet music of the French Baroque and the frequent use of non-harmonic tones. Beryl Kenyon de Pascual gave a paper on the ophicleide in Spain and pointed out differences from those used in other parts of Europe.

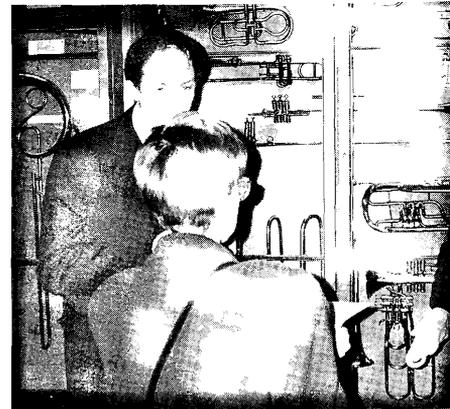
That other disciplines were represented in the Symposium indicates a healthy trend in current early brass music research. Archaeologist Dietrich Hakelberg presented information about early instruments found in recent digs. Among the instruments discussed included a cornetto fragment and portion of a trombone stay. Raymond Parks discussed the use of the Tuohitorvi, a cornetto-like Russian folk instrument. He opened up the question of what connection this instrument may or may not have to the cornetto used in the Western art-music tradition. Edward Tarr

played upon the various instruments, which revealed substantial tonal variety. Lee Longden gave a sociological account of the decline of the brass band movement in Manchester, England. The only non-brass paper was given by Harold Griswold and was on a bassoon topic. Many of the papers presented will be published in the Galpin Society Journal and in the Historic Brass Society Journal.

There were several related events during the Symposium. Harpsichordist John Kitchen gave a recital during the first half of the event. On Saturday afternoon, June 11th, Crispian Steele-Perkins and Susan Addison gave a joint trumpet and trombone master-class. The quality of the participants was extremely high. Steele-Perkins, in his highly personable way, encouraged the players to experiment with more authentic, non-compromise equipment and Addison gave helpful interpretive advice. In the evening of the same day both Steele-Perkins and Addison gave a joint recital at St. Cecilia's Hall, marking the anniversaries of three instruments in the Edinburgh University Collection of Historic Musical Instruments, a trumpet and trombone by Joseph Huschauer (1794) and a sackbut by Anton Schnitzer (1594). Addison played a tour-de-force rendition of Arthur Pryor's *The Bluebells of Scotland*, a tune she said she could not resist, considering the appropriate setting. She performed Rognoni's divisions on *Susanne ung Jour* on the Schnitzer trombone.

Crispian Steele-Perkins played a wide variety of trumpets showing off his versatility as well as virtuosity. He demonstrated remarkable lipping technique on the historic trumpet, playing music by Purcell, Stanley, Handel and Clarke. He occasionally played the modern piccolo trumpet to show the contrast in sound. In his arsenal were a number of other instruments. On the large F trumpet he played *Arnold's Song and March* by Rossini (in honor of Symposium organizer Arnold Myers). On the English slide trumpet he performed John Hyde's arrangement of *Airs and March* from Mozart's *Marriage of Figaro* and on the echo-cornet he played *Echoes of the Savoy* by Arthur Sullivan. Two works played jointly by Addison and Steele-Perkins were an arrangement of Purcell's *Funeral Music for Queen Mary II*, on sackbut and flatt trumpet with the lower parts filled in by the accompanying organ, and a lively arrangement of Susato dances.

Two performance workshops also took place during the Symposium. A two-day workshop on early Baroque ensemble music was organized by the Scottish Gabrieli Ensemble in association with the Early Music Forum of Scotland. Cornettist Jeremy West and sackbut player Sue Addison, both members of His Majestys Sagbutts and Cornetts, directed over a dozen musicians in a wide range of early Baroque ensemble music. The workshop culminated in a mid-day concert of polyphonic ensemble music at the Royal Scottish Museum on Saturday. The Early Music Forum of Scotland also presented a weekend of alta capella music under the direction of the brilliant group Les Haulzet les Bas of Basel. Players of shawms and slide trumpet were given instruction in performance of 15th-century alta band repertoire. The group consists of Renaissance slide trumpeter Felix Stricker and shawmists Ian Harrison and Gesine Banfer. They also performed spirited music during the Sunday evening Symposium Banquet where Galpin Society Editor David Rycroft and HBS President Jeff Nussbaum toasted each other's efforts. Symposium organizer Arnold Myers spoke on the encouraging state of our early brass community and how it was demonstrated by the successful event in Edinburgh.



Symposium organizer Arnold Myers

Oberlin Civil War Brass Band
The Oberlin Civil War Brass Band has been active performing 19th-century brass repertoire on original instruments. The group was founded by Oberlin College President S. Frederick Starr in 1987. Starr is a noted instrument collector and jazz historian. The sounds of a full range of over-the-shoulder saxhorns (from Starr's collection), were recently heard in a concert at Finney chapel in Oberlin.

Towson University Renaissance Brass Ensemble Performs in Maryland
The Towson State University Brass Ensemble will join the Medieval Ensemble and Choir in a Renaissance Revel on December 11 and concert on December 7th. The group, which includes sackbut, cornetto, and natural trumpets will perform festive brass pieces from the late Medieval to early Baroque periods. Information: Gene Griswold, E-mail: Griswold-h@toe.towson.edu
Submitted by Dave Baum.

van der Beek Organizes Serpent Weekend and Workshops
Andrew van der Beek will conduct three music workshops including a serpent weekend which will include serpent teachers Alan Lumsden, Clifford Bevan, Phil Humphries, and van der Beek. The serpent weekend is open to all serpentists and will take place in Lacock, Wiltshire, England on May 19-21, 1995. A week of sacred music by Guerrero, Lobo, and Padilla will take place on April 9-15, 1995 in Casares, Malaga, Spain. Tutors will include Ian Harrison, Gesine Banfer, and Andrew van der Beek. Contact Andrew van der Beek, Cantax House, Lacock, Chippenham, Wiltshire, SN15 2JZ. Tel/Fax 01-249-73-0468.

New Medieval & Renaissance Times Magazine
A new magazine, *The Medieval and Renaissance Times*, has recently appeared. This magazine covers all topics of art, music, dance, and cultural aspects of the Renaissance and Medieval periods. Contact: Subscription Dept. PO Box 7070, North Brunswick, NJ 08902, or the Editorial Dept., 1205 Easton Avenue, Somerset, NJ 08873. Tel (908) 545-0444 or Fax (908) 545-0005.

New Medieval Journal
Medieval Encounters is a new scholarly, refereed journal that aims to promote discussion about the interaction of Jewish, Christian, and Muslim culture during the period of the 4th through 15th centuries. This publication will deal with all fields of medieval inquiry, including history, language, medicine, music, philosophy, religion, science, and art. It will be published by E.J. Brill. Contact: Gordon Newby, Near Eastern and Judaic Language and Literature, Trimble Hall 123, Emory University, Atlanta, GA 30322.
Tel (404) 727-2916 or E-mail: gdnewby@emoryul.cc.emory.edu.

Guglielmo Ebreo Treatise Translation
Barbara Sparti has edited and translated the famous treatise, *On the Practice or Art of Dancing* (ISBN 0-19-816233-2, Oxford University Press, 1993) by the noted Jewish dancing master, Guglielmo Ebreo of Pesaro. Sparti gives a detailed account of the music, Guglielmo's life, history of the treatise, explanation of how dance and music were an important part of life in the 15th century as well as a full translation of the text and modern transcriptions of the music. This is a particularly beautiful edition and contains facsimiles of the original music and modern transcriptions of each dance tune in the work. Each page of the translated text has the original language text on the opposite facing page. This book is a must for musicians interested in early 15th-century dance music. A great debt is owed to Barbara Sparti for making this fascinating topic more widely available.

New Horn Book
Werner Flachs has written a book, *Das Jagdhorn* (ISBN 3-85761-254-1) in German that has just been published by Verlag Kalt-Zehnder (Postfach 250, CH-6301 Zug, Switzerland). The book contains fifteen chapters and its over-200 pages cover the complete history of the hunting horn from prehistoric times to our own age. It is a large size, hard-cover book with numerous beautiful illustrations. A must for hunting horn enthusiasts.

Another Cornetto Maker
After the cornetto makers article in the HBSNL #6 went to press, we learned of the cornetto making activities of another maker, Graham Nicholson. Natural trumpet maker and player Graham Nicholson not only makes fine reproductions of authentic natural trumpets but cornetti as well. Contact: Graham Nicholson, Van Hogendorpstraat 170, Den Haag, NL 2515NX, The Netherlands. Tel. 31-70-3898988.

Yet Another Cornetto Maker
We also learned of the cornetto making activities of Siem van der Veen. He makes the following cornetti:

1. Treble Cornetto, wide bore, based on Christ Church instruments, bound in leather. A=440 or 466. In Plumwood, 870 guilders (\$505.56).
2. Treble Cornetto, narrow bore, based on various Italian and German instruments, bound in leather. A=440 or 466. In plumwood, 870 guilders

(\$505.56); in boxwood 110 guilders (\$63.92) additional.

3. Cornettini in D, bound in leather. A=440. 650 guilders (\$377.72).
4. Mute cornett in A or G. A=440. In plum, pear or boxwood. 650 guilders (\$377.72).

Mouthpieces are made in synthetic material or horn. Mammoth ivory is also very occasionally available. Delivery is from immediate delivery to four months. Prices were calculated at the exchange rate of one Dutch guilder = \$.5811 US. Contact: Siem van der Veen, Johanneswald 13, 9269 VS Veenwouden, The Netherlands. Tel. 31-5110-72911.

Tony Harris, Cornetto Maker, New Location
Cornetto maker Tony Harris has a new workshop location and phone number. 8 Farleigh Hill, Maidstone, Kent, UK. Tel. 44-(0)1622-676075.

Early Brass in Australia
Richard Charteris' recent work editing and research the music of Giovanni Gabrieli (see HBSJ v.5) has led him to serve as Artistic Director of several early 17th-century music projects in Australia. "Venice in the Golden Age" was a concert presented on August 7, 1994 at Newington College Chapel, Stanmore, Sydney and included the Sydney Chamber Choir, directed by Nicholas Routley, and the Sydney Brass Ensemble, directed by Paul Goodchild. The composers represented were Andrea and Giovanni Gabrieli, Claudio Monteverdi, Thomas Lupo, and John Coperario. Another project that Charteris worked on was "The Splendor of Venice: A Votive Mass in Honor of the Blessed Virgin Mary as it might have been heard in St. Mark's during the Early 17th century." This was the fourth concert in a series entitled "The Splendor of Venice" and was held in St. Mary's Cathedral, Sydney, September 22, 1994. The performers included some of Australia's leading musicians including St. Mary's Cathedral Choir, The Sydney Conservatorium Choir, and the Sydney Brass Ensemble. David Russell conducted the program, which was recorded by the Australian Broadcasting Commission for later broadcast throughout Australia on ABC-FM. The composers were Andrea and Giovanni Gabrieli, Giovanni Bassano, and the trumpet ensemble music of Magnus Thomsen and Cesare Bendinelli.

Tafelmusik

Tafelmusik is one of the premiere early music orchestras in the world and they have recently featured the noted natural hornists, Derek Conrod and Thomas Müller in performances of the "Brandenburg" Concerto No. 1 and in Vivaldi's Concerto in F Major for two horns and strings during the Mostly Mozart Festival at Lincoln Center in New York City. Tafelmusik is scheduled to soon release the complete Brandenburg Concertos on Sony Classical's Vivarte label. Contact: Tafelmusik 416 964-6337.

Historic Brass Bibliography on the Electronic Highway

One of the most invaluable aspects of the *HBS Journal* is David Lasocki's "Bibliography of Writings About Historic Brass Instruments." The complete series (1988-1994) can now be obtained electronically on a World Wide Web Server. It's available through the URL <http://www.music.indiana.edu>.

Early Brass in Norway and Denmark

Froydis Ree Wekre, a leading natural horn player, reports that two period-instrument orchestras have recently been formed – Concerto Copenhagen (CoCo), and the Norwegian Baroque Orchestra (NBO). The hornists in CoCo are Wekre and Danish hornist Nina Jeppesen. They have recently performed Handel's Water Music, Haydn Symphony #6, "Brandenburg" Concerto #1, Handel wind arias (for two oboes, bassoon, and two horns), the Vivaldi Double Concerto for Two Horns and Orchestra, and music by Schreibe. Natural trumpeter P.O. Lindeke plays with both CoCo and NBO. The hornists in NBO are Wekre and Lene Solli. They perform mostly on Meinl copies of large Baroque circle horns (in F and in D at A=415 Hz.). The horns have one vent hole for the thumb. Wekre notes that the D instrument works especially well for the solo in Bach's B Minor Mass. Contact: Froydis Ree Wekre, Nordliveien 8A, N-1320 Stabekk, Norway. Tel. 47-67-121469.

Friedemann Immer Trumpet Ensemble

Friedemann Immer and his natural trumpet ensemble presented an outstanding recital at the Hancock Church in Lexington, MA. on June 19, 1994. They played works by Handel, Fantini, Biber, Bach, and Mouret. The members of the ensemble are trumpeters Friedemann Immer, Ute Hartwich, Hans-Martin Kothe, Francois Petit-Laurent, and Pierre Robiboud; tympanist Eckhard Leue; and

organist Matthias Nagel. Amazingly, for their encore the group played a twelve-bar blues using non-harmonic tones and bending techniques. They proved to be absolute masters of their instruments.
— Robin Pyle

Ralph Dudgeon

Ralph Dudgeon has been busy as a keyed-bugle soloist. On Sunday, April 17th, Dudgeon opened the Spring Concert Series of the Allentown (PA) Band with performances of Küffner's Polonaise for the Keyed Bugle, SACHE's Concertino in E flat and Holloway's Wood Up Quick Step. The Allentown band was organized in 1828 and this performance was most probably the first use of keyed bugles with that ensemble in over 150 years. Concert critic for the *Allentown Morning Call* (4/19/94) Philip A. Metzger wrote: "Looking like nothing so much as regular bugles with warts, the instruments have a more compact, less brassy sound than their modern cousins, which is just right for the music of that period. Dudgeon proved himself to be a master of the instrument, both musically and technically." On Friday, May 20, Dudgeon performed the *Keyed Bugle Concerto* by Simon Proctor, with the composer at the piano at St. Paul's Episcopal Church in Richmond, Virginia. Two days later, the Richmond Philharmonic Orchestra under the baton of Rui Zhang performed the world premier of the orchestral version of the concerto. Both the piano and the orchestra versions have been published and are now available from Spring Tree Enterprises. *Richmond Times-Dispatch* critic (5/23/94) Clarke Bustard described the keyed bugle's sound as "a duskier and more recessed or distant tone than that of its modern offspring...Dudgeon played with a fine ear for atmospheric and with as much grace as his instrument apparently can manage." Hearty concert promoters who are not afraid of warts or dusky sounds are invited to contact Dudgeon for his availability for future keyed bugle performances with orchestra, band and chamber ensembles. Contact: Ralph Dudgeon (610) 327-1351.

Birdalone Music Announces Completion of Dauprat

Viola Roth, editor of Birdalone Music, has announced the completion of the translation and publication of a book described by R. Morley-Pegge as "incomparably the greatest didactic work ever published on the horn..." The three-part *Méthode de Cor Alto and Cor Basse*, written in 1824 by Louis-François

Dauprat, is now available in its entirety for the first time in 150 years as a single volume in an edited English translation. For a more detailed description, see the review of this important publication in the upcoming *HBS Journal* Vol. 6. In addition to the Dauprat volume, Birdalone Music is offering many editions of horn music by composers such as Graun, Nicholas, Flackton, Röllig, Mozart, and de Krufft. Contact: Birdalone Music, 508 North College Avenue, Suite 333, Bloomington, IN 47404-3831 USA. Tel. (812) 333-0167; Fax (812) 337-0118.

Baroque Trumpet Mutes

Recorder and flute maker Joachim Rohmer is now making models of wooden Baroque trumpet mutes that transpose by a half step. He is currently making the mutes in a choice of three types of wood: maple (110 DM), rose (130 DM), or boxwood (150 DM). These are copies of an original mute in a private collection. Rohmer can make other copies from either a model or from exact measurements. Contact: Joachim Rohmer, Breite Strasse 39, D-3100 Celle, Germany. Tel 49-(0)51-41217298 or 49-(0)51-414476

Band Festival in Italy

Il Flicorno D'Oro, the third International Band Contest will take place on April 8-12, 1995 in Riva Del Garda (province of Trento), Italy. Bands wishing to participate must send 300,000 Italian Lira before October 31, 1994 to: Segreteria del Concorso Bandistico Internazionale, Flicorno d'oro, via Concordia 25, C.P. 70, 38066 Riva del Garda (Trento), Italy. Fax 0464-532353. The 3rd International Festival of Military Bands held in Modena on July 7-9, 1994 was, by all accounts, a great success. The 493rd US Army Band participated as did the British Adjutant General's Corps Band. Both bands had women musicians, which was in sharp contrast to all the other bands participating.

—Rinaldo Pellizzari

Greatest American Ladies Concert Band

Helen May Butler, America's foremost turn-of-the-century lady bandmaster, and her Greatest American Ladies Concert Band live on, thanks to the efforts of Patricia Backhaus. The "New" Butler Band, which was originally billed as an "Adamless Garden of Musical Eves" has recently presented historic performance re-creations for Heritage Hill State Park in Green Bay, Wisconsin and the Victorian Fair in Winona, Minnesota. At

the Victorian Fair the group had the opportunity to re-create a very popular circus-style concert in which the band performed with a steam calliope. In the future the band will provide soundtrack music for a documentary on women's bands in World War II. This video is being done by Public and Private Research in Washington, DC. Contact: Patricia Backhaus, P.O. Box 2092, Waukesha, WI 53187-2092. Tel. (414) 549-3227.

Trumpet-Making Workshop in Bloomington

The School of Music and the School of Fine Arts at Indiana University hosted a week-long workshop in seventeenth-century trumpet-making techniques on July 11-16, 1994. The workshop was organized by Richard Seraphinoff and taught by Robert Barclay of the Canadian Conservation Institute in Ottawa, Canada, and author of *The Art of the Trumpet-Maker* (Oxford University Press). Participants were Fred Holmgren, Stan Curtis, Bob Rieder, Vincent Monaco, Tom Freas, Willard Zirk, Steve Mumford, Richard Seraphinoff, and Randy Long (professor of art metal, whose department generously offered the work space). The techniques learned were those outlined in Barclay's book, including the making of seamed tubes, making of the toothed point of the bell (which was formed from a sheet), making and decorating garnishes, bending tubes, polishing, twisting, etc. With so many new methods to be learned and so much work to be done, it was not at all certain during the planning stages that all participants would finish an instrument by the end of the week. But with everyone working well past the scheduled eight-hour day, collecting numerous cuts and burns and untold quantities of dirt, our 2ft. x 8ft. sheet of brass with which we started had turned into nine trumpets. The model of these trumpets was the Hans Hainlein of 1632.

Robert Barclay, who has long been a proponent of the natural trumpet (i.e., without vent holes), was gratified to hear the many exclamations of delight from the players, who discovered that F and A could actually be found on these instruments. Bob spent the week going from one workspace to another, giving advice, helping out here and there, and was in all respects the best of teachers. One of the evenings included a lecture on his philosophy about the Baroque natural trumpet. While it was perhaps something

of a miracle that everyone left with an instrument, they also left with a few other things: the experience of making the instruments in the 17th-century way, an appreciation of the amount of work that goes into a single hand-made instrument, the great satisfaction derived from playing on an instrument made by one's own hands, and a sense of gratitude for Bob Barclay for his willingness to make the workshop possible, freely sharing his knowledge. Look for future workshops announced in these pages.

—Richard Seraphinoff

Future Horn Workshops

* The Eighteenth Annual Southeast Horn Workshop will be held at West Virginia University in Morgantown, WV, April 21-23, 1995. Contact: Virginia Thompson, WVU College of Creative Arts, PO Box 611, Morgantown, WV 26506 USA. Tel (303) 293-4617, ext. 165. E-mail: 71563.1412@compuserve.com.

* The Northwest Horn Workshop will be co-hosted by Kathleen Vaught Farner and Jeffrey Snedeker at Pacific Lutheran University in Tacoma, WA, April 28-30, 1995. Natural horn virtuoso Froydis Ree Wekre will be among the invited guests. Contact: Jeffrey Snedeker, Dept. of Music, Central Washington University, Ellensburg, WA 98926 USA. Tel (509) 963-1226.

* The Gallay Bicentennial Celebration Horn Festival will be held in Bordeaux, France July 6-13, 1995. This event will celebrate the 200th Anniversary of the birth of the great horn virtuoso J.F. Gallay. Contact: Joseph Hirshovits, rue de Saint Hubert, 33750 Beychac et Cailteau, France.

Vancouver Workshop

Early Music Vancouver was held July 17-27, 1994 at the University of British Columbia. Among its guest artists and teachers was cornettist Bruce Dickey. Bruce Dickey's masterclasses covered breathing, playing in quarter-comma mean-tone temperament, articulation, and embellishing cadences using Antonio Brunelli's *Varii Esercittii* as practice material. He offered his opinions and advice to those who performed solo works in class. The class consisted of Susan Smith, a cornettist from Edinburgh; William Adams, an Irish cornettist now living in St. Louis; Nathan Wilkes, a doctoral student in trombone at the host institution; Sybille Kumpmann, a curtal player from Munich; and George Butler, a trombonist from Chicago. Dickey

coached and joined in ensemble playing with the students as they read works in facsimile by Maschera, Frescobaldi, Picchi, and Andrea Cima. There was also a bibliography lesson, as Dickey discussed finding sources.

Bruce Dickey was a featured artist in two concerts during the festival. Highlights included wonderful performances of works by Rovetta, Bovicelli, G.P. Cima, Scarani, Rognoni, Buonamente, Lasso, Usper, and others. Other artists on the staff this year included conductor Andrew Parrott, who led the workshop forces in morning readings of Monteverdi's *L'Orfeo*, sopranos Ellen Hargis and Emily Van Evera; violinist David Douglass and his violin band, *The King's Noyse*; lutenists Paul O'Dette and Nigel North; keyboard specialists Byron Schenkman and Elizabeth Wright; violinist Stanley Richie; violist and gambist Margriet Tindermans; lutenist Ray Nurse, who also led a daily class in performance practice; and from Cologne, the medieval ensemble *Sequentia*. The festival was a great success, but it's such a shame that there were not more early brass enthusiasts enrolled at the Vancouver course. We lose out when we let a wonderful learning and musical experience like this one slip by.

— George Butler

Future Meetings and Conferences

* Renaissance Society of America, Annual Meeting will be held March 30-April 2, 1995 in New York City. Contact: Laura Schwartz, RSA Office, 24 W. 12th street, New York, NY 10011.

* Sonneck Society for American Music National Conference will be from April 6-9, 1995 in Madison, WI. Contact: William Everett, Dept. of Music, Washburn Univ., Topeka, KS 66621.

* Society for 17th-Century Music Meeting will take place in Shaker Village, KY, on April 27-29, 1995. Contact: David Schildret, Centre College, Danville, KY 40422.

* The American Musical Instrument Society's Annual Meeting will be May 17-21, 1995, in Salt Lake City, UT. Contact: Harrison Powley, 2220 N. 1400 E, Provo, UT 84604.

Crispian Steele-Perkins

This November Texas expects to have more fireworks than they've had since the Battle of the Alamo because trumpet virtuoso Crispian Steele-Perkins is

planning a series of concerts in the Long-Horn State. He will be a soloist with the Baroque Orchestra at the University of Texas in Denton, on Nov. 19. On Nov. 18, Steele-Perkins will give a recital at the University in Brownsville and will be a featured soloist with the Valley Symphony Orchestra on Tues., Nov. 15. Several new recordings are in the works with performances on a number of different trumpets from his ever-expanding arsenal.

International Historic Brass Symposium

Expanding the usual annual Early Brass Festival in 1995, the HBS will present a large International Historic Brass Symposium which will run from Wed., July 26 to Sun., July 30, 1995 at Amherst College, Amherst MA. Planned to be the most important event in the early brass field, many of the leading performers, ensembles, scholars, teachers, early brass instrument makers, museum curators and instrument collectors have been invited to attend. In addition to the usual playing sessions and lectures presented at the EBF, the Symposium will feature round-table discussions, master classes and formal concerts. Individual lessons can be arranged privately with attending musicians. Brass music from the 15th to early 20th centuries will be represented and special attention will be devoted to instructing modern brass players in the use of historically informed performance practice when playing early music. Trevor Herbert and Keith Polk will serve as co-artistic directors for the symposium. Some of the invited luminaries are Edward Tarr, Crispian Steele-Perkins, Igino Conforzi, Friedemann Immer, Bruce Dickey, Jeremy West, Michael Collver, Douglas Kirk, Allan Dean, Jean Tubery, Susan Addison, Charles Toet, Gary Nagels, Alain Trudel, Peter Bassano, Lowell Greer, Hermann Baumann, Oliver Kersken, Richard Seraphinoff, RJ Kelly, Ralph Dudgeon, Tony George, Don Smithers, Renato Meucci, Herbert Heyde, Stewart Carter, Ross Duffin, Peter Downey, Mary Rasmussen, Herbert Myers, the Boston Shawm and Sackbut Ensemble, Les Haulz et les Bas, Alta, Chestnut Brass Company, New York Cornet & Sacbut Ensemble, The Whole Noyse, Deutsche Naturhornsolisten, and the Dodworth Saxhorn Band. The HBS membership is asked to help with a tax-deductible contribution, ear-marked for the Symposium, as no institutional support has been given and the event is being funded from the small HBS budget.

CALL TO HELP THE HBS WITH DONATIONS AND CONTRIBUTIONS

Members can help the HBS with a general tax-deductible contribution or a contribution ear-marked to support the upcoming HBS Symposium. Members can also help the Society by contributing items such as books, music, or instruments for a gala fund-raising event to be held during the Historic Brass Symposium (July 26-30, 1995). Remember, the HBS, Inc. is a not-for-profit organization and all contributions are fully tax-deductible. (If you work for a company that offers matching grants for any charitable donations its employees make, please be sure to provide us with the necessary paperwork to use to apply for the grant.) If you wish to make a contribution or donation please contact Jeff Nussbaum, Historic Brass Society, 148 West 23rd Street, #2A, New York, NY 10011, USA. Tel/Fax (212) 627-3820 or E-mail: jjn@research.att.com

Early Brass Festival #10 at Amherst

July 29-August 31, 1994 was one of the more pleasant summer weekends in Amherst, MA, in recent memory, and only helped enhance the great time the 60-odd (I mean about 60; only a few were really odd) participants had at the Tenth Early Brass Festival. The EBF consisted of talks, playing sessions, the traditional Saturday pizza party and concerts. The Festival was dedicated to the memory of John Cook, a friend of many in the early brass community and several people had the pleasure of saying a few words in his honor.

This year one of the special guests was the noted scholar Don Smithers, who gave two illuminating presentations with his colleague, Matthew Cron. The first talk was concerned with a multitude of brass topics including, taxonomy and classification of instruments, proper playing technique, analysis of iconographic material and the influence of symbolism in musical composition. His second presentation was on the use of authentic Baroque trumpet mouthpieces and appropriate playing techniques. J. Richard Raum outlined the life and career of the important trombone virtuoso Thomas Gschlatt. David Klausner, Douglas Kirk, and Keith Polk gave talks on 15th- and 16th-century topics. Kirk's talk focused on the wind players of the Palencia Cathedral in 16th- and 17th-century Spain. Klausner gave a paper on the waits in early 16th-century England,

and much of his material will be part of an enormous project called REED (Records of Early English Drama). Klausner is an editor in this multi-volume series that is an interdisciplinary study of all aspects of early English drama. Keith Polk's presentation dealt with improvisation techniques in 15th- and early 16th-century wind-band music. Jean Rife presented an informal talk on the early days of the early music scene and how one can get started on natural horn. Thomas Hiebert presented a detailed analysis of J.F. Fasch's music with horn. On Saturday HBS President Jeff Nussbaum led the HBS membership meeting where plans for the 1995 Historic Brass Symposium were revealed. A plea was made to the membership for contributions (tax-deductible) to help defray the costs of the Symposium.

Playing sessions were enthusiastically received. EBF accompanist Kathryn Cok found herself the most sought-after person at the Festival, where she happily accompanied many cornetts, sackbuts, trumpets, horns, and even alphorns all throughout the event. Gary Nagels led a small but enthusiastic group of keyed brass and serpent players in special 19th-century playing sessions. Fred Holmgren led the fun with the natural trumpet ensemble and Rick Seraphinoff and Viola Roth guided the natural horn players through hours of Dauprat, Gallay and other horn ensemble works. The cornetts and sackbuts played in numerous configurations through out the weekend ranging from twelve part pieces to duets. Cornetto maker John McCann joined the festivities and many cornetto players enjoyed trying out his latest horns.

On Friday night, Natural trumpeters Bryan Goff and Moffatt Williams were joined by organist Michael Corzine in an excellent recital of works by Fantini, Barrett, Buxtehude, Viviani, and Vivaldi. On Saturday The Belmont Alphontrio, led by Phil Drinker and joined by organist Kathryn Cok, played a short recital of sonorous alphon pieces. The Annual Greater New England Outdoor Double Reed Rally kicked off the festivities for the Sunday concert. Shawms, dulcians and other instruments made it eminently clear why this sort of ensemble is called the "loud band!!" The natural trumpets opened several twelve-part pieces with great flair and the natural horn ensemble were equal in their performance. Kathryn Cok was joined by trumpeters Vincent Monaco, Thomas Heuner and Bob Goodman in what

Goodman described as, a "musical tribute to Don Smithers, in a performance of the Choral #5. from Bach's Cantata #129. Karen Snowberg, Bill Mathews, Ron Nelson, Stew Carter, Terry Pierce, and Kathryn Cok joined forces to play a particularly expressive canzona by Buonamente. Gary Nagels led an ophicleide trio in a selection of 19th-century songs. Cornetto player Douglas Kirk led his ensemble, Les Sonneurs de Montreal, in three beautiful works from the Lerma manuscript. Natural hornist Jeffrey Snedeker joked with the audience saying that after polishing off the complete solo horn *oeuvre* of Rossini in the 1993 EBF concert, he needed to find an appropriate encore. Snedeker chose a monstrously difficult piece for horn and piano by Gallay. He carried it off with great flash and musicality. Fred Holmgren performed a suite by Purcell on a copy of a Hans Heinlein natural trumpet (no holes!) freshly created by his own hands at the trumpet-making workshop in Bloomington. The concert concluded with a twelve-part motet by Hassler performed admirably by a cornett and sackbut ensemble directed by Douglas Kirk.

EBF Co-Directors Stewart Carter, Jeffrey Snedeker, and Gary Nagels were pleased with the turnout for the Festival, and everyone is looking forward to the expanded 1995 Historic Brass Symposium.



Franz Streitwieser was one of many EBF participants who enjoyed playing an alphorn with coaching from Morris Secon.

Solo Tuba Book

Program Notes for the Solo Tuba (ISBN 0-253-31189-6), compiled and edited by Gary Bird with a foreword by Harvey Phillips, has just been published by Indiana University Press. This 160-page book is a compilation of program notes for eighty-eight solo works written for tuba, mostly by the composers themselves. Each entry contains publication data, a history of the piece and description of the musical structure. The book also contains profiles of Hindemith, Persichetti, Stevens, Vaughan Williams, and Wilder, all composers who wrote significant pieces for the tuba. For Order: (800) 842-6796.

Musical Instrument Conservation & Technology E-Mail List

A new moderated electronic list has been established for the discussion of conservation, restoration and scientific examination of musical instruments. To subscribe send a one-line E-mail message to: mailserv@nrm.se. The first and only line of the message (un-indented), should read: subscribe MICAT-L your first name your last name. i.e., *subscribe MICAT-L Johnny Haas*. The list owner is at: micat-l-request@nrm.se

Gabriele Cassone

Natural trumpeter Gabriele Cassone has been engaged with a number of interesting projects, including solo performances of Torelli and other Italian repertoire with the San Petronio Orchestra, joint recitals with organist Antonio Frigé, as well as performances of Bach with Gustav Leonhardt. This past summer Cassone taught natural trumpet at the Early Music Workshop in Urbino, Italy. His most recent CD, *Canzoni Strumentali Milanese del Sec. XVII* (Nuova Era 7184), was released this year.

Greenleaf Instrument Collection at Interlochen

John Beery, curator of the Greenleaf Collection at the Interlochen Arts Center reports on some interesting items in the collection of some 200-plus instruments. Among the natural horns is one by the famous maker Raoux. Among the historic instruments are two serpents, a cornetto, several over-the-shoulder bass horns, a gold, engraved Conn "Gilmore" cornet (#12922), a Slater Martin rotary cornet (soprano saxhorn), and a Conn double-slide bass trombone 74H (#239163). The collection also contains many early trumpets and cornets. Beery is in engaged in a project of photographing the entire

collection as well as putting the collection information on line. Contact: John Beery, Curator, Greenleaf Collection, Interlochen Center for the Arts, PO Box 199, Interlochen, MI 49643-0199. Tel. (616) 276-7200 Fax (616) 276-6321.

US Coast Guard Band "Battle Under the Stars"

The U.S. Coast Guard Band at New London, CT, presented the last of their summer concerts with a touch of authenticity. On September 4, 1994 the band was joined by the Artillery Company of Newport in a performance of Tchaikovsky's 1812 Overture, using cannons cast by Paul Revere in 1797, with members of the company dressed in authentic colonial uniforms. Since the Company served with distinction in the Battle of Lake Erie in the War of 1812, their participation in the performance was eminently appropriate. Marches included "American March King" J.P. Sousa's The Northern Pines and The Rifle Regiment and "British March King" Kenneth J. Alford's Eagle Squadron. Anthony Gibbs was the featured saxophone soloist in the program. Contact: MU1, Kirk Edwards, (203) 444-8468.

David Edwards

Trumpet maker David Edwards reports that he is now making four different trumpets; a 19th-century English slide trumpet after Wyatt, and three models of natural trumpets copied from originals by Harris, Beale, and Bull. Contact: David Edwards, 5 Holly Ridge, Fenns Lane, West End, Woking, Surrey, GU24 9QE England. Tel 483-489630.

QuintEssential Sackbut and Cornett Ensemble

The QuintEssential Sackbut and Cornett Ensemble was formed in September 1993 at the Royal Academy of Music in London, after John Wallace had purchased the necessary instruments (see HBSNL #5). The initial coaching of QuintEssential was undertaken by Iaan Wilson. Since then David Staff, Sue Addison, Jeremy West, and Jonathan Freeman-Attwood have been involved with coaching the group. QuintEssential's debut performance was given at Southwark Cathedral's Lunch-time Concert Series on February 22, 1994. The program included the Toccata from Monteverdi's Orfeo on five natural trumpets (two vented, three natural – for Bob Barclay's satisfaction!), Gabrieli's Canzon Prima, a canzona by Frescobaldi, and two sonatas by Speer. Since

Southwark, QuintEssential has performed for the AGM of the Friends of the Royal Academy of Music, performed for Empire Brass, and have played, in costume, inside the gantries which span Tower Bridge. The ensemble was awarded a special commendation award at the Nicholas Blake Wind and Brass Chamber competition and secured the third prize in the Croft Original Sherry Early Music Competition. The group studied with David Staff at the Dartington International Summer School with the support of bursaries from the RAM and Dartington. They also participated in Busk Aid '94, a charity concert which raised money for you Black South African Musicians. They have been invited to perform at the Museum of Londo's Purcell tercentenary celebrations in April 1995, as well as giving a recital at Selwyn College, Cambridge, also in 1995. The members of QuintEssential are: Richard Thomas (Director), natural trumpet, cornetto; Rachel Brown, natural trumpet, cornetto; Philip Dave, alto sackbut; Adam Woolf, tenor sackbut; Sarah Williams, bass sackbut; Adrian France, bass sackbut; Colin Carey, organ; Laura Scott, percussion. Contact: Richard Thomas, 10 King's Highway, Plumstead, London, SE18 2NL England. Tel (0)81-8558584.

Frank Tomes Renaissance Sackbut in A

Frank Tomes is now producing a new model Renaissance sackbut pitched in A that employs a design in keeping with much iconographic evidence. Trombonist and musicologist Keith McGowan has researched this aspect of trombone playing and has worked closely with Tomes on the new instrument. A full description of the research that produced this model is published in *Early Music*, August 1994. According to information McGowan presented at the HBS/ Galpin Society Symposium at Edinburgh, the standard pitch for Renaissance trombones was A. This runs contrary to the standard use of Bb for most modern reproductions. Also, a different underhand position for holding the slide is employed because of the placement of the stays on this instrument. This is also in accord with numerous pictures of period instruments. McGowan asserts that the different hand position as well as the different slide positions will put the modern player closer to the actual playing technique of the Renaissance and early Baroque trombone. Contrary to what one might imagine, playing on this instrument is not difficult. The positions of the A sackbut

are simpler and more logical than the modern B-flat system, and the proposed hand position alleviates the chronic finger-cramp normally experienced with historical flat stays. The instrument is based on the internal dimensions of the Neuschel posau of 1557, plays at A=440, and is supplied with a crook to take the instrument down a tone (as shown in Praetorius). Although it is closer to the original than his B-flat model, Frank is intending to sell the basic instrument for the same price. Contact: Frank Tomes, 25 Church Parh, Merton Park, London SW19 3HJ England. Tel (0)81-5424942.

Les Haulz et les Bas

This outstanding alta band ensemble was only formed in 1993 but have since been active performing in Switzerland, England, France, Germany and Belgium. The group, consisting of Renaissance slide trumpeter Felix Stricker, shawmist Gesine Bänfer, and shawmist, cornetto and bagpipe player Ian Harrison, was a prize winning ensemble at the 1993 Bruges Early Music Festival Competition and a winner of the Belgian Radio Prize in the same year. They play a wide range of 15th- and 16th-century music believed to belong to the large repertoire of the medieval alta capella. Their improvisations and virtuoso playing dazzled listeners at the HBS/Galpin Society Symposium in Edinburgh this past June. Contact: Felix Stricker, Grellingerstr. 74, Basel CH-4052 Switzerland. Tel 41-61-3134354.

Rittler Mass At FSU

The Early Music Ensemble at Florida State University, Tallahassee, directed by Jeffrey Kite-Powell recently presented a rare performance of the *Missa Carolina a 24* by the Kromeriz composer J.P. Rittler. The forces included three Baroque trombones, two natural trumpets, three violas da gamba, two Baroque violins, violone, organ, regal and to top things off, a bass racket as the bass instrument for a regal sounding continuo. There was some particularly fine singing from FSU's *Cantiones Antiquae Musicae*. The mass was transcribed by Dr. Charles E. Brewer. The FSU Early Music Ensemble hopes to tackle even more adventurous repertoire in the future.
—Michael O'Connor

His Majesty's Sagbutts and Cornetts

A 1986 recording, *Music From 17th-Century Germany*, (Meridian CDE 84096), by this leading cornett and sackbut ensemble has recently been re-

issued on CD. Cornettists Jeremy West and David Staff, sackbut players Richard Cheetham, Raul Nieman, Susan Addison and Stephen Saunders are joined by special guest artists, bass Richard Wistreich and organist Alistair Ross. Composers represented on this fine recording are Scheidt, Schein, Schütz, Johannes Braun, and Matthias Weckmann. Among the most impressive works on the CD is Schütz' masterpiece *Fili mi Absalom*.

Musica Fiata

Musica Fiata director Roland Wilson has sent news that his outstanding ensemble has several new recordings; *Monteverdi Vespro (Selva Morale)* with six canzonas by Giovanni Picchi (Sony Classical), *Johann Schelle Christmas Music* (Deutsche Harmonia Mundi), *Canzoni da Sonare* (Deutsche Harmonia Mundi) and *The San Rocco Feast of 1608* for Sony which contains 2 CDs with music by G. Gabrieli and contemporaries, including the Magnificat a 33. This last recording is due to be released in May 1995.

HBS to Present Early Brass Session at AMS Meeting

The HBS will present an Early Brass Session at the American Musicological Society, New York Chapter Meeting on April 29th, 1995, 10:00 a.m. to 1:00 p.m. at the Sultzberger Parlor, Barnard College, NYC. Don Smithers, Stewart Carter and Ralph Dudgeon will present papers. The Manhattan Early Wind Ensemble will also perform 17th century music. Members of the Ensemble are Jeff Nussbaum, Flora Herimann, Martha Bixler, George Hoyt and Bob Suttman.

Biographical Dictionary of English Court Musicians

David Lasocki reports that he, Peter Holman, and Andrew Ashbee have started the monumental task of writing a biographical dictionary of English court musicians (1485-1714). The book, a complement to Ashbee's *Records of English Court Musicians*, will be published by Scolar Press in 1996.

New Bassano Book

The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665, by David Lasocki and Roger Prior, a new book of special interest to early brass musicians, is due to be published by the end of this year. (Aldershot: Scolar Press, 1994). The story of this amazing musical family is certainly one of the most remarkable in music history.

Ancient Irish Brass Instruments

Simon O'Dwyer has been playing replicas of the Dórd Iseal, Dórd Ard, and Adharc which are bronze horns dating from the Irish Bronze Age (circa 1,000 B.C.). O'Dwyer has been performing on these instruments and lecturing throughout Europe and the USA. He has made a special study comparing these Irish horns with lip-vibrated instruments from other cultures such as the Australian didgeridoo and various African trumpets. Contact: Ms. Maria Culle, Ancient Irish Cultural Promotions, 10 Yankee Terrace, Newtownpark Avenue, Blackrock, Co. Dublin, Ireland. Tel. 353-(01)-2831230.

Horn/Piano Duo Tours US

Horn/piano duo Jeffrey Snedeker and Marilyn Wilbanks toured a large portion of the United States in June, July, and August, giving several performances featuring the natural horn along the way. At Hummingbird Music Camp in Jemez Springs, New Mexico, Jeff taught lessons and gave a performance-demonstration of the natural horn, featuring Rossini's *Prelude, Theme and Variations*. On July 1 and 3, Jeff was guest soloist with The New Southwest Orchestra of Albuquerque, New Mexico, performing the *Concertino*, Op. 45, of Carl Maria von Weber on natural horn with the orchestra in Grants and Albuquerque. On July 19, Jeff and Marilyn performed a recital sponsored by the Mesquite (Texas) Arts Council, which included works for natural horn by Rossini, Baumann, and de Krufft, as well as works for modern horn by Kronk, Schumann, Hill, and Françaix. Next stop was the 10th Annual Early Brass Festival at Amherst College in Amherst, Massachusetts, where the two performed Gally's *11th Solo for Horn and Piano*. Finally, on August 3, Jeff and Marilyn performed a recital of music for natural horn at the Streitwieser Trumpet Museum in Pottstown, Pennsylvania. The program included music by Lowell Greer, Rossini, Douglas Hill, de Krufft, Baumann, and Gally. This important and wonderful museum houses the famous Louis Stout collection of horns as well as hundreds of brass instruments from all time periods. For information regarding recital or concert performances, contact: Jeff Snedeker, 404 North Sampson Street, Ellensburg, WA 98926-3158. Tel. (509) 962-2977 (home); 963-1226 (office); E-mail: snedeker@cwu.edu.

Concerto Palatino

Concerto Palatino has completed the first two CDs of their new series for BMG Classics (on the German Harmonia Mundi Label). As a part of a new agreement with this label, the ensemble will be producing a series of recordings, partly in collaboration with the vocal ensemble Cantus Cölln, and partly on their own. Together with Cantus Cölln, under the direction of Konrad Junghänel, they have completed a recording of Biber's *Missa Alleluia*, together with Schmelzer's *Vesperae Solennes* and the Sonata XII à 7 from the *Sacro-profanus concertus musicus* and a new recording of Monteverdi's 1610 vespers. In November Concerto Palatino will record a *Vespro della beata Vergine* of Francesco Cavalli with 2 cornetts, 8 trombones, 2 violins, 8 soloists and continuo. Next summer the ensemble will record a program of Venetian polychoral instrumental music. In addition, their CD of music for double choirs of Adrian Willaert and Giovanni Gabrieli together with the Belgian vocal ensemble *Currende* has just been released on the Accent label and their instrumental CD entitled *Effetti e Stravaganze* will soon be released also for Accent. — submitted by Bruce Dickey

1994 American Horn Competition Features Natural Horn Recital and Hunting Horn Ensemble

Dr. Willard Zirk of Eastern Michigan University in Ypsilanti, Michigan, graciously hosted the 1994 American Horn Competition, and international competition designed to promote solo performance of the horn and its literature. In the past, this event has had, as one of its divisions, a Natural Horn competition. This year (September 1-4, 1994), however, due to low numbers of entrants (contrasted by record numbers in the professional and university divisions), the natural horn division of the competition was not held. In its place, however, a noteworthy recital of music for natural horn was presented, featuring fine performances of standard "older" works by Mozart, Gally, Punto, as well as modern works for the valveless instrument by Vitaly Buyanovsky and Hermann Baumann. Performers included Sara Cyrus of Long Island City, New York (Mozart *Concerto in D major*), Verle Ormsby of Springfield, Missouri (Mozart *Concerto in E-flat major, K.447*) Johnny Pherigo of Kalamazoo, Michigan (Gally *Fourth Solo, Op. 11*, Buyanovsky *Ballade*, Baumann *Elegia*), Richard Chenoweth of Kettering, Ohio (Punto,

Concerto No. 5), and Richard Seraphinoff of Bloomington, Indiana (Gally, *12th Solo*, Op. 55). It was a very enjoyable performance.

An additional treat for the participants and local audience was a performance of hunting horn music and a clinic for hunting horn playing by Parforcehorn Blaserkreis, an ensemble from Buchholz, Germany, led by noted expert Uwe Bartels. The historical perspective gained from all of these presentations was important and illuminating for those who had not had opportunities to see these ancestors (and now contemporaries) of the modern instrument in person. The American Horn Competition has in recent years gained an increasing reputation for showcasing fine talent. It is hoped that future events will continue to be supportive of the horn's heritage. — submitted by Jeffrey Snedeker, Ellensburg, Washington

New York Brass Conference

The 1995 New York Brass Conference for Scholarships will be held on April 21-23 at the Roosevelt Hotel in New York City. According to Conference Director Alan Colin, while the entire program has not yet been established, several early brass performances are being planned. The Historic Brass Society will sponsor a special Early Brass Session, featuring Tom Freas, natural trumpet; R.J. Kelley, natural horn; and the cornett and sackbut ensemble, La Spiritata, Karen Snowberg, director. The annual conference includes exhibits by most brass instrument makers as well as concerts and lectures. Contact: NYBC for Scholarships, Dr. Charles Colin, 315 W. 53rd Street, New York, NY 10019. Tel. (212) 581-1480.

26th International Horn Symposium

The 26th International Horn Symposium was held May 28-June 2, 1994 at the University of Missouri-Kansas City. Over five hundred horn players and enthusiasts from all over the world were treated to a number of concerts and lectures which offered a wide variety of playing styles and concepts of sound. Host Nancy Cochran Block put together a very intriguing combination of players and performances which included a healthy representation of natural horn playing. Soren Hermansson of Sweden gave an elegant performance of Boildieu's *Solo pour cor et harpe*, a piece also featured on his new recording of music for horn and harp. Marian Hesse and the Chestnut Brass Company gave a recital which featured not only selections for cornetts,

sacbutts, and natural trumpets, but also several 19th-century works for keyed and valved brass (Bruce Barrie, Jay Krush), trombone (Larry Zimmerman), and natural horns (including Marian and Kristen Thelander). Especially notable was a performance of recently-discovered marches by Luigi Cherubini from 1814 calling for valved trumpets, natural horns, and trombone. Johnny Pherigo favored the assemblage with a delightful reading of Gally's *Fourth Solo for Horn and Piano*. Jean Rife gave a very moving performance of Hermann Baumann's *Elegia*, and then performed Schubert's *Five Duettos* with Douglas Hill, a real treat! Francis Orval and Richard Seraphinoff (with bassoonist in tow) performed a trio by Antoine Reicha and, on the final day, Jack Herrick gave a spirited performance of Weber's fiendish *Concertino*. All in all it was a terrific symposium, and it was good to hear such fine natural horn playing. It is hoped that future symposiums will continue to give time to celebrate the horn's ancestry. The level of performance achieved by today's players certainly deserves the attention and consideration.

— submitted by Jeffrey Snedeker

Cyfarthfa Band Project

The repertory contained in the Cyfarthfa Manuscripts which was discovered by Trevor Herbert is to be recorded on original instruments by The Wallace Collection. Trevor Herbert and John Wallace have completed negotiations for the first six CDs which are devoted to the repertory. The Cyfarthfa Band was formed in 1838 by the iron baron W.T. Crawshaw in Merthyr Tydfil, South Wales. It was one of the great virtuoso bands of the nineteenth century. The surviving partbooks — 105 of them — have been catalogued and performing editions made from them. It is the biggest collection of early brass band music yet discovered. This will be the first historically sympathetic recording of early band repertory. Trevor Herbert is due to give a talk on the reconstruction of the Cyfarthfa Band repertory at the 1995 HBS Symposium. By then, it is hoped that demonstration recordings of the repertory will be available.

— submitted by Trevor Herbert

Reed Corbo Measures Horns at NY Metropolitan Museum of Art

In August, 1994, I had a unique experience. After corresponding for nearly three months, I was allowed to examine some of the instrument holdings of the Metropolitan Museum of Art. As a

professional horn player and builder of valve horns, natural hand horns and mouthpieces, a dream of mine was to have a hands-on visit to the Metropolitan Museum of Art, Musical Instrument Collection. My main interest was to take measurements and impressions of ancient hand horns and mouth pieces. Mr. Laurence Libin, curator of musical instruments, arranged for me to examine various instruments and mouthpieces. I spent two three-hour sessions measuring, testing, playing, and handling a group of instruments that I had listed as interesting. Micrometers and gages were used to record the most finite measurements of the ancient instruments and mouth pieces. I even managed to make impressions of several mouthpieces that were of particular interest. These were:

1. Made in USA German style, (circa 1900)
2. English made (circa 1860-80)
3. German made (circa 1870-90)

I found all of them consistent in design to most of the ancient mouthpieces that I have previously studied. With all the new information I now have at my disposal, I can now begin production of my own design of particular hand horn mouthpieces. I would like to thank Laurence Libin for allowing me to pursue my research into this area of the hand horn.

— submitted by Reed Corbo

Flicorno d'Oro

On April 8-12, 1995 an International Wind Competition will take place. Contact: Associazione Flicorno d'Oro, Via Concordia, 25-C.P. 70, 38066 Riva del Garda (TN), Italy. Tel. 0464-554073; Fax 0464-532352.

Digitally Restored 78's

Choice Recording Ltd. has issued a digitally restored recording (CD or tape) from original 78 rpm's entitled *The Cornet King*. The music features cornet and trombone solos from the 1920s and 1930s including performances by Jack Macintosh, Harry Mortimer, and Jesse Stamp. Contact: Choice Recordings Ltd., 10a Morningside Place, Edinburgh, EH10 5ER, Scotland, U.K. Tel. 031-4477122.

XVI Curso Internacional de Musica Antigua de Daroca, August 3-11, 1994

For those able to face the trek — usually by plane, train and bus — to Aragon in the dry, dusty, heat of the Spanish summer, this course offers a cheap and

exhilarating opportunity to gain some tuition in cornett, sackbutt and serpent (as well as in a variety of other baroque winds and strings). It offers the prospect, too, of brushing up on your ensemble playing, and attending a series of free concerts performed by a catalogue of visiting virtuosi. Additionally, there is time for swimming in the local open-air pool, eating and drinking to excess, and generally having fun.

Once you get to Daroca (which is no mean achievement), the setting is magical. It is a tiny, old walled-town whose population probably increases by 50% with the arrival of the course. Free accommodation is provided in the local school, and there are two or three cheap (but noisy) hotels for those who prefer not to sleep in dormitories. Good food at basic prices and in copious amounts is provided by cheerful caterers, and apart from perhaps a little more sleep, you will find everything here that you need. Despite the heat, the playing environment is quite cool, and a regular siesta eases even the most sun-shy through the day.

The "historic brass" tutors are Jeremy West (cornett) and Bernard Fourtet (sackbut and serpent). The enrollment in the last couple of years has been surprisingly small, which allows lots of personal, indepth attention from the tutors and extremely rewarding ensemble work. In light of the expertise offered by the teachers, it is surprising that more early brass enthusiasts are not in attendance. There were no serpent players at all in 1993 or 1994. This is madness to anyone who has heard Fourtet playing the instrument or who has experienced his impressive teaching skills. And this year the absentees also missed the opportunity to try out a new serpent in D, brought over from the Christopher Monk workshops by Jeremy West.

Altogether, in 1994, there were five spirited sackbut players who performed some lively works at odd times of the day (and night), and just four cornett players, who tried to give them a run for their money. We also formed ensembles with other classes, especially violins, lutes, harpsichords and dulcians. The tuition was first rate and even in a very mixed ability class (for instance the 1994 cornett section) there was something for everyone and lots to learn. This course is packed with opportunities and brilliant value for money. Next year, it could be

worth brushing up on your geography and braving the Spanish sun!

— submitted by Susan Smith,
Edinburgh, Scotland

Historic Brass Ensembles in Caracas, Venezuela

The *Camerata de Caracas* is a sixteen-year-old group devoted to Renaissance music, but with a special interest in lively performances of Latin American early music. The ensemble, conducted by singer-player Isabel Palacios, has toured South America, Spain, Italy and England. The group has recently recorded *Spanish Ensaladas* — its fourth CD. In addition to voices, viols, shawms, curtals, recorders, crumhorns and a great deal of percussion, the group includes Igor Kosenkov on sackbut and Alessandro Zara on cornetto.

Musica Reservata, a nine-woman choir conducted by Sandrah Silvio, released a CD in September devoted to Medieval and Renaissance polyphony. The recording features Adrian Suarez (sackbut) and Alessandro Zara (cornetto). Zara also performs with Carpe Diem (Baroque violin, cornett, dulcian and continuo) and the Capella Monteverdi, a sixteen-voiced mixed choir conducted by Carlos and Daniel Gomez. Both groups are devoted to early Baroque music.

On July 30, 1994 Juan Jose Verde gave the first hand horn recital in this country. He performed Sonatas by Beethoven and Cherubini, the Mozart *Concerto in D* and Alan Civil's *Serenata in F*. The encore was Civil's work performed on an original 12" garden hose from the late twentieth century!

A new wind group, Faex Musicae (cornett, sackbut, dulcian and shawm), plans to make its debut by the end of the year.

— submitted by Alessandro Zara

Makers Display Historical Instruments at Frankfurt Musik Messe

The Frankfurt Musik Messe held in March is, perhaps, the biggest musical instrument fair in the world. Many makers of modern brass, principally German makers, also displayed historical instruments this year. Some of these makers are already known to historic brass fans, but others were new to this author. Since all the makers are long-established producers of modern instruments, their instruments feature superior craftsmanship. That means, for instance, perfectly working sackbut slides. Also, most of the makers offer

fully ornamented or *exact copies* as well as cheaper, plain or unornamented versions. I made note of the following: Finke displayed his traditional Haas sackbuts, the long and coiled "clarino" trumpets, and two models of natural horns.

Bruno Tilz showed an impressive selection of mouthpieces for historical brass.

Glasel (already announced in the HBS Journal) offers E^b alto, B^b tenor and both F and E^b/D bass sackbuts. They are all hand-made and feature a dual bore and lightweight slides.

Jurgen Voigt (Schulstrasse 18, 08258 Markneukirchen/Vogtland, Germany. Tel/Fax 037422-2757) offers beautifully made instruments. Among the many options he offers, the position of the bell rim in the 4th position (*historical*) or in the 3rd (*modified*) and the slide extension to play in 440 or 415 are quite useful. Also, the hand-made bells of trumpets and sackbuts can be left unpolished and unsanded, showing hammer marks and scrapings. The "baroque trombones" are made using the skills and patterns of old masters. The natural trumpet is a copy after Joseph Simon Anger Kraslice (from about 1800) which is now in the Musikinstrumentenmuseum of Markneukirchen. The *naturhorn* is copied after "Johann Schonheit, Wein 1800," which is owned by Dr. Gunter Joppig, München. The company will make any type of instrument on request. Ornaments and trimmings can be supplied in brass or silver plated.

Eastern European Musicians Need Assistance

A plea for any music, music books or supplies is made for our colleagues in Eastern Europe. Due to recent political changes, musical supplies have been particularly difficult to obtain. Any and all help will be appreciated. Contact: Myron Zakopets, Bichna Arktichnastrasse 3, Briuchovichi Lviv 1, Ukraine.

Helmut Voigt

(Metallblasinstrumentenbau, Siedlerweg 21, D-08258 Markneukirchen, Germany), in addition to modern instruments, makes sackbuts in both plain and decorated versions.

Couesnon (3, avenue Ernest Couvrecelle, Estampes sur Marne, B.P. 44-02402, Chateau-Thierry, Cedex, France, Tel. 23835675; Telex 150 752; FAX

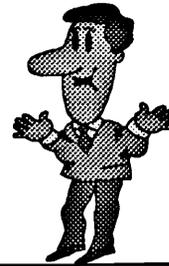
23836797). In addition to their traditional French *trompes de chasse*, this long-established maker is making other natural instruments. They make four models of *trompes de chasse*, all pitched in D. The S63 model is *extra light*, three whorls and a half, with a brass garland or optional silver, red copper or *maillachort* garland. Model 466 is a *Trompe de Piquer* (wipper horn) with brass or *maillachort* garland. Models 463-94 and 466-94 are new versions of the previously mentioned models. All are supplied with or without lacquer. The natural horn *modele Gautrot 1860* is supplied with tuning slide and four crooks (F, E, E^b and D), with optional crooks available for C, G, A, high B^b and low B^b. The garland is optional. Model 360 features an 11 mm bore, whereas model 361 has a slightly larger bore (11.5 mm). Model 119 is a natural trumpet which includes five crooks (C, B^b, D, D^b) and vent holes.

Scottish Gabrieli Ensemble

The Scottish Gabrieli Ensemble continues to perform large- and small-scale music for cornetts, sackbut and other instruments of the early baroque in a variety of Scottish venues. Its fruitful collaboration with the Edinburgh Renaissance Singers and the Linton Singers persists, resulting most recently in performances of Orlandus Lassus' *Missa Bell' Amfitrit' altera* in Edinburgh University's MacEwan Hall, in the University Chapel in Glasgow, and on the Glasgow Early Music Festival Fringe at the Burrell Collection. Several more concerts featuring music by Giovanni Gabrieli and his contemporaries are planned during the next year, including a full length program in the charming border town of Peebles.

In addition to its concert program, the Ensemble has promoted several educational events associated with the development of early music in Scotland. Recently it ran its third workshop on baroque performance practice in collaboration with Jeremy West and Sue Addison, with the aid of a small grant from the Scottish Arts Council.
— submitted by Patsy Campbell, Murray Campbell, and Susan Smith

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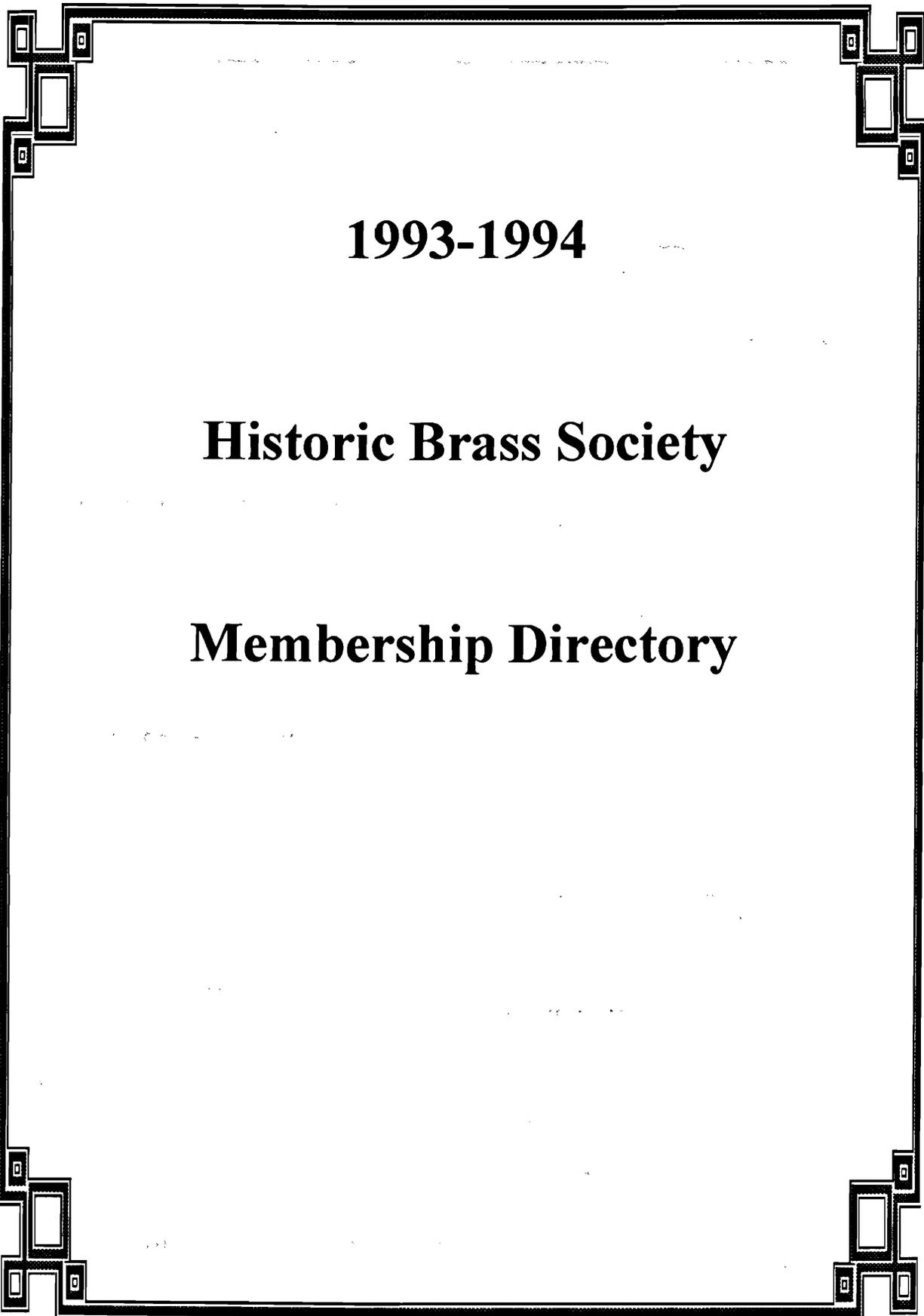
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natural horn

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horn, cornetto, serpent

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nat horn,ophicleide,serpent, tub

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Murray Campbell
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Carlops by Penicuik
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sackbut

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804 288-2343
serpent

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sackbut, slide trumpet

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natural horn

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natural trumpet, cornetto

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Rinaldo Pellizzari
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cornetto, natural trumpet

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natural trumpet, cornetto

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french horn

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19th c. tuba, ophicleide, serpent

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cornetto,voice

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cornetto

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serpent, ophicleide, cornett

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natural horn

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608 Belleforte Avenue
Oak Park IL 60302
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cornetto, natural trumpet, 19th c.

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bass sackbut

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natural trumpet

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19th c.brass

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cornetto,serpent, maker

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horn, trumpet

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sackbut

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Valencia CA 91355
trumpet

Felix Stricker
Grellingerstr. 74
Basel
Switzerland CH-4052
41-61-313-4354
sackbut, slide trumpet

Peter Symon
56 Farlow Road,Northfield
Birmingham
West Midlands
England B31 3AE
44-121-4758688 44-121-414327
Renaissance and Baroque

John Charles Thomas
5 Academy Avenue
Cornwall-on-Hudso NY 12520
914 534-3667 914 534-3667
natural trumpet, cornetto

Caldwell Titcomb
67 Windermere Rd.
Auburndale MA 02166
617 969-0742
History of Trumpet

Saul Strieb
3008 Cresmant Ave.
Baltimore MD 21211
410 243-8024
sackbut, cornetto

Edward Tarr
Palmstrasse 9
Rheinfelden-Eichsel
Germany D-79618
49-7623-4911 07623-46186
natural trumpet, cornetto, 19th c.

Richard Thomas
10 King's Highway, Plumstead
London
England SE18 2NL
44-0181-85585
natural trumpet,cornetto

Hans Tjalve
Valkendorfsgrad 36
Copenhagen K.
Denmark DK-1151
sackbutt, tenor cornet

Orum Stringer
1109 Gloria Lane
Yardley PA 19067
215 295-7149
cornetto

Robert Tennyson
1915 Locust Grove Rd.
Silver Spring MD 20910
301 585-8317 301-585-9575
trombone,conductor

Andrew Thompson
183 Power Road
Pawtucket RI 02860

James Todd
North Forty Productions
30 West 21 Street,12th Fl
New York NY 10010
212 243-4040 212 243-5929

<p>Kiri Tollaksen 4035 Lake Forest Stevensville MI 06511 616 429-7600 trumpet, cornetto</p>	<p>Trompeten Mus. Bad Sackingen Tompeterschloss, Postfach 1143 Bad Sackingen Germany D-79702 07761-51311 07761-51321 all brass</p>	<p>Paul Ukleja 204 Maple Street New Bedford MA 02740 508 992-1133 -508 999 9115 pukleja@umassd.edu cornetto</p>	<p>Univ. Cincinnati P. Crabtree Early Music Conservatory of Music Cincinnati OH 45221 513-662-6202 513-556-0202 phillip.crabtree@uc.edu</p>
<p>Francis Tomes 25 Church Path Merton Park London England SW19 3HJ 0181-542-4942 maker of natural trumpet, sackbut</p>	<p>Patrick Troster Engestrasse 2 Reutlingen Germany D-72764 07121-17726 alta band iconography</p>	<p>Juan Ramon Ullibarri Conservatorio Musica Easo 45 San Sebastian Spain 20006 43-472456 943-451892 cornetto, nat. trumpet, serpent</p>	<p>Univ. Louisville Dwight Anderson Music 2301 S. Third Street Louisville KY 40292</p>
<p>Rafael Torres Escuela Nac. Antropologia Periferico Sur y Tapote s/n Mexico D.F. Mexico C.P. 14030 750-15-49 606-0133 Mexican Colonial Mus.</p>	<p>Jean Tubery 12 Rue Champflour Marly Le Roi France 78160 041-61-301589 1 39 58 06 91 cornetto</p>	<p>Randal Ulmer 147 Jefferson Avenue Tenafly NJ 07670 202 871-9841 horn</p>	<p>Univ. Michigan Music Library 3235 School of Music Ann Arbor MI 48109 832796-000</p>
<p>Roger Torrey c/o Practice Power Studio 1354 29 Ave. San Francisco CA 94122 415 661-0519 natural trumpet</p>	<p>Benjamin Tucker 831 North via Roma Tucson AZ 85745- 602 792-3312 trumpet</p>	<p>Univ. Cal. Santa Barbara Serials, Library/1AEQ8694 Santa Barbara CA 93106 805-893-3393 805-893-4676</p>	<p>Univ. New Hamp. Library-serials unit 18 Library Way Durham NH 03824</p>
<p>Gary Towne 425 Cottonwood Street Grand Forks ND 58201 701 772-1982 701-777-3395 cornetto</p>	<p>Barry Tuckwell 13140 Fountain Head Road Hagerstown MD 21742 301 791-6184 horn</p>	<p>Univ. Cal. Music Library 240 Morrison Hall Berkeley CA 94720 510 642-6198</p>	<p>Univ. Notre Dame Hesburgh Library, Serials Notre Dame IN 46556</p>
<p>Forza Tranquillo via Caldieraro No.42 Montecchio, Maggiore Vicenza Italy 36075 0-444-490211 444 490-211 trumpet</p>	<p>Michael Tunnell 306 Hillcrest Avenue Louisville KY 40206 502 893-2693 trumpet</p>	<p>Univ. Canterbury Library Serial Dept Private Bag 4800 Christchurch 1 New Zealand</p>	<p>Univ. of Akron Bierce Library Akron OH 44325</p>
<p>Helen Trobian RR #8 Rural Box #129 Johnson City TN 37601 615 928-6516 all brass</p>	<p>Steven Turner Box 102 Holcombs Fayetteville AR 72701 Sturner@copm.uark.edu Trumpet</p>	<p>Univ. Cape Town W.H. Bell Music Library Periodicals Rondebosch South Africa 7700</p>	<p>Univ. of Cape JW Jagger Library Periodicals Dept. Rondebosch South Afrika 7700</p>

Univ. of Chicago
Library-Serial Rec.Dept.
1100 E.57th street
Chicago IL 60637

Univ. of Penn,
Serials Dept.
3420 Walnut Street
Philadelphia PA 19104

Joe R. Utley
268 Connecticut Ave.
Spartanburg SC 29302
803 582-8438 803-582-8103
trumpet,historic instr.

Wake Forest U.
Smith-Reynold Lib.Acquis.
BOX 7777
Winston-Salem NC 27109

Univ. of Colorado
Library - Serials Dept.
Campus Box 184
Boulder CO 80309

Univ. of South
Shrine to Music Museum
414 E. Clark Street
Vermillion SD 57069
605-677-5306 605-677-5073
RGipe@charlie.usd.edu

Douglas Valleau
980 Broadview #905
Toronto,Ont.
Canada M4K 3Y1
416 465-7794
natural horn

David Wakefield
66 W.77 Street #23
New York NY 10024
212 877-6556 212 877-6556
73607.2475@compuserve.com
horn

Univ. of Hartford
Mortensen Library
200 Boomfield Ave.
West Hartford CT 06117

Univ. of the Arts
Music Library
320 S. Broad Street
Philadelphia PA 19102

Geert Jan Van der Heide
Withagersteeg 4
Putten
Netherlands 3882 MH
03418-53538
brass instr. maker

John Wallace
16 Woodstock Road
Croydon
England CR0 1JR
0181-6881170 0181-667188
trumpet

Univ. of Iowa
Library-Serials
Iowa City IA 52242

Univ. of Toronto
Library - Order Dept.
Toronto,Ontario
Canada M5S 1A5

Henk van Dijk
Tilanusstraat 42 III
Amsterdam
Netherlands NL-1091 BL

Richard Wallingford
Rd.#8, Box 8008
Stroudsburg PA 18360
717 629-1725
all brass

Univ. of Kansas
Watson Library
Periodicals Dept.
Lawrence KS 66045

Univ. Saskatch.
Lawrence House-Music Dept
Saskatoon
Saskatchewan
Canada S7N0W0
306 966-6169 306 966-8719
HOUSE@SASK.USASK.CA
trumpet, cornetto, keyed bugle

Arthur Vanderhoeft
Steenovenstraat 13
Putte
Belgium B2580
32-015-757934 32-3-2811735
trumpet

Terry Warburton
P.O. Box 1209
Geneva FL 32732
407-366-1991 407 366-6200
mouthpiece maker

Univ. of London
Senate House
Malet street
London
England WC1E 7HU

University
Alderman Library
Serials/Periodicals Dept.
Charlottesville VA 22903

Bjarne Volle
P.O. Box 1014
Hamar
Norway N-2301
42-65-25258
trumpet,cornetto

William Waterhouse
86 Cromwell Ave.
London
England N6 5HQ

Univ. of Nevada
Las Vegas Library Period.
4505 South Maryland Pkwy
Las Vegas NV 89154

Timothy Urban
51 Woodbrook Drive
Edison NJ 08820
908 548-7876
turban@eden.rutgers.edu
cornetto,sackbut, vocal

Robert Wagenknecht
9800 River Rd.
Petersburg VA 23803
804 590-9813
sackbut,serpent, cornetto,

James Waters
Humboldt State Univ.
Dept. of Biology
Arcata CA 95521
707 826-3219
watersj@axe.humboldt.edu
cornetto

John Wates
British Horn Society
Elmore High Rd.
Chipstead,Surrey
England CR5 3SB
01737-557550 01737-552918
horn

Howard Weiner
Hildastr. 60
Freiburg
Germany D-79102
49-0761-701713
sackbut

Western Michigan
Dwight B. Waldo Library
Serial Records Dept
Kalamazoo MI 49008

David Whitwell
16349 Halsey Street
Granada Hills CA 91344
818 363-3766

John Webb
Padbrook, Chaddington Ln.
Bincknoll, Wootton Bassett
Wilts
England SN4 8QR
01793-853171 01793-848498
maker of nat. trumpet, horns,

Lee Weisert
361 Main Street
Manasquan NJ 08736
908 223-4515
natural trumpet, cornetto

James Wheat
1235 West Avenue, S.
La Crosse WI 54601
608 784-1687
sackbut, cornetto, natural horn

Stephen Wick
2 Glasslyn Road
London
England N8 8RH
0181 341-0854
serpent, ophicleide, early tuba

John Weber
3443 N. Oakley
Chicago IL 60657
312 525-5441
keyed bugle, serpent, ophicleide

Froydis R Wekre
Nordlivn 8A
Stabekk
Norway N-1320
47-2-121469 47-22-22-1458
natural horn

Garth While
32, Holme Lacey Rd.
Lee
London
England SE12 0HR
0181-8576935
keyed brass, natural trumpet

Robert Wiemken
53 Haverford Station Rd.
Haverford PA 19041
215 642-2316
Renaissance winds , cornetto

Gerald Webster
Music Dept
Washington State U.
Pullman W 99164
509 332-45
trumpet

Alan J. Wenger
1925 Colorado Blvd. #D
Denton TX 76205
(817) 382-5167

James Whipple
145 Pinckney Street #503
Boston MA 02114
617 720-4262
horn

Nathan Wilensky
273 Puritan Drive
Middletown RI 02840
401 847-9887
skinate@aol.com
natural trumpet

Larry Weed
2221 Excalibur Dr.
Orlando FL 32822
407 275-6493
sackbut

Ann West
912 Highland Avenue
Iowa City IA 52240
388-9879
trumpet

Chris Whitehead
1041 W. Belden
Chicago IL 60614
312 296-1078
natural trumpet

Nathan Wilkes
203-1225 W. 10th Avenue
Vancouver, BC
Canada V6H 1J5
604 733-2685
ngwilkes@unixg.ubc.ca
sackbut

Linn Weeda
3229 Wiley Post Loop
Anchorage AK 99517.
901 243-1207
natural trumpet, cornetto

James West
2235 Myrtle Dale Avenue
Baton Rouge LA 70808
504 336-1943 504-336-1944
natural trumpet

Charles Whitford
7 Kalynn Lane
Bela Vista AR 72714
501 855-3623
sackbut, lysarden, cornetto

Fred Willener
Le Messenger
51 Rue Du Lac
Vevey
Switzerland CH-1800
21-9235141
trumpet

Douglas Weeks
P.O. Box 115
Mendan MA 01756
508 473-8751
dweeks@wpi.wpi.edu

Jeremy West
47 Chalsey Rd, Brockley
London
England SE4 1YN
181-6928321 181-6948784
jwest@ic.ac.uk
cornetto, instrument maker

Leon Whitsell, M.D.
52 Shore View Avenue
San Francisco CA 94121
415 751-0538
all brass

Carl Willetts
9 Chattenden Court
Penenden Heath, Maidstone
Kent
England ME14 2JT
01622-678702
serpent

G.Moffatt Williams
275 John Knox Rd. D-102
Tallahassee FL 32303
904 422-0454
natural trumpet

Matthew Woodward
3301 Bell Avenue
Denton TX 76201
mpwoodwa@twsuvm.uc.twsu.edu
natural trumpet

Kimberly Yocum
833 Cross Street
Philadelphia PA 19147
215 271-5030
natural horn

Alessandro Zara
Apartado 14326
Caracas
Venezuela 1011-A
58-2-5763228
cornetto,horn

Susan Williams
Dorpsstraat 2 -3
Juliana vanStolberglaan-1
Garderen
Netherlands 3886 AS
31-5776-2829 31-5776-2829
natural trumpet

Dan Woolpert
6120 Knollwood Drive
Oregon WI 53575
608 835-7236
19th C. military bands

Douglas Young
207 W. Markhan Ave.
Durham NC 27701
919-683-9672
young.douglas_g@forum.va.gov

Vicente Zarzo
Acacialaan 22
AC Pynacker
The Netherlands NL-2641
01736-95314
natural horn

Simon Wills
6 Abbey View Road
St. Albans,
England AL3 4QL
44-1727-332352 44-1727-81260
sackbut

Don Wright
9311 South Damen Avenue
Chicago IL 60620
312 238-8398
natural horn,cornettino, sackbut

Leslie Young
5192 Walkley #4
Montreal, Quebec
Canada H4V 2M5
514 484-84
cornetto,organ

Chip Zempel
9190 Rolling Tree Lane
Fair Oaks CA 95628
989-2286 989-2286
czempel@macnexus.org
cornetto, sackbut

Roland Wilson
Emilstr. 35
Koln
Germany D-50827
49-0221-533180 49-227-533191
cornetto,cornetto maker

Will Wroth
Annapaulownastraat 117/14
Den Haag
Netherlands 2518BD
070-363-8793
natural trumpet

Margaret Zaffaroni
La Musica Antica
Della SIFD, C.P. 6159
Roma
Italy 00195
3214-206
Recorder Society

Larry Zimmerman
3425 54th Street E.
Minneapolis MN 55417
612 432-7750
sackbut,serpent

Klaus Winkler
Gymnasialstrasse 24
Dierdorf
Germany D-56269
0289-7843
trombone, musicology

David Yacus
via Baroncelli 27
Bagno a Ripoli FI
Italy 50012
39 -(0)-55
sackbut,trombone, tuba,

Tom Zajac
70 Piermont Ave.
Piermont NY 10968
914 365-3272
sackbut,serpent

Leonard Zon
6 Frost Circle
Wellesley MA 02181
617 735-8183 617 735-7262
trumpet

James Winter
1386 E. Barstow
Fresno CA 93710
natural horn

Yale University
Music Library
98 Wall Street P.O. Box
New Haven CT 06520-

Myron Zakopets
Bichna-Arktychna Str.3
Briuchovichi-Livi 1
Ukraine 290901
7-033-22-5
woodwinds, oboe

Greg Wolford
3D Hampshire Dire
Nashua NH 03063
617 377-5455 617 377-6943
wolfordg@tango-vs1.hanscom.af.m
trumpet, keyed brass

Douglas Yeo
9 Freemont Street
Lexington MA 02173
617 861-1472 617 861-1472
sackbut,serpent, ophicleide

Barbara Zap
424 West End Aveune #15A
New York NY 10024
212 595-6173
Baroque oboe, band museum