
HISTORIC BRASS TODAY

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HBS

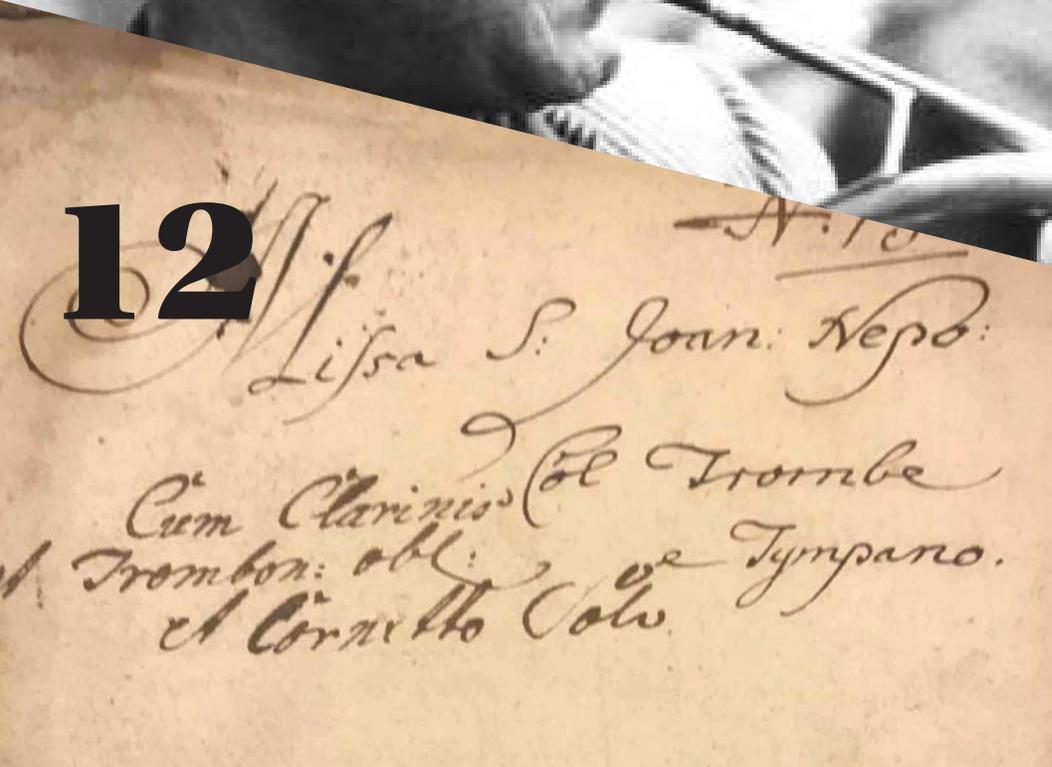
HISTORIC BRASS SOCIETY



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Cover image: Detail from a 19th-century horn by Michael Saurle. See p. 31.

Introducing Historic Brass Today



Michael O'Connor
HBT Managing
Editor

Welcome to our 3rd issue of *Historic Brass Today*! I am so excited to share with you this latest effort by our dedicated staff.

With each issue, we are developing our look, presentation style, and content to serve you, the historic brass enthusiast, professional, or educator. That said, I want to remind you, dear reader, that this is *your* publication. Most of what we present here was sent to us as an idea or a fully formed piece. If you know a good topic that would interest our readers or if you were part of a performance that folks should know about, please send us that information at submissions@historicbrass.org.

This issue features Brian Kanner's evocative description of his time at the International Trumpet-Making Workshop this past summer, complete with pictures of his trumpet in the process of being created, using the same techniques that the original makers employed. I know you will be fascinated seeing how these instruments are made. Madison Barton's interview with baroque trumpeter Justin Bland gives us a peak into how this young, African American performer created a successful career in playing historic brass. It's an inspiring story. Once again, Bryan Proksch gives us an interesting look into band music with a question about cornetist and composer Alessandro Liberati, and Chris Belluscio brings us a couple of new instruments via a report by Wheldon Merritt on his own collection of Saurle horns. We also have a new Performance Calendar that we would love

your help with. Please send us upcoming performances and we will include them in our running calendar. Joanna Ross Hersey brings us another interesting archive to consider for further research and Susy Wilcox wants amateur players to think about the buccina for their concerts. We have news items for you, thanks to David Jarrett-Knock, but sadly, we also have a number of remembrances of historic horn virtuosos, who left us this year. There is a fine report on the International Trumpet Competition, and we have also brought back the Early Brass Festival Report that was such an important part of the old *HBS Newsletter*. I hope you enjoy this edition of *Historic Brass Today* and will consider sending us your items or news for the March edition. Those items are due on February 1, 2023.

Michael O'Connor



Stanley Curtis
Vice President, Historic
Brass Society

Hello to the readers of the *Historic Brass Today*! Since the last issue, the Historic Brass Society has collaborated on two events. We sponsored the North American Baroque Trumpet Competition and Conference in April (hosted by Board Member Jason Dovel), and we also participated in the Vintage Brass Festival in Northfield, Minnesota, with our own Early Brass Festival. These were wonderful opportunities that connected with the larger brass community. As I

wrote this message, our Journal editor, Stewart Carter, and former Board Member Arnold Myers were chairing an organology session at the Fourth Vienna Talk on Music Acoustics that featured presentations by themselves and by other HBS members Jason Dovel, Jack Adler-McKean, and Bryan Proksch. Sandy Coffin, our Events Committee Chair, has tirelessly worked on these events, while flying back and forth over the Atlantic. If you would like to help with future events, Sandy and her team would love to welcome you to their team as they begin planning for future events—especially our Symposium in 2024 in New York City.

I have enjoyed working with a new committee in the HBS called the Visionary Team, which has been analyzing our organization for strengths and weaknesses, crafting our first real mission statement, and recommending important goals for the next few years.

Alex Bonus, our longtime treasurer, notified the HBS Board of Directors in May that he was stepping down from his post. In July, the Board appointed HBS Technical Director, Steve Lundahl, as our interim treasurer. A short time later, the Board interviewed and appointed a new, permanent treasurer—Cody Beard, a trumpeter from South Carolina, who will be learning from Alex and Steve how to perform the important tasks of the HBS Treasurer and who will begin to serve as Treasurer this fall. I want to personally thank Steve for his herculean efforts to maintain our accounts during some very difficult challenges. He and Cody will be spearheading a new Budget and Finance Committee that will provide financial reporting, advice, and action that relate to the Board of Directors' future goals.

We are on the verge of rolling out an updated website that our technical team has been working on for several months. One of the many things I am excited about in this update is a changing panel that will feature such things as photos and quotes from different members. If you have an interesting story about an experience with the HBS, please send it to me along with a short bio and a photo of you doing something related to historic brass. We want to share your perspectives! 📧

Joanna Hersey, our Secretary and Membership Chair, has helped to grow membership over the last two years. I am so grateful for her service, and I especially appreciate her goal of increasing diversity in the membership. She has also activated our election cycle. We are searching to fill two positions on our Board of Directors and our Secretary position. Candidates must be current HBS members and have been a member for at least three of the past five years. Nominations are open until October 15th and voting begins November 1st. Joanna often reminds us that HBS leadership roles are always needed, including positions on committees which are open to all regardless of how long you have been a member: Membership, Historic Brass Today, Advertising and Marketing, Monk Awards, Editorial Board, Events, and Technology. Self-nominations are welcome!

Like all of you, I am looking forward to the latest *Historic Brass Society Journal*, Volume 33 (2021), which will unfortunately arrive later than in past years. Due to many circumstances beyond our control, we are further behind than usual. The journal is at the printer, which—along with businesses throughout the economy—is experiencing large delays due to supply chain and labor issues.

We are in a transitional time in our organization as we try to understand how to do day-to-day operations effectively without Jeff Nussbaum, our founding leader. I am looking forward to this time of restructuring and growth. Perhaps one of the most important markers of this change has been our *Historic Brass Today* magazine, brought to you by chief editor Michael O'Connor and his fantastic editorial team. Their efforts are helping to bring timely articles, sometimes in another language, reviews, perspectives



.....
 Cornet mute
 discussed by David
 Jarratt-Knock on
 p.26

on performance practice and anything else that relates to our community—just for our members. That is why I pinch myself each time I get to write a greeting for the HBT. Please enjoy!

Stanley Curtis



Joanna Ross Hersey
 HBS Secretary

Greetings from the HBS Membership desk! I am honored to serve as Secretary, together with our team of leaders, to promote and celebrate all things historic brass. We are at an important time in the membership calendar, it is election season. Each year, the period of nominations runs from August through mid-October, and elections are conducted via online survey during the month of November. Leadership cycles begin January 1st, and we encourage you to watch for those emails, find details on our website, and participate. This season we will elect two positions on our Board of Directors, as well as our Secretary.

Founded from a base in New York in 1988, today our membership joins together from around the world, for the purpose of promoting and enjoying brass instrument study and performance. Who belongs to the Historic Brass Society? Our membership is a delightful mix of performers, enthusiasts, scholars, educators, archivists, instrument builders, and fans of all aspects of early brass. Are your friends and colleagues aware of all we have to offer? We encourage you to share our activities and publications. It's wonderful that we have reached Volume 3 of this publication, and we encourage you to look over our previous issues.

HBS Membership renews January 1 yearly, and you will receive an email prompting you to renew in the months ahead. Should you have any questions, membership@historicbrass.org will reach me.

Stay connected with us through our social media pages, you'll find us on Facebook, YouTube, Twitter and Instagram @historicbrass, and visit our website for news and information. We encourage you to join together with the hundreds of others who also maintain membership to find inspiration, growth, and joy within our activities. If you are willing to serve the HBS in any way through volunteering or Board service, be sure to let us know, via our membership email address above.

Joanna Ross Hersey

HBT TEAM

Michael O'Connor - Managing Editor

Helen Roberts - Production Manager

Nick Harvey - Technical Assistant

Area Editors:

Ryoto Akiyama - Japan topics

Chris Belluscio - Unusual instruments, valved trumpets/cornets

Sandy Coffin - HBS Events

Richard García - Drum and Bugle Corps

Joanna Ross Hersey - Race, Ethnicity, and Gender Research

David Jarratt-Knock - UK/Ireland topics, museums contributor, copy editing

Joseph L. Jefferson - Jazz topics

Michael Kris - University programs for early brass

Liza Malamut - Performance Practice and Pedagogy, trombone topics

Jeff Miller - Ophicleide, serpent and saxhorn topics

Jimena Palacios Uribe - Mexico and South American topics, museums contributor

Bodie Pfof - Trombone/sackbut topics

Bryan Proksch - Wind band topics

Elijah Pugh - Early repertoire performance on modern instruments

Nathaneal Udell - Horn topics

Jari Villanueva - Bugles and Bugling

David Wharton - Trumpet topics

Mathias Wiedmann - Instrument makers

Susy Wilcox - Amateur players, workshops

The Enthusiast

A COLUMN FOR THE HISTORIC BRASS ENTHUSIAST
BY SUSY WILCOX

The Buccina

After a two-year hiatus because of Covid, Los Grillos Ensemble opened its 2022 performance at the Canterbury Renaissance Faire in Silverton, Oregon, with a fanfare titled, *Tuba Gallicalis*, by our old friend, Anonymous (Strasbourg MS 222). It was adapted for three *buccinas*, a cornetto, tenor sackbut, and drum. Needless to say, it drew a crowd! And this is exactly what the instrument is designed for: attracting attention. Its roots are as far away as the early Roman armies and historic cities where ceremonies and announcements were commonly presented.

History

We know that our modern trumpets and trombones have a long and somewhat convoluted history. Since brass deteriorates rather quickly, we don't have many surviving examples. We can pick up hints from paintings and frescoes that show who was playing—angels, nobles, guild members, merchants or peasants—and we can see the context for

the instruments and on what occasions they played. Images also allow us to see how players are holding and blowing the instruments. Historic documents often named musical instruments, although this presents a wider problem due to all the different languages, the local pronunciations and the lack of spelling standardization. Worse yet, any one term could refer to a particular local instrument or all wind instruments in general. For example, the *buccina*, a Roman military horn, transformed into *Posaune*, the modern German word for trombone. Its path can be linked to *buisine* (Old French) and *busaun* (German). The first written reference to *buisine* is found in the heroic narrative poem c. 1100 *Chanson de Roland* (French), where it was probably a collective term for all the horns and trumpets cited: *trompe*, *olifant*, *graisle*, *cor*, and *clarion*. Today in Europe, three totally different terms are used for the early trombone: *Posaune*, sackbut (*sacabuche*, *saqueboute*), and trombone.

Early on, there were two basic shapes of metal instruments, the straight tube, flared at the end (pictured right), and the curved tube, that was also called a *buccina*, that

looped back over the player and sported a stave that acted as a handhold. Although both were used in multiple events, the former was popular for ceremonies and announcements as its long shape was convenient for hanging banners and announcing events or arrivals with fanfares. The latter, with its more stable form, was widely used to signal military movements. ☞



Los Grillos Ensemble at the Canterbury Renaissance Faire in Silverton, Oregon (left); straight and curved forms of the *buccina* (above)

I took these two pictures at the Metropolitan Museum of Art, New York City, at the opening of its new brass instrument display during the Historic Brass Society Conference in July, 2017. The display took my breath away as it suspended dozens of early horns of all imaginable configurations in a glass display case.

Today

So today, if you want to acquire a *buccina*, and you want to recreate some earlier sounds, you have some options. For a low-cost instrument that plays well, search for Factory X Herald's Trumpet and go to "Factory X Herald's Trumpet" SKU: FXON1200. It can be found on a myriad of websites including: https://www.chicagoknifeworks.com/?s=trumpet&post_type=product&dgwt_wcas=1

Examples of places you can find out about nicer modern reconstructions include:

- <https://www.bosc.it/en/instruments/historical-instruments/trumpet/medieval-trumpet-buisine/>
- <http://www.oltremontano.com/EN/memling.php>
- http://www.tubaductilis.com/Busine_en.php

Take Away

It is fun and educational to incorporate *buccinas* into your presentations. They do require players who have the chops to hit the notes. Write your own fanfares or download them. The above research showed me how complex the development of the trumpet and trombone families and their names have been. I was pleased to find out how "sackbut" and "posaune" came into being. Although I long knew about sackbut and its possible relation to "draw in and out" or "mouth" (French and Spanish), I hadn't matched "posaune" with "buccina." Hmm, wait a minute. Where does "trombone" come from? Oh, yes, the Italian "tromba" with the "o-n-e" meaning "large." And that is true.

By the way, share your adventures with early brass in the hands of us aficionados and enthusiasts of the non-professional world and I'll include your story here. ■

Susy Wilcox
susan@fullduck.com



Snapshots in Band History

Cornetist Signor Al(l)-e/i-ss-a/e-nd-ro/er (a.k.a. Alexander) Liberati
by Bryan Proksch

Given my own oft-misspelled name, the topic of this column might come as no surprise: what is the right spelling of cornet virtuoso Sig. A. Liberati's (1847-1927) first name? Many instances of fluid spellings for names—usually last names—litter music history. Before typewriters, one could fudge spellings at will with a little slip-of-the-hand and no one really cared. A personal favorite is Joseph *Haydn*, since his first contract with the Esterhazy family consistently spells it as *Haiden*. Today, even with computers, Grove, Wikipedia, spell-check and autocorrect plus some of my students still spell it *Hayden* as if they do not care about proofreading or grades.

The most complex case of spelling of which I am aware is the famous “A” of Sig. A. Liberati's first name. A few months ago, Peggy Banks, George Foreman, Raoul Camus, and I exchanged quite a few good-natured emails debating it and seeing who could find the most variants and the ones most closely connected to the man himself. I am grateful to each for the help they provided in exploring the issue and, ultimately, determining the “right answer.” Together we came up with some half-dozen iterations of “A.” from his lifetime. Just “looking it up online” proves a laughable solution when even Grove (Alessandro) and Wikipedia (Allessandro) disagree as of this writing. Countless newspaper, periodical and other publications from the era chose their preferred spelling seemingly at random. More often, they avoided spelling his name entirely, preferring to include the Signor or Sig. affectation, then abbreviating his name with “A.” This convenient solution hardly gives readers a reason to give things a second thought. Liberati's signature, as far as I have been able to ascertain, remained consistent throughout his life and does nothing to help the situation (see Figure 1). Certainly “Sig. A. Liberati” grants the expected level of ostentatiousness for one of the greatest cornet virtuosos ever!

In the early 1870s Sig. Liberati left Italy for Canada, then settled in Detroit in 1875. From Gilmore's World's Peace Jubilee (1872) until about 1900 he was famous and at the height of his powers. The great Italian migration to the United States began about the same time, ca. 1880, but the bulk of those immigrants arrived beginning in 1900. That means Liberati toured a country largely unfamiliar with Italians (and Italian names and spellings), while the constant “signor” affectation reinforced his uniqueness while reminding all of his international stardom.

Even if the pre-1900 American press did not know it, the “normal” Italian spelling is Alessandro. Nevertheless, the publication dates do not matter all that much. The misspellings occur throughout his career both before and after the mass immigration, with no single predominant spelling occurring at any one point, and with Liberati himself inconsistent on programs and letterhead until very late in his career.

The most egregious example, Liberati's April 1896 endorsement contract with C. G. Conn, today housed at the Library of Congress, includes Alissander, Alessander, Alessande, Allissander and one version in which “Allssander” includes a typed “i” directly over the second “l.” That makes five-ish spellings within two double-spaced pages, all non-standard (wrong?), and in a legal document to boot! Though there are numerous handwritten corrections



in the margins, including a correction to one misspelling of his last name (Figure 2), there are no markings next to any iteration of his first name. Unfortunately, the contract is only the carbon copy he retained for his own records, and so does not include his actual signature to clear it all up. Inconveniently, the only letters that the Library of Congress has in his hand are written to his wife and daughter, always signed “Papa,” while the letters written to him show consistent avoidance using the standard “Dear Sir” or “My dear friend” rather than botch his first name. ☹

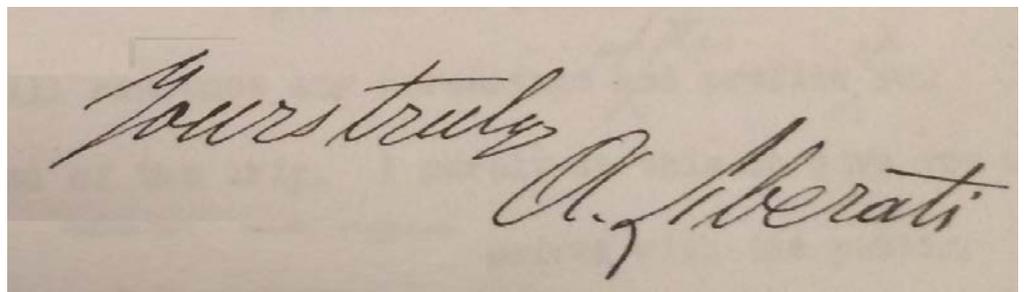


Figure 1: Thanks Signor! Liberati's signature from an 1891 letter to David Blakely. New York Public Library.

time to time, at the pleasure of the said Conn. And the said Alissander Liberati further agrees and obligates himself, to hold himself, at all times, and all hours, subject

Figure 2: When your last name matters but not your first: snippet from Liberati's 1896 contract with C. G. Conn. Library of Congress.

One would think Liberati's own publications would offer some kind of reprieve, and they sort-of do. Both the 1910-11 and 1914-15 souvenir programs for Liberati's Concert Band use the standard Alessandro on the front page in boldface. For 1914-15, however, later down the page the headline for the first newspaper pull-quote puts "Alexander" in the headline. His Americanization seems fair enough for a period of increasing tension in Europe and increasing anti-Italian-immigrant sentiment in the United States. Another undated souvenir program, probably dating to the World War I era, similarly uses Alexander. The post-war 1919 program for the Dodge Brothers Concert Band of Detroit, which he also directed, reverts to Alessandro on the cover and throughout (Figure 3).

While he seems to have largely sorted things out late in his career, things get

messier the further back one goes. For example, the 1891 letterhead for Liberati's Grand Military Band, held by the New York Public Library, places Alessandro in caps front-and-center (Figure 4)! The two letters NYPL holds with that letterhead were both written to David Blakely in the fall of 1891. He signed them in a clean hand: "A. Liberati"

By the time he died in 1927, Americans were more used to having Italians around, Alessandro appears in definitive fashion. That spelling exists on his gravestone in Queens, in his *New York Times* obituary, and Herbert L. Clarke's 1931 biographical article in *Jacobs' Band Monthly*.

With that, I hope to have finally solved the issue of Sig. A. Liberati's name once and for all. Have fun with your next full-text database search! ■



Figure 3: "Sig. Alessandro Liberati" as he appeared late in life, from a 1919 Dodge Brothers program. Library of Congress.



Figure 4: A proofing error (or is it?) on Liberati's 1891 letterhead. New York Public Library.

Bryan Proksch is the distinguished faculty lecturer and associate professor of musicology at Lamar University in Beaumont, Texas. His *A Sousa Reader: Essays, Interviews, and Clippings* (GIA, 2017) and *The Golden Age of American Bands: A Document History (1835-1935)* (GIA, 2021) both provide rare and important primary source readings in band history.



ARCHIVE CORNER

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

Welcome back to Archive Corner! Today's feature builds on the discussion in our last issue, regarding research materials related to the work of musicians during the time around the Second World War. We often think of the mission of the HBS as encompassing music and information from centuries long ago, but today, we regard this mid-twentieth century period as important to include, as it was a time of great social change.

Online archives are one of our most valuable resources as scholars, and we would love to hear your suggestions of favorites that you recommend, especially for our readers newer to scholarship. Today we begin with the Special Collections and Archives at the University of Iowa. Here, researchers may browse collections on all manner of topics, including the Iowa Women's Archives Reading Room. The Women's Archives is a collection of more than 1200 items from the nineteenth century to the present, including photos, newspaper articles, oral histories, and personal papers. *Mujeres Latinas* is a special collection within the Women's Archive, containing materials that showcase the activities of Mexican farm workers who settled in Iowa, together with items of activity from latinos and latin@s who arrived from across the world. Also in the Women's Archives is the African American Women Students collection, which brings together materials to do with Iowa student life. In our Spring volume, we visited collections to do with the Second World War, and here in the Iowa collection are items relating to that same theme, including the news article in Figure I.

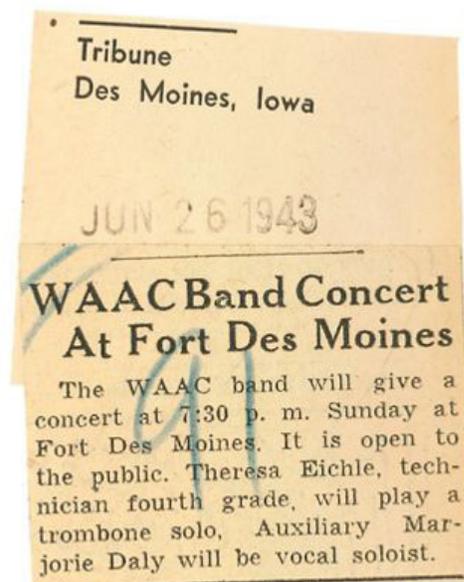


Figure 1. "WAAC band concert at Fort Des Moines." June 26, 1943 newspaper clipping. Used by permission. Special Collections & Archives, The University of Iowa Libraries.

This small news announcement refers to the Women's Army Auxiliary Corps Band, stationed during the war years at Fort Des Moines, Iowa, a large U.S. Army training center. The WAAC, later shortened to WAC (Women's Army Corps) band, was one of many women's military bands formed during the war years. There were equivalent bands in the other services as well in the U.S. but also across the world, with a mission to entertain the troops and the community and raise funds for the war effort through the sale of war bonds at concerts. Iowa was an important center as it was home to both the WAAC Band mentioned here and the WAC 404th, the all-African American female band discussed in our last issue.

Here in our newspaper clipping, we see an announcement for a concert where the lucky audience will be treated to both vocal and trombone performances. Although a detailed book has been written on these American women's bands, *Bands of Sisters: U.S. Women's Military Bands During World War II*, by Dr. Jill Sullivan, more research is needed. Stories of women like our trombone soloist Army T/4 Eiche, who may not be a household name today but who contributed much to their country, are ready to be explored.

Similarly, in Japan's Kyoto University Rare Materials Digital Archive, one also finds work related to mid-twentieth-century brass playing. The 1940 postcard in Figure

2, with the full title of “A Musical March by the Central Bank National Women's Band, Playing an Active Part in the National Mobilization Congress for Asia Development in Celebration of the Year 2600 since Foundation in Japan,” is part of the university’s collection, “Asia Depicted on Postcards.” This collection can be viewed [here](#) and contains a diverse variety of this form of media from across Asia.

Our Iowa concert announcement and our Japanese postcard both serve as

reminders that the world of brass is and was more diverse than many realize. To spend a few moments in archives such as these is a joyful activity, and one that serves an important purpose. Brass music has always been performed and enjoyed by all types of people, all across the world. Today, however, bias can work to limit the appropriateness of the activity by gender and race. One way to counteract the presence of these stereotypes is to highlight work being done by all manner of people, something which was not

always showcased properly in our past. Those of us who love research can use our passion to help the young people of today see themselves in the faces of the past, inspiring everyone to find community and belonging in our world of brass music. ■

Joanna Ross Hersey



.....
 Figure 2. “A Musical March by the Central Bank National Women's Band.”
 Photograph courtesy of the Main Library, Kyoto University.

NEWS FROM THE UK

Click the images below for the latest recordings and projects from Queen Victoria's Consort:



Some new arrangements by Cliff Bevan



New arrangements including music by George Allan, arranged by Steve Robson



A large collection of Adolphe Sax instruments in action, Queen Victoria's Consort in collaboration with The Prince Regent's Band

EXPLORING NEWLY DISCOVERED LATE WORKS FOR CORNETTO FROM BRNO (CZECH REPUBLIC)



In 2018, together with Linda Pearse, I visited Brno following up on a tip from Howard Weiner that there might be unknown music for cornetti and trombones in the Moravian National Library. What we found there was extraordinary: some 40 works with cornetto from the mid 18th century and beyond. In September 2021, I finally had a chance to perform some of this amazing music in the *Abendmusiken* series in the beautiful Predigerkirche in Basel, with Jörg-Andreas Bötticher leading a stellar group of singers and instrumentalists. Brass players were:

Clarini: Jean-François Madeuf, Olivier Mourault, Nikolai Mäntarri
Tromba: Matt Gajda
Cornetto: Bruce Dickey
Trombones: Simen van Mechelen and Catherine Motuz

Over the course of the last year, I have managed to find wide interest in this music. As a result, we will present the program (with a somewhat different lineup of singers and instrumentalists) as the opening concert of the AMUZ series in Antwerp (Belgium) on September 8, 2023, and for a concert in the MA Festival in Bruges in August of 2024, where we will probably produce a CD for the label Passacaille. In addition, we will perform



Figure 1 (above): Rehearsing in the Predigerkirche, Basel; Figure 2 (below) St. James' Church, Brno, exterior.

the program, with a still different line-up of forces, in the summer festival of Early Music Vancouver in late July, 2024.

The so-called Rusmann Collection housed at the Moravian National Library comprises music collected by a series of chapel masters at the St. James Church in Brno, the largest city and capital of the ancient Land of Moravia. The Czech system of Lands, of which there were five, was abolished in 1949, but in the 18th century the Margraviate of Moravia was a Crown Land of the Lands of the Bohemian Crown and an Imperial State of the Holy Roman Empire. The population of Moravia, and particularly of Brno, included a large number of German speakers until they were expelled in 1945. The spiritual home of these German-speaking residents of Brno was the city parish church (*Stadtpfarrkirche*) of St. James.

The status of *Stadtpfarrkirche* meant that all the affairs of the church were overseen by the city council: repairs and building, parish management, and the operation of



the musical chapel. It also meant that it was the richest church of the city and the one with the most important musical chapel. The city council placed severe conditions on the selection and duties of the chapel master (*Regenschori*). A magistrate recruited a suitable candidate for the post whose qualifications and duties included having had experience at the Cathedral of Brno or “in an important church of the Viennese school.” The chapelmaster would then have to supply his own music for the choir, either by composing it or by acquiring it from a church of the “new Viennese school.” The music he acquired or composed was to be kept free of charge in the church’s archives, and surrendered to the church upon the appointment of a new chapel master.

A list of the chapel masters from the beginning of the 18th century through the first decades of the 19th includes, not surprisingly, many German names:

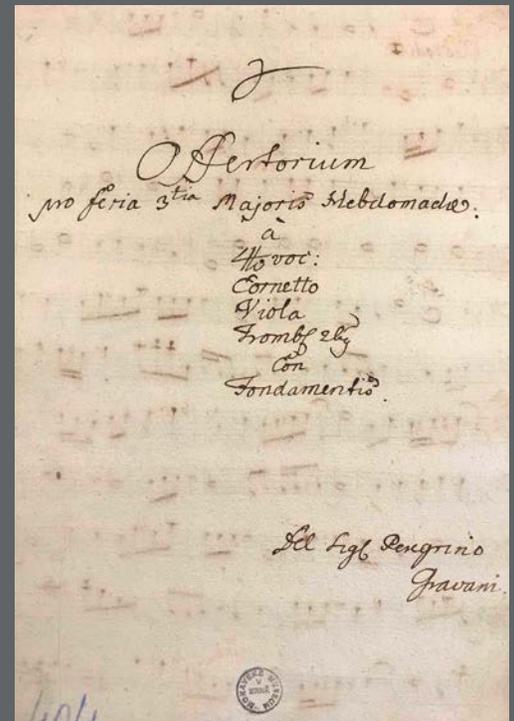
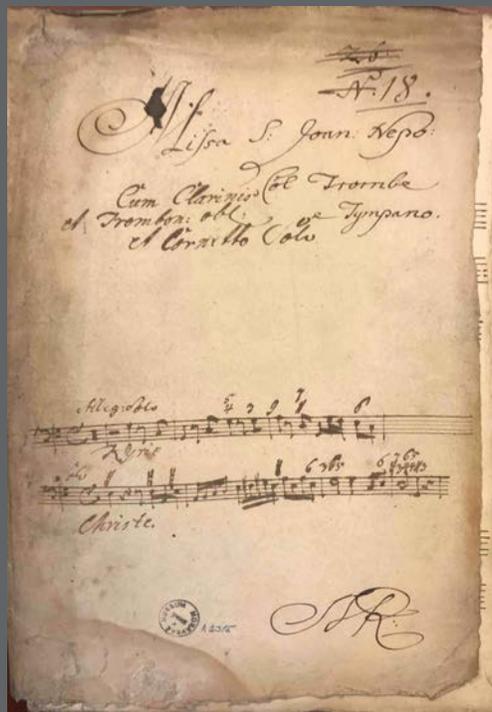
- Georg Ignaz Graf—until 1711
- Johann Adam Schneider—until 1715
- Mathias Franz Altman—until 1718
- Ferdinand Altman—until 1721
- Matheus Rusmann—until 1762
- Peregrinus Gravani—until 1815

The centerpiece of our Basel concert was a Mass in the hand of Matheus Rusmann, dedicated to St. John Nepomuk. Though the librarian assured me that the author was unknown but “surely one of the ‘great Viennese’ masters,” the composition was attributed, according to a 1763 inventory, to Antonio Caldara. Looking further, I discovered that a *Missa sanctificationis S. Joannis Nepomuceni* by Caldara was performed in Prague in October 1729 as part of the celebrations for the canonization of Nepomuk. I cannot be sure this is the same work, but it seems to be preserved, along with 10 other Masses of Caldara, in the library of the monastery of the Knights of the Red Cross in Prague, currently unavailable to all researchers. Though the attribution to Caldara therefore remains tentative, it seems plausible. The manuscript in Brno is in the hand of Matheus Rusmann and bears his initials, placing it of necessity between 1722 and 1762, and thus fits perfectly the Caldara attribution. If the attribution is correct, it is, to my knowledge, the only surviving work of Caldara with cornetto obbligato.

John of Nepomuk was a 14th century Bohemian martyr who became the patron saint of Bohemia and Moravia. The story of his martyrdom involved the schism of the Catholic church at that



Figure 3 (above): Cornetto part from *Missa sanctificationis S. Joannis Nepomuceni* attr. Caldara; Figure 4 (below left): Title page of the same; Figure 5 (below right): Title page of the *Offertorium* by Gravani.



time. Nepomuk followed the Archbishop of Prague in favoring the Roman Pope, while King Wenceslas of Bohemia favored the Avignon branch. When Nepomuk, as vicar-general of Saint Giles's Cathedral in Prague, confirmed the Archbishop's candidate as Abbot of the territorially important Abbey of Kladruby, Wenceslas ordered him thrown off the Charles Bridge into the Moldau. By virtue of this method of martyrdom, Nepomuk has also become a protector from floods and drowning.

He is celebrated in the entire region, including Vienna. Musical performances in his honor were spectacular and often involved water elements such as barges.

The scoring of the Mass includes two violins with extensive and elaborate figurations, three clarini, a lower trumpet (*tromba*), tympani, a cornetto, two trombones (alto and tenor), violone, and organ. The parts for the four concertato singers (SATB) include indications for solo

and tutti. The cornetto part is marked 'solo' and the trombones 'concertati.' Indeed, while the trumpets serve to punctuate grand tutti moments, the cornetto and trombones are fully integrated into the solo vocal parts, playing expressive *sinfonie* and *accompagnati* for vocal solos and duets throughout the Mass. While the trumpet ensemble securely anchors the C Major tonality at all major tutti points, episodes with the three other 'brass' instruments venture into a wider variety of tonal areas, tending at times toward sharps, with a striking shift to E Major at the *Christe*, after the trumpets have ended the Kyrie securely in C Major. In the *Credo* the cornetto and trombones establish an affect of mystery and wonder at *Incarnatus est*, and the strikingly poignant *sinfonia* in C minor pushes the cornetto to its tonal limits. It is impossible to overestimate how extraordinary this is. Such a concerted use of cornetto and trombones would be exceptional in any period but in 1730 (if the attribution to Caldara and the consequent dating is correct), it is astonishing and a revelation about how long these instruments continued to have an important continuing use not only in Moravia, but probably in the entire Viennese hinterland.

Other works in our concert included a fascinating setting of *De profundis* by the little-known Jakob Wachter, an *Offertorium*

by Peregrino Gravani for 4 singers and 4 *colla parte* instruments (cornetto, alto and tenor trombones, and violone), and a *Miserere a 4 vocibus* by "Sig. Zany," almost certainly Marc Antonio Ziani, a Venetian opera composer who became *Hofkapellmeister* to Leopold I in Vienna in 1700. Gravani is a particularly interesting figure because after being named chapelmaster at the St. James Church in 1763, and being much enthralled by the music of Haydn and Mozart, he continued to write *colla parte* for cornetto and trombones well into the second half of the century.

This pocket of cornetto playing in Brno in the mid-18th century is a revelation, but raises many questions as well. Who were the players for whom these incredible parts were written? Does the presence of flats in the key signatures of many of these pieces indicate the use of the cornetto muto? Was Brno unique in this instrumental usage, or is it simply typical of other towns in the Viennese hinterland? Why are there no parts for bass trombone (or even bassoon), with the bass parts being played on organ and violone or just organ? I hope to continue this exploration with another journey to Brno and an article for the HBS Journal. ■

Bruce Dickey



Figure 5: The organ in St James' Church, Brno.



Figure 6 (above): Portrait of Nepomuk by Jose de Paez c. 1770; Figure 7 (left): *The Martyrdom of Nepomuk* by Szymon Czechowicz (1689-1775)

2022 North American Baroque Trumpet Competition and Conference

By Jason Dovel

The North American Baroque Trumpet Competition and Conference (NABTCC) was held April 11-12, 2022, at the University of Kentucky (UK). The event was sponsored by the Historic Brass Society (HBS) and organized through the HBS Events Committee. Additional sponsors included Maller Brass, Brass for Beginners, The Baroque Trumpet Shop, the UK School of Music, and the Singletary Center for the Arts.

The event began with a master class by Stanley Curtis, president of HBS and assistant professor at Colorado State University. Curtis discussed Girolamo Fantini's 1638 trumpet treatise and how it provides valuable pedagogical information for those learning Baroque natural trumpet. At 11 am, Barry Bauguess (trumpet), Paige Whitley-Bauguess (dancer), and Steven Plank (organ) presented a lecture-recital, "Dance and Rhetoric in Baroque Music." They were assisted by trumpeters Elisa Koehler, David Wharton, Stan Curtis, and Jason Dovel, pictured below.



In the afternoon, Jason Dovel presented the master class, "The Baroque Trumpet: My Story, Our Story, and Your Story," where he shared his own experiences and those of the Baroque trumpet program at UK. He explained how they can be helpful for those wanting to pursue research and performance opportunities in early music.

The opening concert featured the International Baroque Consort (IBC) and the University of Kentucky Baroque Trumpet Ensemble. The members of IBC included Timothy Dzida (trumpet), Marina Sanchez Cabello (cello), Tiffany Vong (harpsichord), and Emily Yocum Black (soprano). (Black is a local Kentuckian who was called to substitute in the group one day before the concert and did so to great acclaim!) 🎵

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Natural trumpet in D by Andreas Naeplesnigg in the Metropolitan Museum of Art, NYC. Beautiful public domain images of many of the Met's collection of historical instruments can be found on their website. Click the image to visit the page for more info.



The second day of NABTCC began with the winners of the Call for Papers. Dr. Noa Miller presented, "The Baroque Trumpet Apprenticeship Curriculum Structure as Presented Through J.E. Altenburg, Cesare Bendinelli, and Girolamo Fantini's Treatises;" Wayne Percy presented, "Methods Used by Musicians Who are Blind to Learn the Natural Trumpet;" Dr. Ryan Stransky presented, "Using the Baroque Trumpet as a Resource for Pedagogy in the Modern Trumpet Lesson;" and Stephen M. Wadsack presented, "Analysis of Trumpet Designations in the Scores of Johann Sebastian Bach, and Relevant Considerations for Historically Informed Performers." The Chair of the Call for Papers was Dr. Sarah Herbert from Western Kentucky University.

Following the paper presentations, the International Baroque Consort presented the interactive master class, "How to Form a New Ensemble," in which attendees formed ad hoc chamber ensembles.

This was followed by the presentation, "Windows into the Past: Trumpet Iconography" by Elisa Koehler.

In the afternoon, eight trumpeters, who were selected as a result of a taped prescreen round, performed in the competition. All competitors played Giovanni Viviani *Sonata Prima* as well as a second piece of their choosing. Finalists included Michael Brotherton, Paul Cassarly, Neal Grindstaff, Liam Jones, Evan Kirshen, Dillon Parker, Jared Wallis and Victor Yuen. Dr. Schuyler Robinson, emeritus professor at the University of Kentucky, was the collaborative accompanist. Dr. Stanley Curtis served as the Competitions Chair and the judging panel included Steven Plank (Oberlin Conservatory), David Maller (Maller Brass), Elisa Koehler (Winthrop University), David Wharton (University of Wyoming), Barry Bauguess (Baroque Trumpet Shop), and Tim Dzida (IBC).

Winners of the competition included:

First Prize: Jared Wallis (Eastman School of Music)
(New Maller Brass natural trumpet + \$1000 from the Historic Brass Society)

Second Prize: Dillon Parker (Peabody Institute)
(New Brass for Beginners natural trumpet + \$500 from the Historic Brass Society)

Third Prize: Victor Yuen (University of Kentucky)
(\$200 from The Baroque Trumpet Shop)

Honorable Mentions were awarded to Michael Brotherton and Paul Cassarly, and the "No Holes Award" went to Paul Cassarly.

Following the competition, a closing concert featured all of the guest artists and members of the UK Baroque Trumpet Ensemble. The event was hosted by Jason Dovel, associate professor at the University of Kentucky, along with support from UK teaching assistants Victor Yuen, Austin Stunkard, and Madison Barton. ■

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Pictured clockwise from top: Victor Yuen and Schuyler Robinson perform in the NABTCC; Noa Miller presents in the Call for Papers; Host Jason Dovel with the NABTCC Winners (L-to-R: Dovel, Parker, Wallis, Yuen); Guest Artists Perform in the Closing Concert; Finalists and Judges



The International Trumpet-making Workshop:

A PARTICIPANT'S REPORT

BY BRIAN KANNER

Like most current brass players, I started on a modern instrument (trumpet) in elementary school. Even though it took only a few years for my taste in music to gravitate towards the Baroque period, the recordings I listened to featuring Bach, Handel, Telemann, and others were played exclusively on modern instruments. Apart from a few recordings by Edward Tarr on a true natural trumpet, the rest of my favorite trumpet literature was played by the likes of Maurice Andre, Pierre Thibaud, Adolph Scherbaum, Don Smithers and a few others, often on piccolo trumpet (an instrument which has strikingly little in common with its historical beginnings).

Between 1985 and 1990, however, instrumental ensembles featuring actual historic instruments or modern reproductions were gaining in popularity, and for this period of music I soon came to prefer the sound of these older instruments over their modern counterparts. It was only a matter of time before I took the plunge.

From 2007 through 2010, I attended Oberlin College's summer Baroque Performance Institute, where I was introduced to natural trumpets, both without vent holes for intonation as well as three- and four-vent-hole instruments. Compared with modern valved trumpets made largely by machine, these reproductions were otherwise made in the same manner as the trumpets originally built in the 1600s and 1700s by hand through heating, hammering, and soldering flat sheets of brass into a finished trumpet. The difference in sound was enormous. The hand-hammered trumpets produced a darker tone quality and were much richer in overtones due to their increased length (a modern trumpet is approximately half the length of its Baroque-era counterpart).

Since the 1600s, most trumpet players have used instruments made by professional craftsmen, as producing a high-quality instrument requires specialized expertise, equipment and experience. While this seemingly puts trumpet-building beyond the reach of most performers, it turns out that there is a place where one can make a natural trumpet, and a very high-quality one at that!

The International Trumpet Workshop

Since 1994, a trio of skilled natural horn and trumpet makers has been conducting classes for those interested in building natural trumpets. Robert Barclay, Michael Munkwitz, and Richard Seraphinoff, a group with more than 100 years of instrument-building experience among them, lead the classes. According to the overview provided by Richard Seraphinoff on his website:

Over a period of five days, participants create a natural trumpet based on an original by Hanns Hainlein [Nuremberg] of 1632. Workshops are held in Bloomington, Indiana, and various European locations several times per year. Instrument-making is done almost entirely by hand according to historical principles and is closely supervised by the teachers. Starting with flat sheet metal and miscellaneous small parts, each participant will be coached through all the processes, finishing with a playable musical instrument of a very high standard. All materials, tools and facilities are provided, so participants need only bring to the workshop their energy and commitment.

Our 2022 class of 11 trumpet builders was twice deferred. Each of us originally signed up in 2020, but the COVID-19 pandemic forced the course to be rescheduled for 2021, and then again to 2022. So, after a long wait, we were eager to begin the process. 🦄

Each day featured several demonstrations of tasks to be accomplished that day, so each student had a chance to observe the specific tools/processes to be utilized. The teachers were available at a moment's notice throughout the week to provide expert guidance and hands-on assistance if necessary. Each student was assigned a workstation, given a set of tools, and several pieces of pre-cut flat brass, looking not at all like a trumpet! It would be our task over the week to transform these two-dimensional pieces into a functioning natural trumpet.

Since a picture is worth a thousand words, the major steps of the building process are shown through photos I took during the workshop, with an accompanying description of what is being illustrated. A more comprehensive guide can be found in the book entitled *Making a Natural Trumpet*, by Munkwitz, Seraphinoff and Barclay (Loose Cannon Press 2014).

The prize: a faithful reproduction of the original 1632 Hainlein trumpet, pictured here in sterling silver:



Four sheets of brass, and a curved piece (destined to become the bell garland) are 90% of the materials used to make an entire trumpet!



After annealing one of the straight pieces with a blowtorch, it is bent over a steel rod, then hammered into a round tube. Here, the sides of the brass sheet are being pushed together. Compare the left side of the tube with the right edges now hammered together, forming a tight seam which can then be soldered.



Three lengths of tubing, annealed, formed, and soldered, each of which started out as flat pieces of brass. The shortest tube is being polished, as the others will be in turn. 🤏



Cutting teeth in one side of the sheet of brass destined to become the bell. The teeth are then bent, alternating up and down.



Starting to bend the sheet around the mandrel, to get the teeth to meet the other side and form a joint which can be hammered smooth, then soldered.



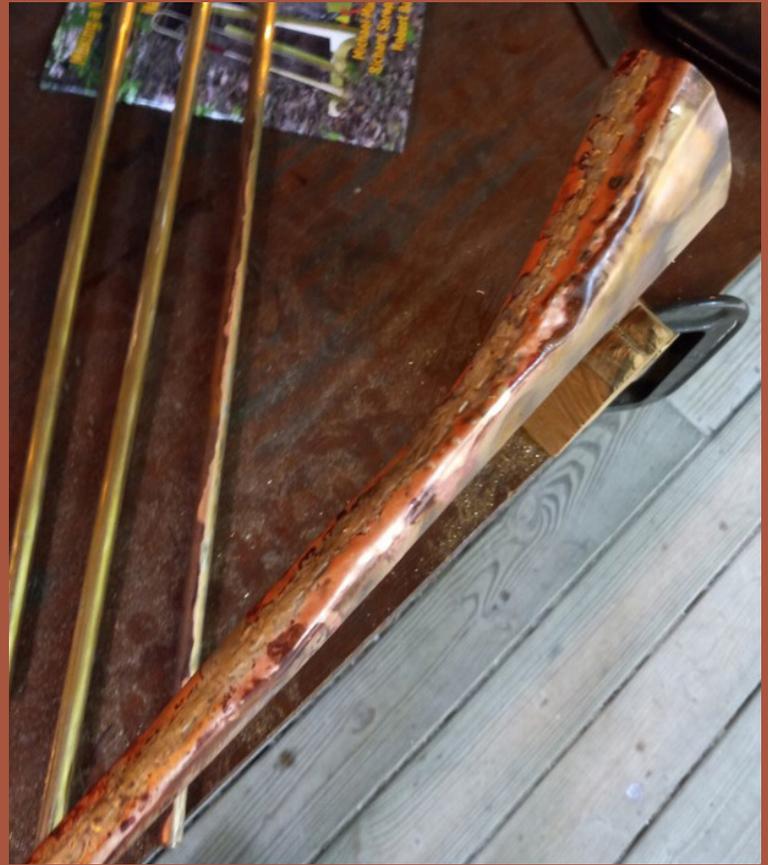
Using a piece of wire to hold the metal together as the teeth are hammered into the opposite side.



Almost an entire day is spent just on shaping the bell. After crudely hammering the 2 sides together and soldering, it's anvil time! On the anvil, the bell flare can gradually be widened, with annealing to soften the brass after every round of hammering. Then the bell is placed over a full-length mandrel and worked with hammer and steel bar to make it round and stretch it to the desired overall length. Constant hammering hardens the brass, so to continue to work it, more rounds of annealing are required.

After many hours of incremental progress, a trumpet-like object begins to emerge!

The soldered bell joint. Note absence of anything remotely round.



The mandrel, around which the brass will be shaped over many hours. 🐾



After hours of working on the anvil and mandril, with heating in between, the bell is nearly formed.



One of the straight tubes is now cut into 2 pieces, which are filled with a hard resin and left overnight. In the morning, they are bent by hand around a wooden form to create the 2 bows, one at either end of the finished trumpet. After bending, the bows will be cut to their finished length, the hand-polished.



The curved piece of flat brass is annealed, then soldered to form the garland which will slide over the bell. Decorative points are carefully cut into the garland, and it can be engraved by hand as well.



Another tube is cut into 5 pieces, which become the ferrules used to strengthen all the joints where the tubes come together. These are decorated as well with a star pattern. measured and cut by hand. The decorative ball which fits over the bell is assembled, soldered, decorations cut and then polished.



Pretty soon all the pieces will be assembled into a finished product. The brass surface is hand-scraped with a special tool, then further polished with fine sandpaper and steel wool, to the maker's taste.



The garland is now fitted on the bell, and the small overlap folded over and hammered around the inside edge of the bell to form a solid fit.



Final assembly requires widening one end of each tube and crimping the other, so everything can fit tightly together, as the joints are actually not soldered. A wood block is stapled in place with a bit of cloth, then the block is tightly wrapped with sturdy cording to form a hand grip which also binds the main tubes together.



We cut additional tubing into several lengths, to fashion tuning bits. This allows the trumpet to play in different keys (D 415, C 440 and C 415), while the smallest ones also allow for some fine tuning. The pigtail (putting the horn in C 415) was made for each of us by the instructors, as this fine work was likely a bit beyond our reach! 🐷

By noon on the final day, everyone had finished their trumpets, and it was time to play them! Richard Seraphinoff passed around several fanfares he has written for use on this special occasion, marking the successful end of another trumpet-building workshop. It was remarkable to hear how well 14 of these individually built trumpets lined up pitch-wise, and how well they played in tune with all the others.

Conclusion/References

Having had the trumpet at home for several weeks now, I have had time to really put it through its paces. The intonation is remarkable. The Renaissance-shaped bell has a lot to do with that. It allows to user to more easily bend some problematic pitches into tune, unlike the more widely flared bells common to the middle/late Baroque period, which brought more security in the upper register, at the cost of giving up some flexibility throughout. As difficult as playing a valveless trumpet is compared with modern horns, the true natural trumpet is yet more difficult to play than one with vent holes. It's easy to stay humble on a true natural trumpet! But the hard work put in training your lip to find the right pitch, move accurately between notes and play more or less "in tune" pays huge dividends, by making you a better player on every other type of horn you own.

Most of the success for this workshop is due to the planning, expertise and supervision of the three instructors. It's a remarkable feat that they have held this workshop for 20 years, producing over 800 high-quality copies of the 1632 Hainlein. I know each of my colleagues who has attended one of these workshops in the past feels the same way: you feel immense pride in having created a beautiful instrument with your own hands. And you feel more connected to the natural trumpet, the trunk from which all other branches of the trumpet have grown.

For more information on attending future trumpet-making workshops, see: <https://www.seraphinoff.com/about-the-international-trumpet-making-workshops> <http://trompetenmacher.de/de/allgemein/workshop/>

For the book on natural trumpet building used in the workshop, see:

Robert Barclay. *The Art of the Trumpet-Maker* (Oxford University Press, 1992).
Michael Münkwitz, Richard Seraphinoff and Robert Barclay. *Making a Natural Trumpet*
trompetenmacher.de/en/historical/book/ ■

A report on ViennaTalk2020

by Arnold Myers and Stewart Carter

The HBS was one of the sponsors of ViennaTalk2020, the fourth Vienna Talk conference on Music Acoustics organized by the University of Music and Performing Arts Vienna and held from September 11th to 14th 2022. The target audience included instrument makers, conservators and musicians.

Session 10: Organology

Chairs: Stewart Carter and Arnold Myers

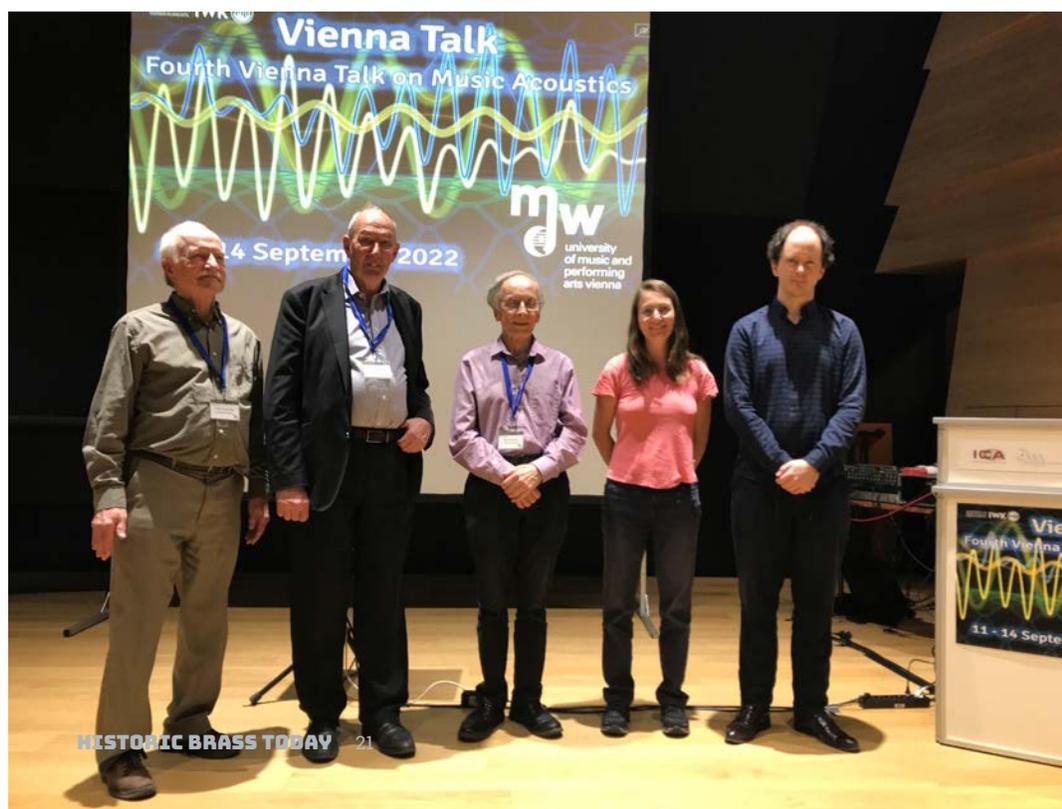
Stewart Carter's paper, "Trumpets in China's Qing Dynasty: Form, Function, and Terminology," was based on printed sources in Chinese and European languages from the seventeenth century to the fall of the Qing in 1912. He demonstrated that throughout this period there were essentially two types of trumpet in China, the *xiao tongjiao* or *haotong*, the other shorter, with a barrel-shaped bell and a telescoping tube, often called *laba*. Both types were used in the Qing military and for processions, weddings, and funerals.

Jack Adler-McKean read a paper entitled "Serpents, Bombardons, and the Wiener

Tuba: Richard Wagner and the Evolution of the Orchestral Contrabass Labrasone." He underscored the difficulty of knowing exactly what Wagner and other composers meant by their often ambiguous terms for brass instruments in the bass range, particularly after the serpent and ophicleide were supplanted by valved instruments. Adler-McKean illustrated his presentation with recorded examples of himself, playing various types of contrabass labrasones.

Murray Campbell presented a paper, "Nonlinear sound propagation and spectral enrichment in brass instruments," co-authored by Arnold Myers and the late Joël Gilbert. This discussed the propagation of sound waves through a brass instrument and described the mechanism that causes the timbre to brighten as dynamic level increases. The degree to which this occurs depends on the internal geometry of an instrument. Murray summarized the formulation of the "brassiness potential" parameter, derived from physical measurements of bore profile, which has been used successfully to characterise the various

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Participants in session 10 (L-R): Arnold Myers, Stewart Carter, Murray Campbell, Juliette Chabassier, Jason Dovel



species of brass instrument. He then went on to define a new “spectral enrichment” parameter, a refinement of the “brassiness potential” parameter, which reflects the behavior of brass instruments more accurately by considering other factors. He concluded by showing that computer simulations supported this across a wide range of sizes of instrument.

Arnold Myers presented a companion paper, “Spectral enrichment prediction as an approach to the comparison of brass instrument designs,” with Joël Gilbert and Murray Campbell as co-authors. Arnold pointed out that the internal geometry was a part of brass instrument behavior that was under the control of the instrument maker and went on to discuss the effectiveness of the new “spectral enrichment” parameter compared with the established “brassiness potential” parameter. Arnold presented the broad-brush characterization of recognized species of instrument through diagrams based on measurement of hundreds of specimens before going on to show that new “spectral enrichment” parameter could make fine distinctions between brass instrument models. The ability of the “spectral enrichment” approach to elucidate historical perspectives was illustrated by the examples of nineteenth-century trombones and early vs. present-day rotary and piston-valve B-flat trumpets. Jason Dovel’s paper, “Videographic Analysis of the Brass Player’s Embouchure: Conclusions and Conjectures,” offered graphic illustrations of the movements of trumpet players’ lips inside the mouthpiece. His demonstrations employed a new technological device, the “lip-cam,” a mouthpiece with a digital video camera inserted into its cup, connected to a computer via USB interface. Dovel’s videos revealed in detail the lip movements of several of his students and colleagues. He argued persuasively for the use of the lip-cam as a tool in brass pedagogy.

Because Bryan Proksch could not be present at the conference, Stewart Carter read his paper, entitled “The Art of the Band Instrument Endorsement Deal.” Using newspaper advertisements and letters as his principal source material, Proksch focused on endorsement deals for cornets, negotiated between instrument manufacturers (such as C. G. Conn and Distin) and concert artists (such as Jules Levy), and bandleaders (such as John Philip Sousa) in the late nineteenth and early twentieth centuries. As was typical of the time, many of these endorsements were clearly “over the top,” gushing with praise for this or that model of cornet.

The final paper in this session was given by Juliette Chabassier, “Understand and Predict Acoustic Properties of Heritage Instruments: The Case of a Besson Trumpet of the Musée de la Musique of Paris.” This paper had no fewer than eight authors representing four French research establishments. The cross-disciplinary research project that was presented had addressed the issue of conflicting interests concerning museum instruments: the need to play historic instruments in order to fully understand them and the museum’s duty to preserve them for future generations. The use of copies of museum instruments has been commonly adopted to solve this problem, but with mixed results. The French team marshalled a range of advanced technologies including X-ray tomography and acoustical simulation to create what they described as an “acoustical facsimile” of a ceremonial E-flat natural trumpet. The facsimile Besson trumpet, made by Jérôme Wiss, was convincingly demonstrated with Gallic flair by Jean-François Petiot to bring the session to a telling conclusion.

(More info and abstracts at <https://viennatalk2022.mdw.ac.at>)

HBS Welcomes **Cody Beard** as the New Treasurer



Cody Beard was confirmed as the new treasurer of the Historic Brass Society this summer. He is native of Greenwood, South Carolina, and enjoys an active, part-time freelancing career in that state, regularly performing with the Spartanburg Philharmonic and the Aiken Symphony. He occasionally performs with the Greenville and Charleston Symphonies and the Columbia Festival Orchestra. Cody holds a Bachelor’s degree in music from Lander University, with additional studies in Salzburg, Austria, and graduate work at the University of Georgia, Philip Smith. He began playing baroque trumpet because of his interest in music history. Cody resides in South Carolina with his wife and two daughters, works in the Human Resources Department at Lander University, and plans to continue his graduate studies, aspiring to teach music history. The HBS warmly welcomes Cody in his new role as Treasurer of the Society.

JUSTIN BLAND

INTERVIEWED BY
MADDISON BARTON



Applauded for his “gleaming trumpet work” (*Hyde Park Herald*) and “dazzling virtuosity” (*Grunion Gazette*), American trumpeter Justin Bland is a versatile musician, performing on both historical and modern trumpets. He specializes in early music, most notably the difficult high-register music for Baroque trumpet; he has played J.S. Bach’s *Brandenburg Concerto No. 2* with groups in Denmark, Germany, Portugal, Sweden, Spain, the USA, Canada, Serbia, and Colombia. Before formally studying Baroque trumpet, Bland won first prize in multiple historical instruments divisions of the National Trumpet Competition. As a highly sought-after solo/principal baroque trumpeter, Bland has performed with several leading early music ensembles throughout North America including American Bach Soloists, Apollo’s Fire, Washington Bach Consort, Tempesta di Mare, Musica Angelica, Scaramella, Bach Collegium San Diego, Lyra Baroque Orchestra, and many others. He has also played in South America with Ensemble Barroco de Bogotá.

Now living in Denmark, Bland continues to perform as both a soloist and ensemble musician, combining ongoing North American engagements with new collaborations with leading Baroque ensembles in Denmark as well as in the rest of Scandinavia and Europe. In Europe he has played with Akademie für Alte Musik Berlin, Les Arts Florissants, Camerata Øresund, Barokksolistene, Arte dei Suonatori, Händelfestspielorchester Halle, Göteborg Baroque, ensemble Paulus Barokk, Orkester Nord (previously known as Trondheim Barokk), Göttinger Barockorchester, Sächsisches Barockorchester, Barockorchester L’Arco, Hannover, TSO Tidlig (the early music band of the Trondheim Symphony Orchestra & Opera), Wrocław Baroque Ensemble, Croatian Baroque Ensemble, New Trinity Baroque, Nivalis Barokk, Höör Barock, Enghave Barok, BaroqueAros, Copenhagen Soloists, the Næstved Early Music Festival, Ensemble Hven, and several others. In addition to being a trumpeter, Bland has performed as a countertenor and recorder player.

Bland earned his DMA in trumpet performance from the University of Nevada, Las Vegas. He received his MA in early music performance practices from Case Western and his BM in trumpet performance from the University of Maryland. His primary trumpet teachers include Chris Gekker, Barry Bauguess, Steven Hendrickson, Steven Trinkle, and Justin Emerich. He has studied voice with Delores Zeigler, Ellen Hargis, and Aaron Sheehan. Maddison Barton interviewed Justin for *Historic Brass Today*. 📧

Maddison Barton: Tell us about your background. Where did you grow up, and how did you get interested in trumpet?

Justin Bland: I grew up in Maryland. I was interested in music since elementary school, but I didn't know what instrument to choose. It was my mom who suggested trumpet after talking to some band directors.

MB: When did you start playing Baroque trumpet?

JB: I started playing Baroque trumpet during the freshman year of my undergraduate education. Chris Gekker, my teacher during that time (University of Maryland), had one on the shelf in his studio, and I asked him if I could borrow it. I did a lot of work on my own, but I brought it to a few lessons with Chris, and I even played a piece on one of my juries.

MB: What books or treatises did you use when you were starting out on baroque trumpet?

JB: My main resource when I first started was Edward Tarr's *The Art of Baroque Trumpet Playing*.

MB: How important are trumpet treatises like Bordinelli, Fantini, etc., to your performance style?

JB: Trumpet treatises are quite important, I believe, but I think it is equally important in early music to look at treatises for other instruments. Many of the principles of other instruments and voice are applicable to trumpet.

MB: What are your main influences on establishing your performance style? (Teachers, recordings, treatises, etc.)

JB: Niklas Eklund was one of the biggest influences. I would listen to his famous *Art of Baroque Trumpet* recordings all the time. Barry Bauguess helped influence my approach as well, as did Chris Gekker. While Chris plays modern trumpet, his approach and knowledge were really quite helpful for me; I worked a lot on style on the piccolo trumpet with him.

MB: Other than brass players, who are your most important early music influences?

JB: I generally listen to a lot of vocal

music as well as music for other wind instruments.

MB: What instruments do you regularly perform on? and why?

JB: I perform most regularly on baroque trumpet as that is what people most often hire me to play, but I also play some modern trumpet, recorder, and sing sometimes as well.

MB: Do you ever use a trumpet with no holes?

JB: I have a later trumpet with no holes that I occasionally use in performance.

MB: How did you end up moving to Europe?

JB: I took a few auditions for orchestras in Denmark and Sweden, thanks to some grants I received during my doctoral studies. I really liked Denmark, so I took a chance and moved.

MB: What are the details of moving and working in a European country? Would it be easy for any musician to do it? Did you need to learn Danish or any other languages?

JB: One has to apply for the correct permits, and while the ease would depend on which European country one decides to move to, I would not say it is easy for any musician to do. Denmark is small and the Danes are generally very good English speakers, so it is possible to navigate Denmark without knowing much Danish. I did, however, learn Danish.

MB: What are some obstacles you have encountered in your career?

JB: I cannot think of any particular obstacles besides the typical things of all musicians: rejection, working on building a network, etc.

MB: What advice do you have for American musicians who want to pursue a career in Europe?

JB: While I did not study in Europe, it is a good way to make connections for one wishing to pursue a career here. I think I am doing pretty well, but undoubtedly school connections can be useful.

MB: What advice do you have for

modern musicians who want to pursue a performance career in early music?

JB: Reading treatises and listening to good performers/performances on historical instruments is useful—this helped me immensely before and during my formal study of baroque trumpet. I also had a few chances to play gigs with early music professionals, which also gave me invaluable practical experience. And of course, having a good teacher is ideal. I feel lucky to have studied Baroque trumpet with Barry Bauguess during my master's degree. ■

Madison Barton is a doctoral teaching assistant at Florida State University, pursuing a DMA in trumpet performance. She holds both an MM and Graduate Certificate in Baroque Trumpet from the University of Kentucky and a Bachelor of Music from Texas A&M University-Commerce.



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Romantic Brass Symposium in Bern (Switzerland), 20-22 April 2023

How romantic are brass instruments? Are they not also rather heroic or transcendental? In the case of the symposium in Bern, "romantic" refers to the nineteenth century, when, as we well know, brass instruments underwent an era of change in terms of music, technical equipment, social connotation and much more. Considerable research and performance practice has dealt with this era and indeed continues to do so. The International Romantic Brass Symposia in Bern are devoted to bringing together these activities to share and to discuss.

Its sixth symposium, entitled "Romantic Brass in Context: 19th-Century Brass Instruments in Military, Church, Chamber, Opera, and Orchestra," is open to all brass topics, while the former symposiums have focused on keyed

trumpet, ophicleide, horn in France, saxhorn, and German trombone among others. Keynote addresses will be given by Sandy Coffin, Ignace De Keyser, Trevor Herbert, Sabine Klaus, Arnold Myers and Anneke Scott.

The Hochschule der Künste Bern (HKB), in collaboration with the Historic Brass Society (HBS), invite scholars, players and instrument makers to participate and to submit papers, lecture recitals or concerts with spoken commentary on all topics of brass instruments of the nineteenth century, including historically informed performance, style, repertoire, history and instruments. Presentations are expected to be given live and in person; the official language is English. All further information is published here: <https://www.hkb-interpretation.ch/rbic>

Romantic Brass Symposium in Bern (Schweiz), 20-22 April 2023

Wie romantisch sind Blechblasinstrumente? Sind sie nicht eher heroisch oder metaphysisch? Im Falle des Symposiums in Bern bezieht sich "romantisch" auf das neunzehnte Jahrhundert, in welchem die Blechblasinstrumente bekanntlich eine Epoche des musikalischen Wandels, der technischen Ausstattung und der gesellschaftlichen Konnotation erlebten. Zahlreiche Forschungen und die historisch informierte Aufführung haben sich mit dieser Epoche befasst und tun dies auch weiterhin. Die Romantic Brass Symposien in Bern haben zum Ziel, dies zu vereinen, zu teilen und zu diskutieren.

Das sechste Symposium mit dem Titel "Romantic Brass in Context: Blechblasinstrumente des 19. Jahrhunderts in Militär, Kirche, Kammermusik, Oper und Orchester" ist offen für alle Blechbläserthemen, derweil sich die früheren Ausgaben unter anderem auf Klappentrompete, Ophikleide, Horn in Frankreich, Saxhorn und deutsche Posaune unter anderem. Keynotes werden von Sandy Coffin, Ignace De Keyser, Trevor Herbert, Sabine Klaus, Arnold Myers und Anneke Scott gehalten. Die Hochschule der Künste Bern (HKB) lädt in Zusammenarbeit mit der Historic Brass Society (HBS)

Wissenschaftler:innen, Spieler:innen und Instrumentenbauer:innen zur Teilnahme ein und bittet um Einreichung von Vorträgen oder Gesprächskonzerten zu allen Themen der Blechblasinstrumente des neunzehnten Jahrhunderts, einschließlich historisch informierter Aufführung, Stil, Repertoire, Geschichte und Instrumente. Es wird erwartet, dass die Präsentationen persönlich gehalten werden, die offizielle Sprache ist Englisch. Alle weiteren Informationen finden Sie unter: <https://www.hkb-interpretation.ch/rbic>

Romantic Brass Symposium à Berne (Suisse), 20-22 avril 2023

Dans quelle mesure les cuivres sont-ils romantiques ? Ne sont-ils pas plutôt héroïques ou transcendants ? Dans le cas du symposium de Berne, le terme "romantique" fait référence au XIXe siècle, époque à laquelle, comme nous le savons, les cuivres ont connu une ère de changements en termes de musique, d'équipement technique, de connotation sociale et bien plus encore. De nombreuses recherches et performances ont été consacrées à cette époque et continuent de l'être. Les Romantic Brass Symposia de Berne ont pour but de rassembler ces recherches, de les partager et de les discuter.

Sa sixième symposium, intitulée "Romantic Brass in Context : Les cuivres du 19ème siècle dans l'armée, l'église, la chambre, l'opéra et l'orchestre", est ouverte à tous les sujets concernant les cuivres, alors que les symposiumes précédentes se sont concentrées sur la trompette à clés, l'ophicléide, le cor en France, le saxhorn et le trombone allemand entre autres. Les keynotes seront prononcées par Sandy Coffin, Ignace De Keyser, Trevor Herbert, Sabine Klaus, Arnold Myers et Anneke Scott.

La Haute école des arts de Berne (HKB), en collaboration avec la Historic Brass Society (HBS), invite les chercheurs, les musiciens et les facteurs d'instruments à participer et à soumettre des présentations, des conférences-récitals ou des concerts commentés sur tous les sujets relatifs aux cuivres du XIXe siècle, y compris l'interprétation historiquement informée, le style, le répertoire, l'histoire et les instruments. Les présentations doivent être faites en direct et en personne. La langue officielle est l'anglais. Toutes les informations sont publiées ici: <https://www.hkb-interpretation.ch/rbic>

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Soprano ophicleide in B-flat by Adolphe (Antoine Joseph) Sax, Metropolitan Museum of Art, NYC. Click the image to visit the Met website for more information.



¿Qué tan románticos son los instrumentos musicales de viento-metal? ¿Podrían ser a la vez heroicos o magníficos? En el simposio de Bern, lo "romántico" se ubica en el siglo XIX, época en la que, como sabemos, aquellos instrumentos experimentaron grandes cambios en términos musicales, tecnológicos, sociales y muchos más. Una gran cantidad de investigaciones y prácticas musicales se han ocupado de esta época hasta nuestros días, por lo que el Simposio Internacional "Romantic Brass" en la ciudad de Bern estará dedicado a reunir, compartir y discutir estos temas.

La sexta simposio, titulada "Romantic Brass in Context: Los instrumentos de viento-metal del siglo XIX en el ejército, la iglesia, la cámara, la ópera y la orquesta", estará abierta a todo tipo de instrumentos, ya que las simposios pasadas estuvieron enfocadas a la trompeta de llaves, el oficleido, el corno francés, el saxhorn y el trombón alemán, entre otros. Los discursos de apertura estarán a cargo de Sandy Coffin, Ignace De Keyser, Trevor Herbert, Sabine Klaus, Arnold Myers y Anneke Scott.

El Hochschule der Künste Bern (HKB), en colaboración con la Historic Brass Society (HBS), invita a investigadores, académicos, intérpretes y constructores a participar con ponencias, recitales y conciertos comentados sobre todos los temas relacionados con instrumentos de viento-metal del siglo XIX, incluyendo interpretaciones históricamente informadas, estilo, repertorio, historia e instrumentos. Las presentaciones serán presenciales y el idioma oficial será inglés. Toda la información puede encontrarse en: <https://www.hkb-interpretation.ch/rbic> ■

An Unusual Cornet Mute by David Jarratt-Knock

Some years ago I purchased a vintage cornet on ebay; made by Higham of Manchester; it bears the serial number 31036, which dates it to approximately 1876-1880. The instrument is in playing condition and plays somewhat sharp relative to modern pitch—around A=450Hz, with the main tuning slide pulled out 1 cm. Along with a (possibly home-made) wooden case, it was accompanied by an interesting straight mute, which is the subject of this brief article.

The mute appears to be made of leather; it is approximately 130 mm long, 75 mm diameter at its widest point, and around 25 mm diameter at its narrowest, where it enters the instrument. Overall it is a reddish-brown colour, decorated with thin black leather strips. These decorative strips are somewhat crude in execution. Instead of corks, there are three thin, rounded, wooden strips placed around the upper body, themselves covered with thin leather strips. There is a metal (possibly steel) reinforcing ring inside the upper rim, where the mute enters the instrument, approximately 25 mm deep. There are no maker's marks or obvious identifiers anywhere on the mute, and it has the appearance of a hand-made, perhaps home-made, item. It raises the pitch of the instrument approximately 30 cents, and produces a rather muffled, soft-edged muted sound.

Has anyone seen anything like this before? The author would welcome any comments or information. ■

David Jarratt-Knock
daivd@cornetto.org.uk



The 2022 Early Brass Festival: A Report

by Stanley Curtis

The 2022 Early Brass Festival was held in conjunction with the Vintage Band Festival, a triennial gathering of bands in Northfield, Minnesota, overseen by Paul Niemisto and Dan Bergeson. Attendees enjoyed some 75 performances by over 30 fine groups, mostly from the midwestern US this year.

The EBF continued its tradition of blending the presentation of scholarship and playing sessions. There were 11 presentations that ranged over a large spectrum of organology, performance practice and source studies. Prof. Ron Rodman was instrumental in providing the beautiful Applebaum Hall on the Carlton College campus for the event. COVID-19 was still a threat, so masks were required at the indoor presentations. These presentations were video recorded and should appear on the HBS Youtube channel in due time. President Stan Curtis welcomed the audience on all three days, encouraging the attendees to join and help the HBS with our mission.

As usual, the formal presentation of the Monk Award was done at the EBF. Although there were a few technical problems, the latest recipient, Charles Toet, was awarded our highest honor.

There was an informal baroque trumpet playing session on Thursday, held in the beautiful confines of Central Park and at least one backyard BBQ at the home of trumpeter Marty Hodel.

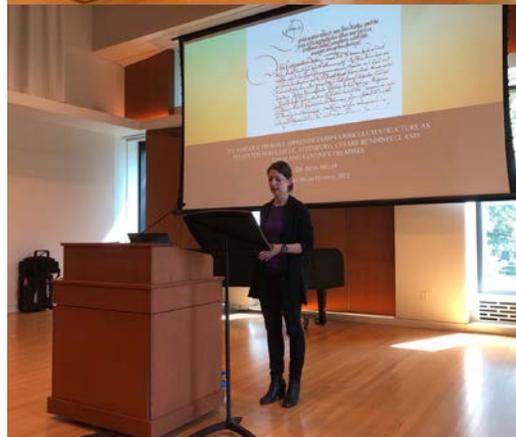
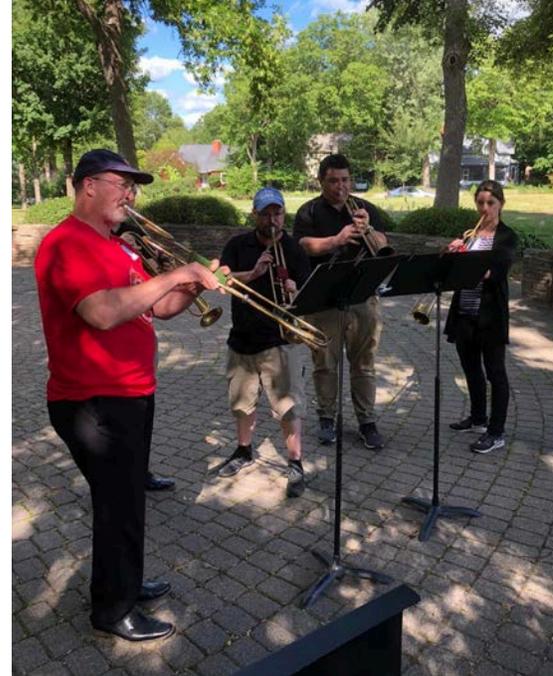
Stan Curtis reports that a number of new connections were made with people who are eager to help in the HBS.

There was an executive team meeting at 7am on Friday and Saturday. Much of the discussion of Friday was on logistics of the EBF. Saturday's discussion was about the organizational structure of the HBS. There was a discussion of a possible leadership retreat at this event in the future.

The traditional EBF pizza party was held on Saturday night at Riverside Park.

VP Elisa Koehler and HBT Managing Editor, Michael O'Connor were featured on a local radio program to talk about Newberry's Victorian Cornet Band, but they also talked up the HBS.

While slightly overshadowed by the Vintage Band Festival and the all commitments inherent on brass players, the EBF provided an outlet for scholarship and some brass playing from before the 19th century as well. ■



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Images (from top): Outdoor and indoor playing sessions; Dr David Burt, Dr Noa Miller, Bruce Gleason and Prof. Frank A. Fitzgerald were amongst those presenting at the Early Brass Festival.

Mostly Dead is Slightly Alive: BRINGING A BROKEN CORNETTO BACK FROM THE BRINK

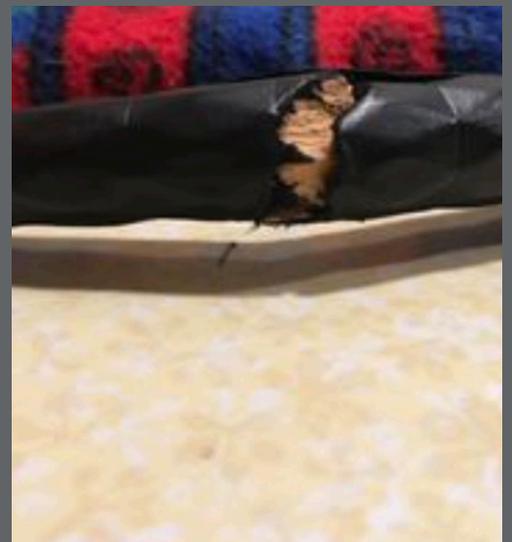
by Mark McCormick

At the beginning of the COVID quarantine period a local general music teacher and I decided that we should play some socially distanced Renaissance duets. We had space, some music and we had enough talent to be at least moderately musical. She had an alto recorder, and I had an older resin cornetto that I had never played beyond the curiosity stage and quickly gave up. So, we were off. I soon decided that if I were going to work seriously on this instrument, I needed a better-quality cornetto and started my search. I spent some time on the Cornetto-Zink-oriented Facebook group and found just the ticket: a McCann cornetto, with mouthpieces, reportedly in good condition. I asked some questions of Phil Neuman and others. Phil has a McCann and thinks highly of it. So, after a bit of dickering on price, I pulled the trigger and anxiously awaited the arrival of the instrument.

When the instrument arrived, it was clear from the condition of the box that it had not had an easy trip. After unpacking it, I discovered that it had been crushed about 1/3 of the way down and was now splintered into two pieces. The seller returned my money and told me to keep the remains as he felt so bad that he didn't want to see it again.

After taking a good look at the break, I discovered that it didn't seem to be missing any "hunks" of material. In fact, it looked like a very intricate circular dovetail joint. I began to wonder if it could be repaired.

During this time, I was playing socially distanced trumpet duets with a buddy. His background is in construction, and he offered to take a run at a cornetto repair with a collection of "fine bonding materials" that he has at his disposal. He was positive that he could have it back-to-new condition. I reminded him that he works with concrete and politely declined. 🙅



I eventually was encouraged to contact cornetto player and maker Matt Jennejohn. I was aware of his performing reputation but was unaware that Mr. Jennejohn apprenticed with John McCann and is intimately familiar with McCann cornettos. So, I took some more photos and sent them off. After close examination of the pictures, he agreed to try to save this instrument.

His first response after having the instrument in his hand was that he had never seen one snapped like that. He also said that the two snapped parts went back together well, so he was confident about being able to complete a quality repair. Some bad news, however, was that the glue seam was split and most likely was

before the shipping company did its thing. The cornetto probably was not playing well even without the break. So, the repair acquired another dimension. Matt added, "I hate split seams."

I received timely updates about the repair. Basically, it entailed a complete dismantling of the cornetto, removing the leather and separating the two halves. There was lots of cleaning and sanding. He measured the bore and compared it with other McCann instruments. There were a few bore areas that needed to be made larger, so he sanded those larger. Then onto the final clean up and re-gluing of the two halves and the broken bits. He used carbon fiber thread bindings and said that "It's playing very well." The last step was wrapping with new leather and adding appropriate tooling. He added, "It will be a very nice instrument in terms of how it plays."



The coda to this story:

My duet partner from the beginning of this story retreated into COVID isolation, so I didn't have anyone to play with (and keep me honest). Enter Laura Kuhlman, Gayle Neuman and Phil Neuman. They started offering consort classes on Zoom for their large family of players that had all been stranded by the pandemic and invited me in. It was perfect, nobody could hear me! I progressed steadily on the cornetto and added an alto sackbut to the bag of tools. (For more information about this class, go to Emgo.org and click on Consort Class Online.) This past summer the trio offered a live outdoor consort class that I eagerly joined. This fall, they will be moving inside at the Portland Community Music Center and I'll be there. Just like almost everything in my life, curiosity and serendipity led somewhere that I didn't know that I wanted to go. ■

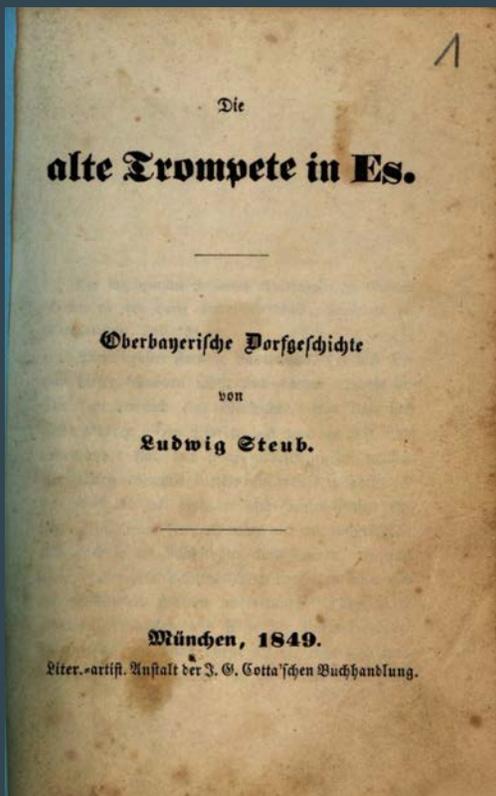
My first impression when it arrived was that it plays fantastically. The only two cornettos that I've played are this McCann and an older resin Monk without leather. Although I don't have a deep amount of experience, I found that the McCann tone has more "color" to it and responds more organically (smoother, rounder, nicer). The resin one is harsh in comparison. Clearly, they are not in the same league. This will either help me become a better player or take away a weak excuse to sound badly.

Chris Belluscio, Editor

Horns by Michael Saurle and Augustin König

This issue's "featured instrument" is actually a featured collection, submitted by Whelden Merritt, who lives in the United States. The first instrument is a c. 1820 natural horn by Michael Saurle (1772–1845) pictured right. The instrument was made in Munich and includes two original crooks for F and C basso. Two additional crooks in G and A alto, attributed to Johann Georg Saurle (1799–1859), also survive with the instrument.

The Saurle dynasty of musical instrument makers was one of Munich's most important. Michael Saurle was a friend of Carl Spitzweg and, given the name Michael Süßlein, was featured in a literary work, *Die alte Trompete in Es*, by Ludwig Steub (Munich, 1849) pictured below.



Michael Saurle learned his trade from Augustin König (fl. Late 18th century) who never dared to write his name the way it was meant to be written, using various spellings like Chonich, Honig, and anything in between. This horn from 1786 (pictured below) is signed "Augustin Chonich."



Michael Saurle began making instruments in his own shop in 1799 and was active until 1845. It is difficult to precisely date my Saurle horn. Many of his horns turn up in pairs with full sets of crooks in the monasteries of Bavaria, but those monasteries were secularized in 1803. Saurle must have made and delivered a great many horns between 1799 and 1803. One can read further about Michael Saurle in the writings of Erich Tremmel (Augsburg University).

My particular horn has an unusually large bell throat, and although Saurle signed the instrument, he was likely not happy with it and marked the bell stay with a giant X.

It may be a bit of a surprise, but crooked in F and with the main tuning slide pulled out about one centimeter, which was customary (giving an allowance for cold churches), the horn stands spot on in A=440Hz. The highest possible tuning (with a straight shank) was B-flat alto. ♪



.....
Bell stamped with "Augustin Chonich"



.....
Bell stay marked with an X



.....
B-flat alto crook

The basic measurements are 11" for the bell diameter, 9.5" for the inner diameter of the corpus and 16" for the height of the corpus.

There are some design features of brasses by Saurle which are rather unique. While the bell flares of trombones from the Saurle shop are typical of those from the era, those of the trumpets (see top right image) and horns are quite unique for their time.

As an apprentice, I made a comparison of the bell of a typical Saurle trumpet with the bell of a trumpet from about 1580 by Anton Schnitzer of Nuremberg. I was astonished to find that they were virtually

identical. Saurle absolutely insisted upon making his trumpet bells that way, and if my memory serves me correctly, the municipal museum of Munich has a trumpet by Andreas Barth with the same flare.

The bell flares of Saurle horns are the epitome of elegance. They are very slender. I have large hands and I had my principal natural horn made with a large bell throat, much to the dismay of my teacher, Horace Fitzpatrick. Someone or something should have prevailed upon me to play a horn with the slender Saurle profile for a number of years before making any decision as to what bell throat I preferred! Below is a picture of my horns by Michael Saurle and Joseph Saurle to show the difference between bell profiles.

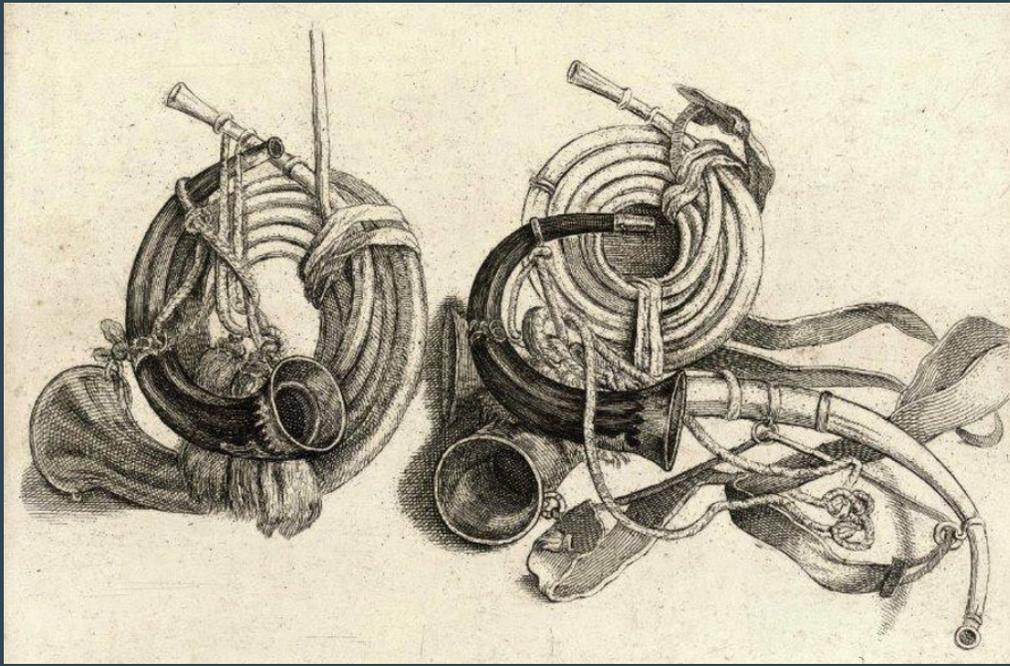
The ornamentation of the mouthpiece receptacles on Saurle crooks is a fascinating chapter unto itself. It would appear that Michael Saurle took a cue from Wenzel Hollar (1607-1677). There are several etchings, including the image on the next page by Hollar in the Bavarian State Graphics Collection in Munich.

These, in turn, may have been patterns for the decoration of Schloss Lustheim north of Munich, also pictured over. ☞



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Two Vienna valve trumpet by Michael Saurle, Munich, 1829.
From the Collection of the Metropolitan Museum of Art, New York





An etching by Wenzel Holler in the Bavarian State Graphics Collection, Munich



Schloss Lustheim, north of Munich



Interior of Schloss Lustheim

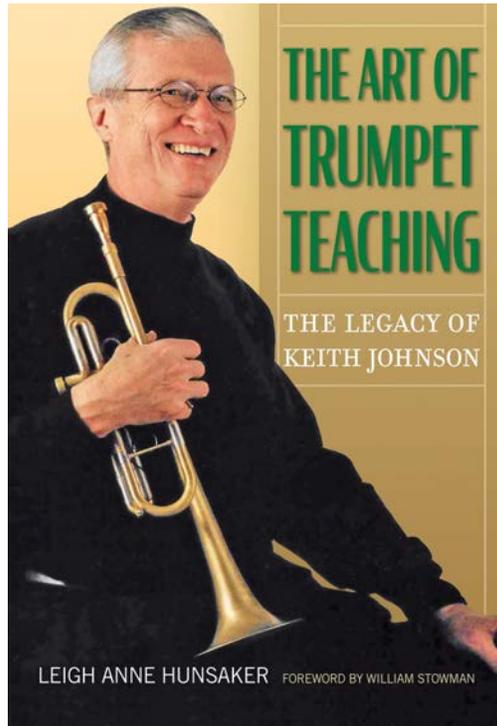


Of the four Saurle crooks pictured here (A flat, G, F and C basso), the two on the right are by Michael Saurle.

As icing on the cake, there are details from two of the crooks. ■



The Art of Trumpet Teaching



The Art of Trumpet Teaching: The Legacy of Keith Johnson. By Leigh Anne Hunsaker. Foreword by William Stowman. North Texas Lives of Musicians Series 16 (Denton: University of North Texas Press, 2022). xiii + 226 pages. ISBN 978-1574418583. \$29.95 (publisher).

Keith Johnson, beloved and revered trumpet teacher at the University of North Texas from 1986 to 2014, died of COVID-19 in 2020. This book is thus, understandably, more a tribute than a biography, rich in reminiscences from former students and colleagues. Nonetheless, it includes a substantial section distilling Johnson's pedagogical concepts, plus reprints of four of his articles from the ITG Journal.

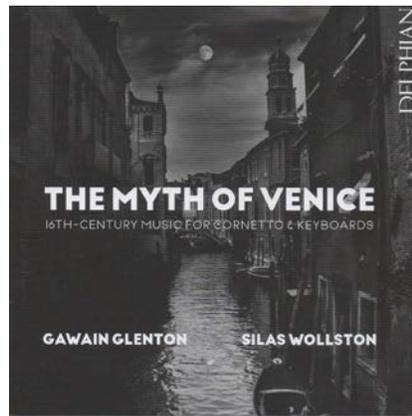
Johnson did play the Baroque trumpet, indeed was one of the early adopters and pioneer teachers of the instrument in the US, and there are numerous photos of and anecdotes about his Baroque career. But as its title suggests, the book is mostly about him as a teacher, and it gives a strong sense of Johnson as the kind of teacher we all wish we had had and we all want to be: solid on the fundamentals, but focused on the music rather than the technique as such, and with a keen eye and warm

heart for the whole person, not just the musician.

So, *The Art of Trumpet Teaching* is at the moment probably of more immediate interest to conventional brass players and teachers than to brass historians; someday, however, it will be a valuable primary source for our successors.

Kenneth Kreitner
University of Memphis

The Myth of Venice



Gawain Glenton (cornetto) and Silas Wollston (keyboards). *The Myth of Venice: 16th-Century Music for Cornetto & Keyboards.* Delphian Records Ltd. DCD34261. Format: CD or digital download

It was the subtitle, "16th-Century Music for Cornetto & Keyboards," that caught my eye first: here are my favorite century and my favorite instrument, and I couldn't think of any such repertory, much less a whole CD's worth. The answer is that, apart from several works for keyboard alone, I believe everything here is essentially a transcription, with a keyboard part made from the lower parts of a polyphonic vocal work, a keyboard composition, or a lute tablature.

That's no crime—we can be sure this sort of thing was done back then, and probably more often than we can see it in the music that survives—though it might have been better explained in the liner notes. In any case, let me not dwell on this

mildly negative note: this is fine music, and exquisitely played by Gawain Glenton on cornetts (curved and mute) and Silas Wollston on metal-pipe organ, *organo di legno*, and virginals. The instruments are at A=465 Hz.

What HBS members will notice above all is the ornamentation by the cornett, some taken from the treatises of Bassano and Dalla Casa, some by Glenton himself. The diminutions from the ornamentographers back then can exhaust the ear even as they dazzle it: I have sometimes wondered over the years if they represent anything that actually happened, or if they were more a sort of Whitman sampler of what one might do. But Glenton's own diminutions are just amazing: the first cut, a familiar *ricercar* from Andrea Gabrieli, is a near-perfect example of how I wish I could play. And whether the ornaments are his own or someone else's, they always sound like the easiest thing in the world.

And some very interesting music here, some of which I had heard in other versions but by no means all. Particularly intriguing to me were two selections, both premiere recordings, from Giacomo Gorzanis, a lutenist-composer whom I had never noticed before but will watch for from now on. Much, in short, to listen to, and think about, and imitate (in my case poorly, but that shouldn't slow you down any).

Kenneth Kreitner
University of Memphis



Dale Clevenger (1940–2022)



Michael Dale Clevenger, principal horn of the Chicago Symphony for 47 years, passed away on January 5, 2022, from complications of Waldenstrom's disease at the age of 81.

The third of four children, Dale was born on July 2, 1940, in Chattanooga, Tennessee, to Ernest Clevenger and Mary Ellen (née Fridell) Clevenger. At the age of seven, he began piano lessons with his father. Having attended orchestra concerts as a child, Dale became intrigued with the French horn, and at the age of 14, he received his first horn.

While in high school, he performed with the school ensembles as well as the Chattanooga Symphony, both under the leadership and tutelage of A.R. Casavant. According to Dale, he would always skip eating in the lunchroom and make his way to the band room where Casavant would play records of the Chicago Symphony and its legendary brass section.

In 1958, Dale enrolled at Carnegie Institute of Technology to study with Forrest Standley, the principal horn of the Pittsburgh Symphony. After receiving his degree in 1962, he moved to New York City to begin freelancing. He joined Leopold Stokowski's American Symphony Orchestra and played a year as principal horn with the Kansas City Symphony. Dale eventually set his sights on the principal horn position with the Chicago

Symphony. He auditioned in 1965 and won the position as principal after a second audition in 1966. During his tenure with the symphony, he recorded major orchestral works under the batons of the greatest conductors of his generation. He appeared as soloist with the symphony as well, recording Benjamin Britten's *Serenade for Tenor, Horn, and Strings* with Carlo Maria Giulini and tenor, Robert Tear. Away from the orchestra, Dale recorded both the Haydn and Mozart horn concerti with the Franz Liszt Chamber Orchestra and earned a Grammy Award for his recordings of the Mozart and Beethoven piano quintets with co-principal clarinet, Larry Combs, members of the Berlin Philharmonic, and Daniel Barenboim at the piano.

Not only was Dale known for his role in the Chicago Symphony, but for 17 years he played jazz at a local night club with the combo group, Ears, believing that his jazz playing would help improve his orchestral playing. Aside from his performing duties, Clevenger absorbed all that he could when working with the great musicians who led the Chicago Symphony. He took this knowledge and applied it to his role as music director of the Elmhurst Symphony, located in the Chicago suburbs, a position he held from 1981 to 1995.

Dale retired from the Chicago Symphony in 2013 and joined the Indiana University Jacobs School of Music as a Professor of Practice, a position he held until his passing. During his lifetime, he also taught at Northwestern University and Roosevelt University.

Students who passed through his doors shared similar stories of Dale talking about music as a form of communication, being able to express where words fail, and sharing one's own message with the world. Often, he would tell his students to "bloom where they are planted" (a saying he always ended with "no pun intended") as a means of finding their strength and growing from there.

Dale is survived by his wife Giovanna Grassi, four children: Mac, Jesse, Michael, and Ami; and two grandchildren.

Vincent DeRosa (1920–2022)



On July 18, 2022, Vincent Ned "Vince" DeRosa passed away peacefully at the age of 101. Born to Italian Immigrants on October 5, 1920, in Kansas City, Missouri, Vince was the first in his family to be born in America. About a year after his birth, his family moved to Chicago, Illinois, and it was in Chicago where Vince took his first horn lessons at the age of 10 with the Principal Horn of the Chicago Symphony Orchestra, Pellegrino DeLecce. In 1932, the family relocated to Los Angeles, California. Vince briefly continued horn lessons with his uncle, Vincent DeRubertis. He also studied and played with Alfred Edwin Brain Jr., the uncle of the legendary horn player, Dennis Brain.

With a career that spanned nearly 75 years, DeRosa collaborated with some of the biggest names in the business such as Frank Sinatra, Henry Mancini, Ella Fitzgerald, Frank Zappa, and The Beatles. He performed in an unprecedented 3,500 movie soundtracks with notable films such as *Rocky*, *E.T.*, *Jaws*, and *The Sound of Music*; 53,000 studio sessions, and several thousand albums. Vince can be regarded as not only the most recorded brass player in history but, arguably, the most recorded person in the history of music.

Aside from an active studio career, Mr. DeRosa was also a highly regarded educator, having been on the faculty of the University of Southern California for 31 years. Hundreds of his students can be heard and found in nearly every facet of horn ranging from jazz to classical music. Some of his notable students include Henry Sigismonti (LA studio musician, principal horn of the LA Philharmonic under Zubin Mehta), George Price (3rd horn of the LA Philharmonic of 47 years); studio musicians: Jeffrey DeRosa and Brian O'Connor, Jim O'Connor, Jim Thatcher, and his final student, Dylan Hart.

A Vince DeRosa Scholarship Fund was established in 2003, which is currently supporting the IHS Solo Contest. In 2004 he was also elected as an Honorary Member of the International Horn Society.

Mr. DeRosa is survived by his children Betty and John DeRosa, his six grandchildren: Ian and Jacob Ullman, Ashley MacLaren, J.D. DeRosa, Deanna DeRosa Coale, and Dr. Vincent DeRosa - as well as nine great-grandchildren: Skylar, Nolan, Sebastian, Madeline, Dominic, Nico, John, Paul, and Laura.

Lowell Greer (1950–2022)



Dr. Lowell David Greer, “universally regarded as being the greatest horn player living at his house” passed away on January 5, 2022, in Toledo, Ohio, at the age of 71. Known for his musicianship and versatility, with and without valves, Lowell had received critical acclaim and worldwide recognition as an orchestral horn player, chamber musician, soloist, educator, and horn builder.

Born in Wisconsin, Lowell began violin lessons at the age of four, but due to a hand injury, he picked up the horn at the age of 12. Lowell had many horn teachers in the beginning of his studies, with the most notable being Ernani Angelucci of the Cleveland Orchestra. He returned to Wisconsin to study horn at the University of Wisconsin under the tutelage of John Barrows. He also studied music at Wheaton College and earned his Doctor of Philosophy in Music History from Shaftsbury University. Aside from music, Lowell studied biblical and theology studies at Mount Tabor Seminary.

After Wisconsin, Lowell moved to Chicago and continued his studies with Helen Kotas, Frank Brouk, Dale Clevenger, and Ethel Merker. While freelancing, he began performing with the Chicago Civic Symphony, Lyric Opera of Chicago, Joffrey Ballet, American Ballet Theatre, and was an extra horn with the Chicago and Milwaukee Symphonies.

In 1972, Lowell was appointed assistant principal horn with the Detroit Symphony, and in 1978 he became the principal horn of the Mexico City Philharmonic. It was during this time that he began pursuing his solo career.

From the 1970s into the 1980s, Lowell won several first prizes from some of the world's most prestigious horn competitions, such as the Heldenleben competition in 1977, the Hubertus Jaachthoornfestival in 1979, the Jacques-François Gallay competition in 1981, and the American Horn Competition in both 1983 and 1984.

Having always had an interest in the early horn, Lowell moved to Europe in 1980 to continue natural horn studies. It is here that he performed as guest principal horn with Antwerp Philharmonic and Royal Flemish Orchestra, and in 1984, he returned to the United States and accepted the position as principal horn of the Cincinnati Symphony which he held until 1986, before becoming principal horn of the Toledo Symphony until 1997.

Lowell appeared as a soloist on both modern and natural horn with many orchestras throughout North America and Europe. He also held principal positions with some of the finest period-instrument groups in the United States, such as the Philharmonia Baroque, and the Handel and Haydn Society.

A beloved educator and scholar, Lowell was on faculty at Wheaton College, Oakland University, Interlochen Arts Academy, the School for Perfection in Mexico City, the University of Cincinnati, the University of Michigan, and the Carl Nielsen Academy in Odense, Denmark. His love and dedication to the research of early music and natural horn labeled him as a respected maker of reproduction classical horns, and many of his natural horns can be heard throughout the United States.

He can be heard on four CDs in the Harmonium Mundi discography, as well as recordings of the complete Mozart horn concerti, the Mozart horn quintet, the Brahms Horn Trio, and the Beethoven Horn Sonata, all on period instruments.

Lowell is survived by his wife of 10 years, Patricia Lehseten-Greer; three daughters, Elsepeth Greer, Cecile Greer, and Meredith Greer; stepdaughters, Christie Duganiero, Joanna Toepfer, Holly Smith, and Sandra Lehsten; step-grandchildren, Tyler and Ethan Duganiero, Xavier and Sierra Smith, and James Greer.

Richard Oldberg (1938–2021)



Richard Oldberg, Third Horn of the Chicago Symphony Orchestra for 30 years, passed away in Estes Park, Colorado, on December 27, 2021 at the age of 83.

Born in Evanston, Illinois, on June 21, 1933, he picked up the horn while attending public school and studied with Charles Zweigler and then began studying with Max Pottag of the Chicago Symphony. While attending Harvard and Northwestern, he was under the tutelage

of CSO principals Philip Farkas and Christopher Leuba. In 1962, Oldberg was invited to perform with CSO as an extra horn, after which, he continued to work as a regular substitute musician. In 1963 music director Jean Martinon invited him to be the new Assistant Principal Horn. Upon the retirement of Wayne Barrington in 1965, Oldberg became the new Third Horn, and remained in that chair until his retirement in 1993. While working with the Chicago Symphony, he was also the horn professor at Northwestern University.

In his retirement, he enjoyed book collecting, model railroads, and hand-copying the scores of Richard Wagner's operas. In an interview in 1989, he reflected on his time with the orchestra by saying: "I've had a grand time. I'm the luckiest person on the face of the Earth. Like Lou Gehrig said, I'm doing what I want to do. This isn't work, this is fun, and I'm having a wonderful time doing it, playing the music that we play, and so, I'm a very happy fellow as a result."

Richard Oldberg's wife, Mary, passed away in 2019. He is survived by his son David from a previous marriage.

Nathaneal Udell

PERFORMANCE CALENDAR

Tell us about your concert schedule! We include those of special interest to historic brass fans.

The Orchestra of the 18th Century

Tours in October and January in the EU
<https://orchestra18c.com/>

Tafelmusik

Trailblazers: Mendelssohn & Farrenc
28–29 October 2022
Jeanne Lamon Hall
Trinity–St. Paul's Centre, Toronto (CA)
<https://tafelmusik.org/concerts-events/concerts/mendelssohn-farrenc/>

Teatro Nuovo

Rossini - Maometto Secondo (period instruments)
2 Nov. 2022
Rose Theater at Jazz at Lincoln Center
<https://www.teatronuovo.org/>

The Philharmonia Baroque Orchestra

The Surprises of Love
16–20 November 2022
Various locations in Northern California
<https://philharmonia.org/2022-2023-season/surprises-of-love/>

The Gabrieli Consort & Players

Praetorius "A Christmas Spectacular"
29 November 2022–10 January 2023
(various locations in the UK)
www.gabrieli.com for more information

Les Saqueboutiers de Toulouse

Aux couleurs de Caravage
4 December 2022
Sion–Cathedral of Sion (FR)
<https://maitrise-cathedrale.ch/festival-dart-sacre/>

Concerto Köln

Weinachtskonzert with Chorwerk Ruhr
17–18 December 2022
Two locations in Germany
<https://concerto-koeln.de/konzerte/chorwerk-ruhr-weihnachtskonzert.html>

The Monteverdi Choir & Orchestra

Monteverdi | Carissimi | Scarlatti | Purcell
1–2 November 2022
Various locations in Italy
<https://monteverdi.co.uk/monteverdi-carissimi-scarlatti-purcell>
Bach Christmas Oratorio
3–15 December 2022
Milan, Versailles, London
<https://monteverdi.co.uk/bach-christmas-oratorio>

Piffaro

Feste di natale!
9–11 December 2022
Philadelphia and Wilmington (US)
<https://piffaro.secure.force.com/ticket/#/events/a0S8V00000UfQXrUAN>

The Orchestra of the Age of the Enlightenment

Saint-Saëns: Sounds for the End of a Century
26 January 2023
London (UK) Southbank Centre's Royal Festival Hall
<https://oae.co.uk/event/saint-saens-sounds-for-the-end-of-a-century/>

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

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

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

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

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



HBS Journal and Historic Brass Today Ad Rates and Contract

Basic Information

- The HBT (Historic Brass Today) newsletter is a bi-annual digital publication that goes out to all HBS members. Ads are full color and may include hyperlinks to vendor websites or email addresses.
- The HBS Journal is an annually printed, peer-reviewed journal that goes out to all HBS members. Journal ads are printed in black and white.
- HBT Annual 2-issue packages are discounted at 10%.
- Journal and Single HBT packages are discounted at 10%.
- Journal and HBT Annual package is discounted at 15%.

Deadlines

Fall/Annual: payment and ad to be submitted by September 1.

Spring: payment and ad to be submitted by February 1.

All Material and Correspondence should be directed to:

David Wharton, HBT Advertising Manager

Email (Preferred): advertising@historicbrass.org

Cell Phone: 614-395-3632

Format and Dimensions

For highest resolution please submit a .pdf as well as the original ad file. Example: psd if photoshop was used. A larger file than listed below may be provided as long as the proportions are correct. If advertising in both the Journal and the HBT, please include a separate black and white ad for the Journal.

- Full page: 8.5w x 11h
- Half page: 8.5w x 5.5h
- Quarter page: 4.25 w x5.5h (Historic Brass Today Only)



Historic Brass Today Ad Rates

Single issue and 2-issue packages available. 2-issue packages begin in September and must be renewed annually.

Ad Size	Single	Annual (2-Issues)
Full page	\$100	\$180
Half page	\$60	\$108
Quarter page	\$45	\$81

Historic Brass Society Journal Ad Rates

Single issue ad for annual HBS Journal only.

Ad Size	Single
Full page	\$100
Half page	\$60

Journal and Historic Brass Today Package Rates

Ad Size	Journal and Single HBT 10% discount	Journal and annual (2) HBT 15% discount
Full page	\$180	\$255
Half page	\$108	\$153



Advertising Contract

Ad Option	HBS Journal Single Issue	HBT Single Fall or Spring	HBT Annual	Total
Full Page	Qty:	Qty:	Qty:	
Half Page	Qty:	Qty:	Qty:	
Quarter Page	N/A	Qty:	Qty:	

Company Name _____

Contact Person _____

Billing Address _____

City, State, Zip, Country _____

Phone Number _____

Email Address _____

I AGREE TO THE TERMS SPECIFIED IN THIS CONTRACT AND WILL PAY THE AMOUNT WITHIN THIRTY (30) DAYS OF RECEIPT OF THE INVOICE. I UNDERSTAND THAT IF I DO NOT PAY BY THE DATE SPECIFIED, MY AD MAY NOT RUN IN THE SPECIFIED JOURNAL.

Signed: _____

Date: _____

Please email this page to:

David Wharton, HBT Advertising Manager

Email: advertising@historicbrass.org