

HISTORIC BRASS TODAY

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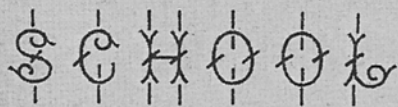
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Cover image: Jeff Stockham playing a 19th-century cornett.

Introducing Historic Brass Today



Michael O'Connor
HBT Managing
Editor



Stanley Curtis
Vice President, Historic
Brass Society

Welcome to this issue of *Historic Brass Today*! As always, each issue is brought to you by a dedicated group of volunteers. Do you see an area that we haven't covered? We are always looking for volunteer editors to produce or seek out pieces in particular areas. If that's you, drop me a note at editors@historicbrass.org. How about taking on our new feature, the Concert Calendar? While much of this information is on the Web or promoted on social media, our readers like seeing it all in one place alongside articles that interest them. Also, many new folks to the activity may not know about some of the ensembles or soloists and many of the old-timers may not know the new groups out there. Yeah, it's old-school, but it's still valuable. We also really want to hear from other parts of the globe! If you are anywhere in Asia, Africa, the Middle East, or anywhere outside the US and UK, and know of historic brass events, performers or history that you think our readers should know about, please contact us!

Our current issue is packed with interviews, news items, and great articles about people and things in the historic brass community, as well as items that relate to brass history. Many thanks to Bryan Proksch for his reliable and well-researched items on wind band history. This month he reminds us of the importance of the Chautauqua Circuit of band concerts that emerged around 1900 that provided enrichment for Americans and valuable employment for brass players (and their wind and percussion colleagues). Joanna Ross Hersey also returns with a look at research resources

connected thematically to the upcoming Romantic Brass Symposium. Susy Wilcox continues her advocacy for the enthusiast performer, and Chris Belluscio, who always finds the most interesting instruments, sends us a very rare *echo-trumpet* made by the little-known Italian firm of Fratelli Rossano. Continuing in the realm of interesting instruments, Rich Garcia visits the bugle (and other brass instrument) collection of musician and recording engineer Frank Doritee, once again bringing the drum & bugle corps history to our attention. Yours truly did an extensive interview with Jeff Stockham about his multifaceted career as jazz musician, serious collector, and performer of period brass in the US. Alexandra Zacharella sends a reminder of the indomitable career of jazz trombonist Melba Liston. Before you think that we've forgotten our friends around the globe, Jimena Palacios reviews a book on Mexican bands that visited New Orleans in the 19th century. David Jarratt-Knock sends information on the activities of the English Cornett and Sackbut Ensemble during their 30th-anniversary season, and Helen Roberts reports on the Cornetto Conference at the Schola Cantorum (Basel, Switzerland), and sends a short dialog concerning a project in Coventry (UK) examining how early brass would have sounded in certain churches there. I think you will also find Nate Udell's report on hornist Anneke Scott's "Corno not Corona" project a fascinating read. Last but certainly not least, we are always grateful for the news items and thoughtful CD and book reviews that we receive each issue. We would love to see more! Consider sending us your review, concert announcement, or news item to submissions@historicbrass.org.

I am thrilled to write a President's message for this latest issue of the *Historic Brass Today*, which, in some ways, best connects our community of brass enthusiasts, researchers, and performers. As you read these interesting and inspiring articles, I invite you to consider taking on a more active role in our organization in whatever way seems best suited to you. You can submit your own article. You can volunteer your time on one of our committees. Or perhaps send a donation to help the Historic Brass Society continue to do its great work as "a global community that unites and educates all who are interested in historic brass instruments, their music, use, and culture." If you have some interesting news that you'd like to share on social media (Twitter, Facebook, Instagram), you can send it to our social media team: hbscommunications@historicbrass.org

Feel free to send me a note if you would like to **volunteer** in any area, such as membership development, event planning, grant writing, publicity, website content creation or updating, helping with our publications, technology, budget and finance, day-to-day office work, or anything else. We completely rely on the expertise and help of our members to do our mission.

Finally, I would love to feature you and your passion for historic brass on our website. I'd love to have a photo of you (maybe with your instrument), a short bio, and a story that you might have of how the HBS has helped you at some point in your life. We might put this on social media, too. Send messages to president@historicbrass.org



Joanna Ross Hersey
HBS Secretary

Greetings from the HBS Membership desk and welcome to the latest edition of this wonderful publication! I am grateful to serve as Secretary, together with our team of leaders, to honor, promote, and celebrate all things historic brass.

HBS Membership renews January 1st yearly, and if you have yet to renew for 2023, or if you would like to join for the first time, you can easily do so via our [new HBS website](#). Should you have any questions, membership@historicbrass.org will reach me. If you are willing to serve the HBS in any way through volunteering or Board service, there is a place to let us know during the renewal process.

It is my pleasure to serve as Chair of the Election Nomination Committee. Thanks to all who participated in our 2023 elections held last November. We welcome my colleague Dr. Jason Dovel back for a second three-year term, and we congratulate Dr. Scott Muntefering who was elected to his first term on our Board of Directors. Thank you both for your willingness to serve! The election cycle begins each autumn as positions rotate each year, and more information including qualifications can be found on our website.

I am looking forward to connecting with members in Bern, Switzerland, at our Romantic Brass Symposium, held at the Bern Academy of the Arts, April 20–22, 2023. It will be my first international trip since before the pandemic, and I am thrilled to have the chance to join my colleagues in a beautiful location with an intriguing theme, music of the long 19th century (1789–1914). These gatherings are why I love my membership in this society. I have always found our members to be

welcoming and kind, embracing all types of diverse scholarship and performance, at all levels from the enthusiasts through to the professionals among us.

With all the screen time required of daily life these days, I am especially grateful for the presence of our stellar *HBS Journal*, providing me with reading material that is guaranteed to stretch my brain. Last year, the *HBS Journal* could be found on library shelves in 30 American states and in the following countries: Austria, Canada, Finland, Germany, Italy, Japan, Netherlands, Norway, Puerto Rico, Switzerland and the United Kingdom. We are hoping to reach even wider this year, so if you work with a library, please be sure to let them know they can purchase a library subscription through our website and share the fascinating brass scholarship found in our journal across their local area for students and community members to access easily.

Both inside and outside of your favorite library, remember to stay connected with us through our social media pages: Facebook, YouTube, Twitter and Instagram @historicbrass, and visit our website for news and information. I encourage you to join me in finding inspiration, growth and joy within our activities, be they virtually, face-to-face, or via the printed page.

Best wishes!

Dr. Joanna Ross Hersey (she/her)
Secretary, Historic Brass Society
Associate Dean of Student Success and Curriculum, College of Arts and Sciences
Professor of Music, The University of North Carolina at Pembroke



HBT TEAM

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Chris Belluscio - Unusual instruments, valved trumpets/cornets
Sandy Coffin - HBS Events
Richard García - Drum and bugle corps
Joanna Ross Hersey - Race, ethnicity, and gender topics
David Jarratt-Knock - UK/Ireland topics, copy editing
Joseph L. Jefferson - Jazz topics
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Jimena Palacios Uribe - Mexico and South American topics, museums contributor
Bodie Pfost - Trombone/sackbut topics
Bryan Proksch - Wind band topics
Elijah Pugh - Early repertoire performance on modern instruments
Nathaneal Udell - Horn topics
David Wharton - Trumpet topics
Mathias Wiedmann - Instrument makers
Susy Wilcox - Amateur players, copy editing

The Enthusiast

A COLUMN FOR THE HISTORIC BRASS ENTHUSIAST
BY SUSY WILCOX

I have been asked more than once, “Why play an early instrument when the modern ones are easier to play and have wider ranges?” I ponder this along with underlying other questions that come along with it. “What were the first instruments mankind created?” “How do we even know what music people made hundreds or thousands of years ago?” “How does early music make sense in our world today?” “Why do we care?”

Well, we care about the history of music and musical instruments for the same reasons we care about the social, scientific, and political histories of humanity. If we can clearly see the past, we can enrich our understanding of the present. If we explore the past, there are gems lying in wait to delight, entertain and teach us. They are even worth trying to reproduce.

So, in the interests of exploring the past and finding gems, the group I play with, Los Grillos Ensemble, is using bucinas (ancestor to both trumpets and trombones, according to Wikipedia) to announce our performance and draw attention to our area of the Renaissance Faire. I reported on this in our last issue and now I am reaching back even further into time. Not to suggest we all run out and reproduce these ancient instruments, but just to understand and appreciate what ancient instruments were designed to do and—equally important—their function in their current social and political world. Why? Well, it’s just interesting!

Where do we get this information? We pull it together from fragments: from iconography, physical remains, ethnographic studies, and literary sources, to create a coherent picture. A doorway into early, early “music” (40,000 BCE) is through the European Music Archaeology Project (EMAP) located at www.emaproject.eu. Furthermore, [here is a catalog of an EMAP exhibition](#): over 175 pages of pictures and explanations of early instruments (copyright EMAP 2018).

Well worth checking out.

I am intrigued by the use of the term “sound tool” instead of “musical instrument,” which is what we would say today. These instruments served specific purposes in their societies and, unlike today, were not the diversions of youngsters in idle hours or artists separate from ritual requirements. Hence, this quote from Peter Holmes, from “Breathing Fear and Awe. Trumpets and Horns through the Ages,” in the above catalog:

“A modern player might look at these simple sound tools and wonder, because of their limited acoustic potential, how they might have contributed significantly to the rituals of their time. However, while we might see brass instruments as the tools of the musician, in the Stone and Early Metal Ages, in a world inhabited by all manner of spirits, they were seen as tools of those very forces. In some parts of the ancient world, all loud noises were looked upon as emanating from supernatural sources and the trumpet emerged very early on as possessing special powers, allowing it to take

control over otherwise uncontrollable forces. As the loudest human-made sound, the voice of the trumpet ranked alongside thunder and the sound of violent earthquakes and was seen both as a communication from the celestial sphere and an apotropaic device for warding off evil spirits and dangerous forces. At times, the instrument became the voice of the God, at other times a tool of the priest to summon the God or their power or protection. In this context, its shape may be governed more by symbolic associations than musical needs.”

And later in the same source, Holmes says, “Such power still resonates much later in Christian eschatology—compare only the verse from the Bible which Handel so famously set to music in his Messiah: ‘The trumpet shall sound, and the dead shall be raised, incorruptible’ . . . The brass has also been associated with warfare. The trumpet-like instruments took on a role in battle and thus became the marker of military and social status, a signifier which was transferred to rulers and, perhaps only secondarily, to priests.”



John Kenny playing a carnyx, discussed below

Next, let's listen to some really unique iron-age sounds: the salpinx and the carnyx. Both are presented later in this issue. The iron-age when brass was discovered varies by region for its timing, but it is roughly considered to have begun in western Europe in about 12,000 BCE and lasted to about 100 or 550 BC. The salpinx player is described by Peter Holmes in a fictional story, below, and the carnyx is presented in the book review of "Horns and Trumpets of the European Iron Age," reviewed by John Humphries.

Salpinx

The war-trumpet used by the ancient [Greeks](#) was called the [salpinx](#), and was probably adapted from the Egyptian sheneb. There is a fine example on display in [Boston's Museum of Fine Arts](#). The instrument is thought to date from the second half of the 5th century BCE. It is a long, straight tube terminating in a bell shape, that was seen by both the Etruscans and the Greeks as having apotropaic powers, i.e. capable of warding off evil spirits. The Greek playwright Aeschylus

described the sound of the salpinx as "shattering;" the word salpinx is thought to mean "thunderer" (Wikipedia).

Go [here](#) for some pictures and sounds of the salpinx.

Carnyx

The carnyx is an animal-headed, vertically-held iron-age instrument. It was found among non-literate peoples, so that we do not have a clear path to knowing what the instrument was named or its social complexities, although it is much depicted as a sound tool in warfare. The earliest remnant is from 760 BCE, and it has been found depicted on coins and in fragments unearthed in both England and France.

John Kenny has revived this instrument and, using a reproduction based on surviving instrument fragments, he has performed internationally, in the concert hall, on radio, television, and film. Today, you can purchase your own reproduction or hear many examples of the carnyx

on the internet. I suggest going to [this YouTube video](#). Here John Kenny delivers a 46-minute lecture about the carnyx, which is fascinating, and then he plays the instrument (so you can skip to the end). Then you can learn how he manages to reproduce the sound [here](#). What does the carnyx sound like? If you only have 35 seconds and want to just hear the sound, go [here](#).

So how do we use music today in contrast to the distant past? I posit that the pendulum has swung from use in war, ritual and communications to entertainment and some ritual. Yes, we use music in rituals in churches and political gatherings, but no longer in war and communications. We have other avenues for those now, for better or worse.

Well, I fell down this rabbit hole and it was lots of fun. I hope you have fun too! Let me know your thoughts.

Susy Wilcox
susan@fullduck.com

INSTRUMENT REPORT

Chris Belluscio discusses A Unique Echo Bell Trumpet

.....
Echo Bell Trumpet by Fratelli Rossano, Bari, Italy; fl.1887-88. Bb trumpet with detachable/tunable echo bell; brass with foliate engraved silver garland on both main and echo bell; 3 silvered rotary valves engraved with foliate decoration; 4th valve for echo bell silvered and engraved. Marked: "Brevettata Fabbrica/Fratellii Rossano, Bari;" Private collection, USA.

In the mid- to late-nineteenth century, brass manufacturers began experimenting with double bell instruments with the second bell acting as a mute to provide an echo effect. While the echo cornet is well known and has a number of extant late-nineteenth century examples, the echo trumpet has fewer surviving examples from that period. The example illustrated here is from the firm of Fratelli Rossano in Bari, Italy. It is a fairly standard Italian form Bb rotary trumpet, but the echo bell is rather unique in that it is a modified version of the type patented by F.A. Schmidt of Köln, Germany in 1859—except with the addition of a miniature flared bell with a silvered garland matching

the main bell of the instrument. A later example of a trumpet with a Schmidt style echo bell, made by Carl Schäfer of Hannover around 1900, can be found in the Musikinstrumenten Museum Berlin.

There is not much information available about the firm of Fratelli Rossano. Langwill lists it as active from 1887 to 1888. Whether they were the makers or just the distributor of this instrument is unclear. Their description as "Brevettata Fabbrica" seems to indicate they were the makers. If correct, this is the only documented valve trumpet from their workshop. A fanfare trumpet and "clavicorno fagotto" (euphonium) are also noted in Langwill. This instrument is very



similar to the 1890 double bell flugelhorn made by Pelitti (Metropolitan Museum of Art 89.4.2587a-c), especially in the decoration of the bell garlands and valve caps and touches, making it possible that the instrument was made by Pelitti for the firm of Fratelli Rossano. It is known that Pelitti claimed to be the inventor of the double bell instrument and lists several versions of the instrument in his catalog of 1873. None of the Pelitti catalog examples shown are exactly the same as the Rossano instrument, indicating this instrument may be a unique regional one made in the style of Pelitti or possibly using Pelitti components (such as the valve assemblies).

The Rossano echo bell is removable from the corpus of the instrument and is fully tunable. It is activated by manually turning the 4th rotor, but no evidence of any key

or lever is visible on the instrument. It is a rather cumbersome arrangement, which—while still quicker than attempting fast mute changes—is not capable of the quick effect of rapidly playing muted/unmuted passages associated with echo bell cornets of the same period. In contrast, the above-mentioned Pelitti flugelhorn has a key/lever to activate the echo bell, which would facilitate the quick change from muted to unmuted.

How the instrument was originally used is an open-ended question. Rotary trumpets have a tradition in Italian bands, so it is most likely this instrument was intended for that use. Whether it was used in an orchestral setting is open to conjecture, although it would certainly make the rapid mute changes sometimes required in music of the period more convenient. ■



Snapshots in Band History

Bands and the Chautauqua Movement by Bryan Proksch

Whether you know of Chautauqua directly—through a visit or by way of the shocking 2022 assault on author Salman Rushdie while delivering an address there—or indirectly through references in pop culture, such as the 1987 movie *Dirty Dancing*—both the town and the movement it spawned deserve more attention from those interested in American bands. The Chautauqua Institute, a training camp for Methodist Sunday School teachers, was founded in 1874 in its namesake town in the northwestern corner of upstate New York. By the turn of the twentieth century, Chautauqua meetings had become secularized and decentralized into touring events, with an ostensible goal of giving American workers a weekend of relaxation (in a park or rural setting), learning (through addresses and lectures), and entertainment (musical and otherwise).¹ Sometimes called “lyceum” due to their educational bent and rooting in the liberal arts, adult Americans embraced the idea of lifelong learning, provided the setting and accoutrements were right.

As the Chautauqua movement gained traction and expanded in the last decade of the nineteenth century, multiple corporations set up regional and national tours, replicating the New York state experience for people in virtually any town for at least one weekend each summer. Grove’s entry notes a high water mark c. 1907 of some 100 touring companies presenting some 9000 total “assemblies” to up to 20 million Americans. Nearly 25 percent of the American population attended one!

¹ Broadly on the Chautauqua movement, and for much of the information in this essay, see: Harry W. Schwartz, *Bands of America* (New York: Doubleday, 1957), 244-250; Paige Lush, *Music in the Chautauqua Movement: From 1874 to the 1930s* (London: MacFarland, 2013); Bryan Proksch, *The Golden Age of American Bands: A History in Documents (1835-1935)* (Chicago: GIA, 2022); Frederick B. Crane, “The Music of Chautauqua and Lyceum,” *Black Music Research Journal* 10/1 (Spring 1990): 103-106.



Figure 1: Postcard of the Chautauqua Institute bandstand, collection of the author.

Regardless of the locale or the for-profit company operating the Chautauqua, bands provided affordable entertainment and cultural refinement throughout the country. The modern notion of “music appreciation” can be traced back through the bands playing for these lyceums, and from there back further still to Lowell Mason. Many prominent band leaders found themselves on the circuit at one point or another, as they provided steady income and ready-made tours. Figure 1 shows the bandstand at the Chautauqua Institute in its heyday. Note the beautiful setting lakeside in the park, with both adults and children enjoying a beautiful summer’s day just a train ride away from the cares of urban life.

Countless bands and band leaders made a name for themselves on the Chautauqua circuit, and the movement proved highly beneficial to these musicians that otherwise would not have had the managerial prowess or reputation to tour independently. Al Sweet a. k. a. “Mr. Chautauqua” spent virtually his entire career touring in this way before finally

signing with the Ringling Brothers Circus. Figures 2 and 3 present his band at a key moment in the first decade of the new century. Note the size of his band on the circuit: 25 musicians only, far smaller than one would expect of touring bands even a decade earlier. The advertisement blurb for Figure 3 includes one especially telling line: “Then along came the automobile, the movie and the jazz orchestra and the band business began to slump... ‘Our people don’t seem to care for band concerts anymore.’”

The Chautauqua circuit proved frustrating to John Philip Sousa, in no small part because his band exerted more drawing power than any other at the time.² At one point he signed a contract with a manager of a company on the West Coast because his own manager was unable to secure venues. His band took a pay cut from their usual percentage of sales only to find out that the Chautauqua manager

² Information in this paragraph from Schwartz, *Bands of America*, 248; Lush, *Music in the Chautauqua Movement*, 41-42.



Figure 2: Al Sweet and his White Hussars Band, University of Iowa Redpath Chautauqua Collection, series 1, box 5.

AL SWEET
AND HIS
SINGING BAND

featuring
The Famous JOE THOMAS SAXOTETTE
The MANHATTAN Mixed Quartette
CECIL STAGE, Baritone Soloist
JACK BEAN, Yodler
Edward Richie, Xylophone Soloist
and
Al Sweet's Great Male Chorus of Twenty-Five Voices

Something different!! Something new!! That is the continual demand of this restless age. It keeps managers hustling nowadays to satisfy this demand. There was a time when the ordinary band concert was quite the thing for Parks, Fairs, Summer Resorts, etc. A band did not need a national reputation to be assured of a long season. Any good band was in demand. The band concert at summer resorts was as much a fixture as the peanuts and popcorn.

Then along came the automobile, the movie and the jazz orchestra and the band business began to slump. Managers suddenly awakened to the fact that the old style band in the old style uniform playing the old style program beginning with the Poet and Peasant overture and ending with the United Emblem march, could no longer attract the crowds. "We had a Band last year and it didn't draw," wrote one manager. "Our people don't seem to care for band concerts anymore," wrote a second. Bands were a drug on the market.

A few with national reputation that had become established because of some special distinction held their place. Sousa added new laurels to his reputation during the war and afterwards augmented his band to 100 pieces, making it stand out as the **LARGEST** Band in America. Santelman conducts the U. S. Marine Band, which is a Government institution. Goldman has established a series of concerts at Columbia University. Pryor has become a fixture at Miami and Luna Park, Conway has established a great School for Band Instruction and **AL SWEET** has the only **SINGING BAND** in America.

Al Sweet had an idea. He believed there were bandsmen who could sing and he set out to find them. He searched the highways and byways, the colleges and the cabarets and he found what he was looking for. Of course, there are not many men who are gifted with voices that are good players as well. Sometime a fine high tenor voice must be sacrificed because its owner is not up to standard on his instrument or a good baritone player won't do because he has a second tenor voice when a bass is needed. This is the reason why there will never be many **SINGING** bands.

Aside from his musicianship, Mr. Sweet is a showman. He has his finger directly on the public pulse. He knows what the crowds want—**NOVELTY**—and he gives it to them in full measure.

AL SWEET'S Singing Band is composed of twenty-five men, including the famous **JOE THOMAS SAXAPHONE AND TRUMPET QUINTETTE**. Too much cannot be said in praise of the artistry, exquisite comedy and musical excellence of these unusual artists.

Special features are a fine operatic quartette of mixed voices, vocal and instrumental soloists, a yodeler, and the great male chorus of twenty-five voices.

Address
Auditorium Hotel
CHICAGO, ILLINOIS

Figure 3: Chautauqua circuit advertisement for Al Sweet, University of Iowa Redpath Chautauqua Collection, series 1, box 5.

had lowballed him. Such was the power of these companies!

Many established bandmasters also toured on the circuit, as ticket sales declined and profitably touring as a concert band became less tenable at almost the same time as the Chautauqua movement rocketed to prominence. They provided an essential safety net to professional bands teetering on the brink. The Fillmore Band, for instance, toured locally with one company in Ohio and neighboring states even after their radio contract fell through.³ Liberati, Creatore, Sorrentino, T. P. Brooke, N. Clark Smith (on the same bill as Booker T. Washington)

³ Paul E. Bierley, *Hallelujah Trombone!* (Westerville, Ohio: Integrity Press, 1982), 89.

and Kryl all held on to tour just a little bit longer after signing on the dotted line even as their competitors settled down in one place to maintain their bottom line.

Still more band managers—finding themselves on the outside looking in— inquired about signing with one of the companies only to be turned down. The University of Iowa holds an enormous collection (648 linear feet!) of documents from the Redpath Lyceum Bureau.⁴ Many are mundane receipts and business documents, but quite a few are letters of inquiry from desperate bandmasters and managers seeking employment in the 1920s. Riley Wheelock, director of the U. S. Indian Band (an A. F. of M. union band made up entirely of Native American musicians, most under age 22) wrote annually asking about signing for a tour. For the summer of 1924 he was bluntly told the band was too expensive: "It would be impossible for the bureau to pay \$1200 a week for a band [of] twenty-seven members. As you know, railroad fares are 4¢ a mile, and the moving of a band around the circuit would be very expensive. If you have any other [cheaper] proposition, drop me a line." Wheelock had already conceded on size, cutting his usual number of fifty in half! For the summer of 1925 he received a form letter: "The indications are it will not be possible for us to book [you] for the coming season." Bands experienced intense financial pressures to the point where no one was above inquiring: the Iowa collection includes countless letters from names both big and small, including Arthur Pryor, Ellis Brooks, and Helen May Butler.

As the era of touring bands reached its final days, the Chautauqua circuit offered one last lifeline for those willing to make the necessary concessions on size, schedule, and compensation. The Chautauqua heyday found bands touring with every circuit as a central fixture of American musical culture and refinement. If, as Teddy Roosevelt once claimed, "the Chautauqua is the most American thing in America," at least they all included the most American music in America: a band.⁵ ■

⁴ A small percentage of their documents (merely 8000+) have been digitized at <https://digital.lib.uiowa.edu/islandora/search/?type=edismax&cp=ui%3Atc> under the "Traveling Culture: Circuit Chautauqua in the Twentieth Century" heading.

⁵ Roosevelt quote from Charlotte Canning, *The Most American Thing in America: Circuit Chautauqua as Performance* (Iowa City: University of Iowa Press, 2005), 227.

T. Preston Brooke
... AND HIS FAMOUS ...
Chicago Marine Band.
... ASSISTED BY ...
Sibyl Sammis, Soprano.

Announcement Extraordinary.

THE patrons of lyceum courses all over the country are expecting and demanding more expensive attractions every year, and it is the desire and intention of the Central Lyceum Bureau to keep pace with the demand. We believe that the best that can be had is none too good for our patrons, and it is the best only that we propose to provide.

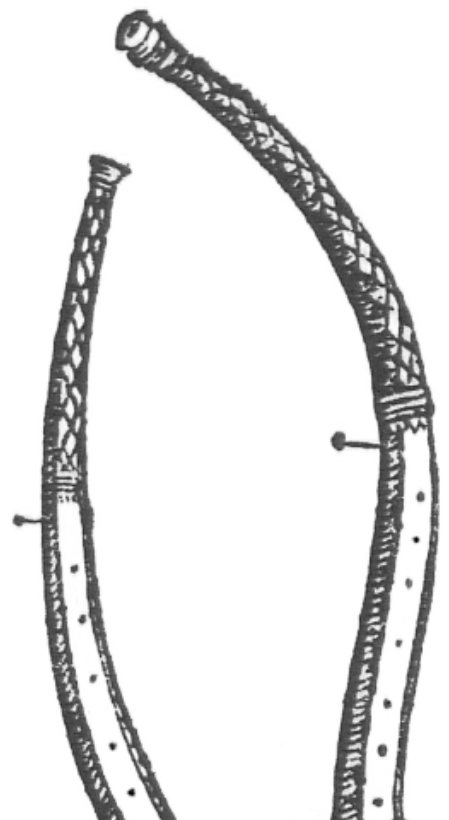
We are constantly on the lookout for attractions that possess the quality of excellence in an artistic sense and at the same time will attract the attention of the public, and therefore prove to be good "drawing attractions." While the expense of such an organization as the Chicago Marine Band is heavy, we thoroughly believe that its "drawing powers" are such that it will more than pay the extra expense.

We have contacted with the band for a long season, and this, together with the fact that our facilities for booking economically and advantageously are unequalled, enables us to furnish the organization at a price that would be impossible under other conditions.

THE CENTRAL LYCEUM BUREAU.

Figure 4: Page from a circuit advertising brochure for T. P. Brooke and the Chicago Marine Band, University of Iowa Redpath Chautauqua Collection, series 1, box 63.

Dr. Bryan Proksch is Associate Professor of Music History at Lamar University in Beaumont, Texas (USA) and the author of *The Golden Age of American Bands: A History in Source Documents (1835–1935)* (GIA 2022) and *A Sousa Reader: Essays, Interviews, and Clippings* (GIA 2017).



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 features are inspired by the Sixth International Romantic Brass Symposium held at the Hochschule der Künste in Bern, Switzerland, April 20-22, 2023. This symposium focuses on music of the long 19th century (1789-1914) and will feature papers, lecture recitals, and concerts with spoken commentary on all topics to do with brass instruments of the period, including historically informed performance, style, repertoire, history and instruments.

When considering musical activity during the period of 1789-1914, brass banding will come to the minds of many of our readers. This movement was of much interest and developed across the world. While we have long-established scholarly work in this area, more is always needed, especially in activity outside of the United Kingdom and the United States. Readers of our *Historic Brass Society Journal* will recall an informative article about brass playing by Inuit musicians in Labrador, in northern Canada, after Moravian missionaries arrived there in the late 18th century, "[A Short History of the Moravian Brass Bands of Northern Labrador](#)," by Mark David Turner. While the study of music performed as a result of colonization and missionary work must be treated with caution, Dr. Turner's deep knowledge of the subject and lifelong dedication to the field showcases how brass performance thrived in the Inuit communities long after Moravian settlement ceased, and his work beautifully and respectfully illustrates the joy found in brass playing.



Figure 1. News feature on composer Francisca Gonzaga, 1935, used with permission of the National Library of Brazil.

Today, information on Inuit music-making may be found thanks to the various groups working to preserve these cultural traditions, including the Canadian Council for the Arts and the governmental and educational organizations of the territories. The article [“Nainip Tittulautingit, Labrador’s Only Inuit Brass Band, Keeps the Musical Tradition Alive”](#) showcases this tradition, and the [Nunatsiavut Government’s](#) cultural preservation and research advisory programs assist with new research. Dr. Turner works as a cultural historian and has just released [Labrador Cinema](#), a new book showcasing stories of the use of film in the region. He serves as Manager of Audio-Visual Archives & Media Literacy for the OKâlaKatiget Society and Nunatsiavut Government, as well as teaching music at the Memorial University of Newfoundland. While more recent HBS Journal articles remain accessible to current members only, Dr. Turner’s article, together with those from 2019 and earlier, can be found [on our website](#) in online format, freely open to all.

From northern Canada we move now to another area of study for brass music in the 19th century to Brazil and to the developing choro style, most especially.

This music utilized the trombone and trumpet, along with strings, flute and percussion and was part of the flourishing dance music movement created through blending African and European styles and sounds during the 19th century. Developed in Rio de Janeiro, the music captured the resilience and strength of the Brazilian people and remains popular today. We begin with the Biblioteca Nacional of Brazil, a lovely resource for those less familiar with this style and tradition, and their collection of digitized periodicals can be accessed through the website [memoria.bn.gov.br](#). In addition, readers are encouraged to visit [Musica Brasilis](#), which maintains an online archive of free sheet music, composer information, demonstration videos and more. A highlight of the educational area is introductory videos which illustrate the instruments, meant for young students as they first meet the trumpet and trombone, with information recorded in Portuguese. Those of us who enjoy arranging music might find new projects by beloved composers such as Francisca Gonzaga (1847–1935), composer of thousands of works, which are not for brass but are ripe for conversion. Performers among us will be inspired by works such as Abertura em ré, by João de Deus de Castro Lobo (1794–1832), composed for orchestra with

two horns and two trumpets along with flutes, oboes, timpani and strings. Some may be familiar with the work of the same title (abertura means opening, or an overture) by Castro Lobo’s more popular contemporary, José Maurício Nunes Garcia (1767–1830), which is also available in the database. One of the best features of this website is the search page, which contains a small icon of a female figure. Clicking this icon leads to a page of twenty-six female Brazilian composers born between 1847 and 1984, who produced music waiting to be explored.

Here’s to quiet afternoons spent in libraries buried in score and document study, the moments of contemplation which result in beautiful music and joyful storytelling. Thank you for visiting, and as always, we remind you to share your favorite archive with readers in a future issue. ■

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Figure 2. Through our first four volumes of *Historic Brass Today*, we have visited the starred locations so far, where should we go next?



Liston's Legacy: Making Music and Breaking Gender Norms in the Jazz World for over Fifty Years

By Alexandra Zacharella

Melba Liston, born in Kansas City in 1926, was a jazz trombonist, composer, arranger, and band leader from the 1940s to the 1990s. At age 7, her elementary school decided to form a music class and a traveling music store with various instruments visited her school. She set her eyes on the trombone and she recalled that she felt... "possessed,—I picked it up and got a big, fat hwaah, and it was mine, my baby!" By the time she was 8, Melba was playing trombone on the local radio station. Liston and her mother relocated to Los Angeles in her teens, where she quickly joined a band of black teenagers; fellow band members included saxophonists Dexter Gordon and Vi Redd. At age 16, Liston joined the American Federation of Musicians, and her first professional job was in the Lincoln Theater pit band in Los Angeles in the 1940s. She then worked as an assistant arranger, composer, and trombonist for Gerald Wilson's 16-piece big band. Liston developed her orchestration skills in Wilson's band, and with them, she made her first records, as a member of the trombone section.

In her travels, Liston met Dizzy Gillespie, whose band she joined when the Wilson band broke up in 1948. She also performed in Duke Ellington's band during the '40s. Liston kept busy and when Dizzy's band briefly broke up, she took a clerical job to pay the bills. In 1956 Liston rejoined Dizzy's band and went on to tour southern Europe, the Middle East, Asia, and South America as part of tours for the U.S. State Department. In the 1950s, she recorded several superb albums, including her arrangements of "Stella by Starlight," "My Reverie," and "The Gypsy," which was a big feature for alto saxophonist Phil Woods. In 1958, Liston made *Melba and Her Bones*, an album that she recorded as a solo band leader.

In the early '60s, Liston was hired by Quincy Jones as a trombonist, arranger, and composer, and by the mid-1960s, she was a freelance musician, composer, and arranger in New York City. Liston was the musical director for Riverside Records and arranged and conducted sessions in the '50s-'60s for legendary jazz and R&B artists, including Billie Holiday, Marvin Gaye, and Diana Ross. Liston also actively performed in the bands of Clark Terry and Charles Mingus.

In addition to her work as an arranger and composer, she had a lifelong collaboration with pianist and composer Randy Weston. In the 1960s, she formed a close working relationship with Weston, recording 10 albums together that featured jazz and West African music. Liston and Weston also produced the critically acclaimed albums, *The Spirits of Our Ancestors* and *Volcano Blues*. Liston's music from the 1960s onward incorporated West and North African elements, frequently scoring her works for large ensembles. In the 1970s, she was invited to teach at the Jamaica Institute of Music in Kingston and later taught at the University of the West Indies. In the 1980s, she returned to Kansas City, where she formed the Kansas City Women's Jazz Festival. In 1986 Liston suffered a series of debilitating strokes that left her wheelchair-bound until her death in 1999.

Melba Liston's legacy for many years has gone unnoticed. Her reality is that for the span of her career, she was paid under the table or not paid at all, struggled to make ends meet, often was a ghostwriter/composer, suffered many hardships on the road, and did not receive royalties or recognition for her contributions to an art form that she loved so deeply. Liston's career as a trombonist, arranger, composer, and band leader makes her one of our first true female jazz pioneers.

Hear Melba Liston with other jazz trombone greats on the album *Melba Liston and Her Bones* [here on YouTube](#).

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A Conversation with Performer and Collector Jeff Stockham

Jeff Stockham is known in the U.S. as one of the premier players of the period E-flat cornet, having performed and recorded with the Federal City Brass Band, the Coates Brass Band, Newberry's Victorian Cornet Band, and with his own Excelsior Cornet Band. He and his playing have appeared in feature films such as Stephen Spielberg's *Lincoln* and in television series such as *House of Cards* and *The Gilded Age*. He is a professional trumpet and French horn player in the Syracuse, New York area, and he has performed with many well-known acts, including several tours with the T. S. Monk big band as a jazz French horn player. Jeff is also a serious collector of brass instruments of many eras. I caught up with him at his home in Syracuse, surrounded by his many acquisitions.

Michael O'Connor: Jeff, thanks for doing this interview. I think our readers will enjoy learning how you have managed to integrate your performing, collecting, and historical investigations so seamlessly. Let's start with the question of what do you think allows you to be able to do that?

Jeff Stockham: I think part of it has to do with just my breadth as a performer to begin with. I double on a lot of instruments. You know, E-flat cornet, B-flat cornet, trumpet, flugelhorn, piccolo trumpet, valve trombone, baritone horn . . . pretty much everything but tuba, and my performance situations range from avant-garde jazz to Baroque. I've done the gamut. The only thing that I haven't done much of is symphony orchestra [Ed. Note: trumpet] playing, which is kind of outside of my wheelhouse.

The collecting . . . well, that came about even back when I was in college. I started finding interesting old horns. Back when I was at Eastman in the early '80s, if I had enough pocket change to buy them, I would buy them because they were

interesting. They were different from your run-of-the-mill Bach trumpet or Holton French horn, or whatever. I thought that they were very interesting design-wise, and the craftsmanship was beautiful; and the sound was different from modern instruments.

MO: What got you into finding out more about these instruments? I ask because whenever anybody asks something on one of the Facebook pages, whether it's instruments or World War II airplanes, you have some really detailed knowledge right at hand.

JS: Well, part of it is, I know where to look. I don't have all of it in my head, but I have a good set of references, and I know a lot of people who are experts in the field. I kind of consider myself an aficionado. I don't consider myself a historian or an organologist. I consider myself more of a dilettante. I enjoy owning and playing these instruments.

Like I said, I have a lot of friends that I can rely on. A lot of my knowledge comes





looking at stuff, not necessarily buying, but looking at stuff and seeing what things are. I spend a lot of time on Facebook discussing whatever instrument just turned up on eBay or something that someone has for sale or is looking for.

MO: So, which came first for you? When you got into these historical instruments, did you find a horn and wanted to know more about it, or did you play one and decide that you wanted to find some more like that?

JS: Well, I think one follows the other. I went to a garage sale in Syracuse about 27 years ago and bought a couple of horns. One of them was simply labeled “fancy cornet” and it was a top-action, rotary-valve cornet with an interior shepherd’s crook of the kind that you would find being played in the [Ed. Note: American] Civil War or immediate postwar period. I didn’t know that at the time. A buddy of mine who I went out frequently yard sale-ing and antique shopping with was also kind of a collector. He kind of got me into the collecting thing. He said, “I’ve got a book that has a horn just like that in it,” and it turned out to be Mark Elrod’s book [Ed. Note: *A Pictorial History of Civil War Era Musical Instruments*, Elrod and Garofalo, Pictorial Histories Publishing, 1982]. Sure enough there was a picture of horn like the one I bought. So, I contacted Mark Elrod, and we became friends. I started looking for that type of instrument, because I saw just how unusual the different designs were and how odd some of them were. They seemed really cool to me. The book had all kinds of cornets and brass of all different sizes and really archaic instruments like ophicleides and keyed bugles, which of course, I coveted.

through the “Cornet Conspiracy” group that I belong to. There are some really extraordinarily knowledgeable people there, like Robb Stewart, Mark Elrod, Mark Metzler, Rich Ita, Nick DeCarlis, Tom Meacham, and Niles Eldridge. Each of them has kind of a specialty area, and they’re all a little different. They all overlap, but they’re all a little different, so there’s really a wide range of knowledge, so my knowledge base has expanded tremendously because I’ve simply been involved in that group with those people. We have Sabina Klaus, who is probably one of the leading brass authorities in the world and the curator of the Utley Collection. Peggy Banks has attended a meeting or two, and I think Vince DiMartino came to one. Dale Olson, who was director of development at F. E. Olds and Sons, is a compendium of knowledge about Olds instruments. Rick Schwartz is a member of the Conspiracy and his *The Cornet Companion* is a terrific research tool [Ed. Note: This source is out of print but may be viewed at <https://www.angelfire.com/music2/thecornetcompendium/>]. He’s done an amazing amount of research over the years and to be able to draw on all that has really made me fairly confident that if I don’t know something, I know where to go to find that out.

MO: What about instruments other than cornets? Where do you find information on, say, old horns or trombones or even bizarre things?

JS: All the same sources. The Langwill index, for instance, is all categorized by maker, and it has capsule biographies of the companies and the makers. There are a lot of online references like <https://www.horn-u-copia.net/> and <https://brasshistory.net/>, which have more information than you can even digest. As far as being aware of different models and so on, I spend a lot of time on eBay just



Now that I own a few keyed bugles, I covet them a little bit less.

MO: So I know your method of operations for finding instruments, and I think some people reading this might think, “Wow this guy’s just really lucky and just runs into this stuff,” but I know for a fact you put in the time. So, tell me your philosophy of going out and finding instruments. What do you scour the world for and how often do you go out looking?

JS: Well, they say that luck is the confluence of persistence and opportunity. I spend a lot of time in my travels just stopping at antique malls and flea markets. I spend a lot of time on eBay. I’d probably be a few years younger if I had all that time back.

MO: ... but you wouldn’t have any horns.

JS: That’s right. I also look for instruments from other periods because my collection spans pre-1800 up to instruments built within my lifetime and



everything in between. I also look for student instruments in good shape that I can get overhauled and sell at a profit to help finance my collectible purchases. Basically, it's just a lot of legwork. I do maintain a website for the cornet band and a website for myself as a professional freelancer and a website for my school music program Music & Musket, and I've a lot of really lovely Civil War instruments from people who've contacted me through the website. They just basically fell into my lap because I had an internet presence that people could find when they looked up "Civil War horn" or "Civil War band." My band comes up on the first page of Google search and so I've had some really excellent and significant instruments come into my possession because of that. For example, a Stratton over-the-shoulder E-flat cornet in its original period case that was presented to the lieutenant colonel of the 2nd Iowa Volunteer Infantry who retired from duty due to ill health in, I think, 1863 or 1864, and it's in spectacular condition. The people I bought it from found it in a house that they had just bought. They called and said we found this over-the-shoulder "bugle thingy in the closet and we were wondering if you'd be interested in buying it." I absolutely did buy it. It's a very nice instrument, and it's a fairly important find because it's a presentation horn. So they tend to fall in my lap after a while because of the network of people that I know and the feelers that I have out.

MO: I know you're an in-demand working musician, so how does this historic performance fit into your schedule, and do you ever make any money at it?

JS: For the cornet band and the school music program, Music and Musket, I do charge a substantial performance fee for those. I'm a freelance and I get booked up months in advance and sometimes I have four, five, or six jobs a week, and they run the gamut from wedding bands to bebop to the occasional baroque trumpet job. I do rock concerts, jazz gigs, and just a few months ago I put a band together to back up The Manhattan Transfer. So, I get called for all sorts of gigs like that. For the historic performance things, I just set a value on them. I don't play them for free. I know a lot of bands do that, but we're not one of them. That weeds out a lot of jobs that would take a lot of effort for not much remuneration. I get a few jobs a year that pay that well. The flipside of that is I want to pay my guys. They are professionals too. I generally pay double [Ed. Note: union] scale to all my guys since these are jobs not just club dates. There's a lot

that goes into playing these instruments. And that's the attitude that I take now. If I had been told, when I was at Eastman [Ed. Note: School of Music], planning an orchestral French-horn career that I'd make a significant portion of my living playing 150-year-old horns and music in hot wool uniforms, I would have said, "You're out of your mind," but that's the way it's worked out and I'm enjoying it immensely.

MO: Let's back up a little. How did you get your start in brass playing and what was your trajectory from there?

JS: I always had a good ear for music, and I could sing back anything that I heard, even when I was in elementary school. I could sing back the TV themes of the shows that I liked, and I had two cousins who were retired Rochester city school teachers, who were born in the late 1800s.

"I had a great teacher in college, Bruce Hagreen of the Syracuse Symphony, one of the finest players I've ever heard in my life".

They were quite old by the time I was a young child, but they noticed my musical proclivities and advised my parents that I should get piano lessons, so I started taking lessons in the second grade. Although I hated to practice, it was kind of fun to play. After two years of piano lessons, I had an understanding of the fundamentals of music, so I didn't have to learn those when it came time for a 4th-grade band. That was the time when Herb Alpert was just hitting the airwaves with some big hits in the '60s. I wanted to be Herb Alpert. I heard this trumpet player playing Tijuana Taxi and all that kind of stuff and I thought it was just great. I wanted to play the trumpet. Well, my band director, Russ Musseri, with whom I actually got to play a lot of gigs later in my life, knew that I had a good ear and that I'd had musical training already. So in his wisdom, he put me on French horn, because it requires a good ear and requires a lot of accuracy. I took that path and played French horn and still do. I was always the first chair; I got pretty darn good. So, I decided to go to school for music. I had a great teacher in college, Bruce Hagreen of the Syracuse Symphony, one of the finest players I've ever heard in

my life. Then there was Milan Yancich (1921–2007) at Eastman. So I was groomed to become an orchestral horn player, even though I loved playing jazz on French horn, which was very unusual in that day. Then I took a few auditions. I saw the folks that were getting the jobs, and they were the people that had blinkers on and saw only the orchestral licks, and they spent all of their time in the practice room practicing the orchestral repertoire, which was not something that I loved that much to devote that much time to. I liked playing jazz. I liked playing pop music, so I gravitated a little more towards trumpet. I'd gotten a flugelhorn and then a trumpet while I was in college. I played in a college funk band. I started playing more jazz jobs and started doing a little big band playing. I was in the Eastman Jazz Ensemble on both French horn and trumpet, and I just started working myself into professional situations where I could learn on the job. I was green. I was naïve. I didn't know anything, but doing it professionally and getting your patootie kicked on a regular basis really helps you learn fast.

By the time I moved to Syracuse in 1986, I started playing with one of the society bands. I learned an awful lot playing with that group and learned an awful lot from the leader, Stan Colella (1926–2013), who became almost a second father to me. He was a wonderful man and a great player, and I miss him terribly. The whole thing has been a learning process. As I went along, I saw other things that I thought might be cool to do. While I was in Rochester, I saw Tower of Power live for the first time, and I saw Mick Gillette play screaming lead trumpet and then slam it down, pick up a trombone and play a ripping trombone solo on slide trombone, slam it down pick up the trumpet and play more lead, and I said, "Wow, human beings can do that?" I wanted to do that!

MO: OK, what are some of your favorite instruments in your collection?

JS: Where do I start? I've got a couple of really nice, keyed bugles, one E flat, and one in B flat that was made about 1815, and both are nice-playing instruments. The horn that I use for most of my Civil War playing is a very nice Hall & Quinby side-action, E-flat, rotary-valve bugle. It's a large-bore cornet with a flugelhorn bell on it—it's a beautiful player. I bought it on eBay, and it looked like it had been kicked down a driveway or something. Robb Stewart took it apart and said that the valves looked like they were new and had never been played. It plays absolutely wonderfully and it's probably the best

example of how these instruments actually played when they were new, because you'll seldom see instruments of that period that don't have some wear and tear on the valves and the consequent playing quirks. It's quite a lovely instrument and plays as well as any E-flat cornet or trumpet that I've ever played, including modern ones.

Let's see, what else do I have? Oh, I have a B-flat Schreiber baritone horn in the teardrop shape, of which there were only a handful made [pictured below]. There are maybe less than two dozen of them in existence today. I have a New York Bach Apollo G bugle, one of only a dozen made. The original owner got it from Vincent Bach (1890–1976) when she was a little girl as a gift. Bach had built these bugles as a way to break into the drum-and-bugle corps market but couldn't build them as cheaply as King or Conn, so he built about a dozen of these and ended up giving them away. This lady's father and Vincent Bach had office space in the same building in the Bronx. I have a written statement from her that says "When I was six or seven, Mr. Bach sat me on his knee and gave me this silver-plated bugle, which I later played in girl-scout parades . . ." That came from her estate through a picker I know, and it's one of the rarest and probably the most expensive M-1892 U.S. regulation-style bugles you can find.

I have examples of the Selmer Balanced 19A trumpet like what Louis Armstrong (1901–1971) played on. I have a new old-stock factory-engraved, gold-plated, Martin Committee [Ed. Note: model] trumpet from 1959. That is the model that Miles Davis (1926–1991) and many of the great jazz players of the 1940s and '50s played. This is one of the nicest ones in existence.

MO: Do you have a French horn that you particularly prize?

JS: I've got a couple I that prize. I have an Olds, five-valve, single B-flat model O-49, which is one of only about maybe eight or ten that were made. They were built by Zig[mant] Kanstul (1926–2016) when he was Olds's French horn builder in the late '50s early '60s and it's probably the nicest one in existence. It's an absolutely dead-mint original condition instrument. I love playing it. It a great jazz horn, especially. I also have a custom-built Olds O-48, which is a Geyer-model double horn with a with a stopping valve on the B-flat side and copied after the Knopf muting bell. This Horn was built by Zig Kanstul at Olds for the great West Coast jazz and symphonic and studio player John Graas (1917–1962), whom you've heard on probably hundreds of recordings. I also have a reverse-bell, Conn "Elliotphone," [pictured over] which is a Conn mellophone with the bell put on so that it points upwards at an angle that was built for Don Elliot (1926–1984). This instrument was not one of Don's. He had three built and the family still owns two of them; apparently one was stolen or lost. This one, I believe was Conn's "shop model," because it was actually built after Don's horns. It came out of a Detroit school auction. A picker brought it to Mark Metzler and traded it for some repairs. It's the only Conn "Elliotphone" in private hands in the world, as far as I know.

MO: So, what would be your "holy grail" instrument that you would love to find and be able to afford if you found it?

JS: Okay, I have two. The first would be a solid-silver E. G. Wright E-flat presentation keyed bugle. There's a handful that are known and they come out of the woodwork occasionally. They sell for stupid money that I can't afford, but if I ever win the lottery, I'm going to buy one. The other is a tilt-bell Martin Committee like what Dizzy Gillespie (1917–1993) played. If I had unlimited money, I would try to buy the Martin Committee regular-bell that

Wallace Roney (1960–2020) received as a gift from Miles Davis, because Wallace let me play that horn once and it was the best horn I've ever played, hands down. It was spectacular.

MO: So sticking with the collecting area, what advice would you give to somebody who said, "You know, that Jeff Stockham guy has some cool stuff. I'd like to maybe try to do this." What would you tell that person?

JS: The cool thing about collecting brass instruments is that they're cheap compared to other kinds of instruments. If you want to collect vintage saxophones, you've got to be able to pay five-to-ten thousand dollars for good vintage saxophones. The rest, unless they're particularly historically significant, just aren't worth much. They're just old saxophones. Same with a lot of woodwinds. Fiddles cost a fortune. You want to have a Stradivarius? You have to have a foundation behind you. Okay, but collecting brass instruments, there are old horns available at every price point and some of them are pretty cool and are still extremely affordable. Some early 20th-century cornets are lovely instruments. They are out there in fairly large quantities. Every novice collector should own a Conn 80A Victor [Ed. Note: cornet] with the opera-glass tuning slide. There are thousands of them out there in really, really nice shape. They generally sell two-, three-, four-hundred bucks for a nice one. There are a lot of old Conn trumpets that are nice, too. There are a lot of other makers' instruments you could acquire, like some early 20th even late 19th-century horns for a couple hundred bucks, sometimes less than 50 bucks at a yard sale. [Ed. Note: There were some jokes about alto horns here.] There's a niche for everyone in brass collecting; you can specialize in one maker, you know, York, Conn, Olds, Buescher, or Distin. Don Johnson collected J. W. Pepper when those horns weren't looked upon favorably by collectors or players but they're nice horns and you're buying cheap. If you're not into cornets, you can buy old trombones and baritones and alto horns pretty cheaply, depending on what they are. The more highly respected the maker, the more expensive they are. The better the condition, the more expensive they are, but there's a niche for just about anyone interested in collecting brass instruments.

MO: That's great advice, but what would tell someone in regards to how to find some of the horns that you've been finding? ☞



JS: Well, it's like I said, you know—luck is the confluence of persistence and opportunity. You have to do the legwork. You have to spend a lot of time ferreting these things out. I don't have kids, so I wasn't raising kids at this time. I had free time. I was playing a lot of gigs and if I had to go someplace you know, three hours away, I'd leave a few hours early, so I could pick the antique shops on the way, or if I was far enough away and I had to stay overnight, I took in the antique shops on the way home. I've acquired quite a few nice instruments that way. I cultivate relationships with antique dealers and antique aficionados. I've got a few people who will text me pictures of any horns that they see at flea markets, and I'll say yes or no. It's more often no than yes, but occasionally a little gem comes out and I'm able to acquire it at a reasonable price, and my friend who picked it for me makes a little profit on it, and so everybody's happy. Cultivating contacts, having friends who are collectors, and joining Facebook groups like “Victorian Brass Instruments” or “Vintage Brasswind Marketplace” are good ways to find things. Get to know people who have these collections, because we always sell “off the bottom” and for someone, that's the right horn to fill a hole or start a collection. There's a lot of networking going on in the collecting field. Take the time to hit the antique malls and the pawn shops. Put “pawn shops” on Google maps on your phone and drive from one to the next in whatever city you're in and keep doing it on a regular basis, and you will find cool stuff eventually.

MO: How long did it take you to feel comfortable with prices?

JS: I have a whole garage full of my mistakes! Once I figured out what I was looking at, I got a little wiser. I learned when to say no. I learned when to walk away and how much money it took for me to walk away. There are very few horns that I regret not buying because of that. I also learned to look very carefully for flaws, because I've bought instruments that should have been worth a lot of money but had hidden problems that were extremely costly. But then, sometimes you buy something that's in deplorable condition because of what it is, I bought an 1840s J. A. Rohé corneopean that was missing its entire mouthpipe and main tuning slide assembly up to where it entered the bottom of one of the valves. Robb Stewart had one and used it to reconstruct the missing parts. It's a decent player and it's a Rohé from 1840 so it was worth spending some money on restoring.

MO: Well let's finish up with the philosophical. Why is playing antique and replica instruments important, or is it? Some might say it's just a gimmick since we'll never know what those musicians sounded like.

JS: Well, we'll never know exactly what they sounded like because they're dead, but we have the instruments we have. But, I say that with qualification, we have the instruments, we have the music, and we have the hindsight of a century and a half to understand their musical aesthetic. And we do have some recordings from the late 1800s up through the early 1900s from players that were still active from the Civil War period or who learned directly from those players, so we can get a fairly good idea of the performance practice. It's no different than playing Baroque music on period instruments. We try to make our best educated guess as to what it probably sounded like, and we try to approximate what we think it sounded like to the best of our ability, based on our knowledge.

MO: So, what do you think your contribution to this effort, writ large, has been?

JS: Oh, my contribution will be that I played a whole lot of E-flat cornet for a bunch of different bands. I've had a lot of fun, I met just so many marvelous people. I would never have known you without this. Playing these instruments changed my life for the better in so many ways, just so immensely. You know, I would like to flatter myself and think that maybe I have reached other people and inspired other people to take a second look or to investigate these old instruments and the music that was played on them. It just adds variety and color to our musical lives.

MO: Finally, and probably most importantly, what is your favorite beer? I find that just tells me a lot about a person.

JS: Generally, the one I have in my hand right now. Actually, I do have a few favorites. There's Fiddlehead Hazy IPA. [Voodoo Ranger] Juice Force IPA, and Belgians like Ommegang. I like the occasional porter depending on what time of year it is. During the summer I drink a lot of Blue Moon and Shock Top and that kind of stuff. I love German wheat beers and the Berliner Weisse. I always try the local beers wherever I go. Like I said, whichever one I happen to be drinking, most of the time, that's my favorite at the moment.

MO: Jeff, thanks so much for taking the time to chat today. I think our readers will really like this opportunity to get to know you and your impressive work in an area that hasn't been the central focus of the HBS in the past, but now is becoming a more exciting part of our coverage.

JS: Thanks, Mike, it's been a pleasure. ■

Dr. Michael O'Connor is Associate Professor of Music History and Low Brass at Palm Beach Atlantic University in West Palm Beach, Florida. He is a euphonium/trombone player and founder of The Coates Brass Band and Newberry's Victorian Cornet Band.

All photos credited to Victoria Stockham



Schola Cantorum Basiliensis: Studientag Zink, 8-9 January 2023

A symposium report by Helen Roberts

Following the success of the Schola Cantorum's 2019 cornett symposium "The Cornett in 3 Dimensions", this year's event, convened by Schola professor of cornett Frithjof Smith, brought together a range of performers and researchers working in cornett-related fields for two days of presentations and conversations in a convivial and friendly space. Bruce Dickey opened proceedings with a paper on the late use of the cornett in Bologna, focusing on the music of Francesco Passarini, *maestro di capella* at San Francesco, Bologna, amongst other appointments, during the 1670s and 1680s. Bruce presented some of his transcriptions of Passarini's large-scale sacred music for voices and instruments and discussed some performance options for these works in the context of San Francesco as it might have been configured in the late seventeenth century. It is hoped that this work will lead to a CD recording in the future.

Henry van Engen, a member of the historical trombone class of Catherine Motuz, made an interesting contribution to the symposium with an exploration of the relationship between the writings of Johann Andreas Herbst and Michael Praetorius in respect to the codification of the *seconda prattica*. This provided a nice contrast to the first of two joint presentations by Helen Roberts and Jamie Savan in which they discussed the editorial process involved in their forthcoming new edition of *Il vero modo di diminuir*, Dalla Casa's 1584 treatise on diminutions practice. Helen looked at the representation of Dalla Casa's pedagogical intent on the printed page, and Jamie discussed how we might interpret some of Dalla Casa's instructions on cornetto playing, particularly in the low range. A fruitful discussion followed on the relationship between modern trumpet methods and an historical approach to the cornett.

Day one concluded with a double session from Claudio Canevari from the University of Pavia, an expert on the preservation of historical musical instruments. His first paper was entitled "Das Instrument ist wieder gut spielbar" [The instrument is playable once again]: Functional restoration and conservation

in the restoration of ancient woodwind instruments. The case of the Accademia Filarmonica of Verona and brought up interesting and timely questions about the state of the important Verona collection of cornetts in the context of interventionist approaches to restoration that have been used there in the past. Claudio's second contribution discussed "The Case of the Abyssinian Cornett," an erroneously labelled museum exhibit in the Museo Civico Archeologico in Bologna. Actually a cornettino with a double reed in the mouthpiece end, Claudio discussed the possible provenance and subsequent story of how this instrument came to be labelled as "Abyssinian" and explained some of the technical processes his team at the University of Pavia used to examine the instrument during the research process.

Day two got underway with a talk from Roland Wilson on Michael Praetorius and the cornett, which focussed on the use of the cornett in the sixteenth century, along with some remarks on Roland's experience of building Praetorius's *quint zink* (a cornettino a fifth higher than the treble cornett). This was followed by a second presentation from Helen Roberts and Jamie Savan on a new research project based at Royal Birmingham Conservatoire (UK) that involves historic brass instruments and performance practices in Early Modern Coventry. You can read more about this project on page 26 of this issue of *Historic Brass Today*. Lambert

Colson then introduced his doctoral research with a paper entitled "Still und Lieblich: The mute cornetto and its use in the 17th century." This multi-faceted project delves into some of the lesser-known performance practice evidence surrounding the mute cornett, particularly from the court of Kassel, and also looks at the manufacture of cornetts and mute cornetts in the workshop of Hieronymus Salbrun. Frithjof Smith presented the final paper of the symposium with " '... una giusta & terminate quantità di figure': A look into Ignazio Donati's toolbox" in which he presented evidence from several seventeenth-century writers on ornamentation practice who advocate for a small and select repertoire of ornamentation for music of the *seconda prattica*.

The symposium closed with a round-table event entitled "Quo vadis, cornetto?," a lively and varied discussion on the future of cornett performance and research that also provided an opportunity for Schola students to quiz established players and academics on possible avenues for their own research projects. As is tradition, spaghetti was consumed in large quantities and the symposium once again provided an excellent opportunity to connect and reconnect with colleagues from far afield. Thanks are due to the Schola Cantorum for supporting this event and in particular to Frithjof Smith for organising a fascinating couple of days. ■



The presenters celebrate with mute cornetts of many sizes. L-R: Roland Wilson, Helen Roberts, Jamie Savan, Bruce Dickey, Frithjof Smith, Lambert Colson, Claudio Caneveri.



The English Cornett & Sackbut Ensemble turns 30

A conversation with Gawain Glenton

The English Cornett & Sackbut Ensemble (ECSE) celebrates its 30th anniversary this year, and over that time has built an enviable reputation, with numerous distinguished recordings to its name. Besides its own recital work, ECSE collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The Marian Consort, and Westminster Cathedral Choir, and it is a regular at major festivals. I spoke to cornettist Gawain Glenton before a concert in Manchester's Stoller Hall (UK), about ECSE's activities and their plans for 2023 and beyond.

David Jarratt-Knock: Perhaps we could start by hearing about some of ECSE's upcoming projects for this year. I believe you are involved with the National Centre for Early Music's Young Composers Award (<https://www.youngcomposersaward.co.uk/>)?

Gawain Glenton: Yes, we are long-standing friends of the National Centre for Early Music (NCEM), and I suggested to them that we get involved as their "guinea pig" ensemble for young composers—UK based young composers under the age of 25—to have the experience of writing for our instruments. Also selfishly thinking for us it generates new repertoire, which is a fantastic idea because our instruments, or at least the cornetts, famously have no modern equivalent, and the cornett and sackbut ensemble is an under-explored

voice for contemporary composers to work with. Handing them that sound world of the sixteenth and seventeenth centuries, and letting them bring it into the twenty-first century, creates a wonderful "sandpit" for these young composers to play in. We were invited to do the same thing five years ago; the quality of the submissions was fantastic, and it led to repertoire that has remained a fixture of our recital work ever since, so we have high hopes and can't wait to see what gets written for us. The competition is in the middle of May, when we workshop all the finalists' pieces and then in November we come back here to the Stoller Hall to present the two winning pieces, one from each of two age categories (under 18, and 19–25). It's a Spanish theme this year, and we've set them a theme of either writing a *La Spagna*—somehow using the tenor of *La Spagna* as the basis

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The English Cornett & Sackbut Ensemble. L-R Adrian France, Tom Lees, Gawain Glenton, Conor Hastings, Andrew Harwood-White, Emily White. Credit: Andrew Roach



for a modern composition—or taking as a starting point the melody *Ayo visto lo mappamundi*, which was the basis of mass settings in the 16th century. In either case, they can do whatever they like with those ideas, taking them as the jumping off point for whatever their imagination wants to do with them. We will then work those pieces into a recital of Renaissance Spanish music.

DJK: That sounds fascinating. How much guidance do you give them in terms of what the possibilities of the instruments are?

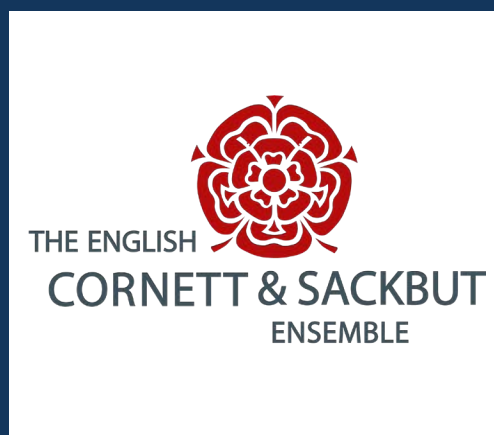
GG: We give them a lot of information beforehand, about the technical possibilities of the instruments: the sackbuts of various sizes, for example explaining where glissandi are possible, and for the cornetts, which trills work, all that sort of thing. But yes, it's interesting because then composers do often have more questions; they come back to us and we have a dialogue with them as to what's possible. But the workshop really happens on the day that we perform all the finalists' pieces, and we spend around half an hour with each composer. We can then obviously give feedback, saying “this doesn't really work”, or “this is fantastic”, and they can hear what has previously been in their imagination—hear it come to life, and this will inform their future compositions. The actual selection of the final pieces is in May; that will result in a one-hour recital with all the eight or so finalists' pieces, and that will be forever present on YouTube, for anyone to explore. Then in November, we come here to the Stoller Hall to perform the final two pieces that are selected; that concert is being taken by BBC Radio 3 and will be the basis of an edition of *The Early Music Show*. It's also nice that it's here in the setting of the Stoller Hall, next to Chetham's School of Music, and we're happy to be working with Chetham's students the day before that recital, whether it's with the brass players to talk about historically informed performance practice style, or their young composers—we'll have to wait and see what evolves.

DJK: The other project that might be of interest is your residency at the Holy Sepulchre church.

GG: Yes, the National Musicians' Church, of Holy Sepulchre, is in the heart of the financial district in Central London. It has undergone a huge change in the way the church is being run, and what they now have is a long term plan to embed music much more thoroughly in the worship of the church, and to bring back professional musicians, and our instruments, to the centre of what they do in terms of worship

and connecting with the Guilds in the financial district. ECSE will be playing for services, as well as doing some recording, and joint recitals with the fantastic choir they have there. And we're hoping it leads to a closer connection with the Guild life of the City which still goes on, because again that's part of the heritage of our instruments: bringing our instruments back into that civic spiritual role by becoming the ensemble in residence of the Holy Sepulchre. I can't think of a better opportunity to revivify that wonderful tradition.

DJK: Yes, definitely, I know from my own experience that playing this music in a liturgical context gives it another dimension, whatever one's personal spiritual beliefs.



GG: Yes, and many of the Guilds that were there in the 17th century are still active in the City of London in some form, and so we would love to try and connect aspects of their life such as their annual celebration days, with our instruments, and the choir and church in the centre of the financial district. We're at the very start of that relationship and we'll have to see what develops.

DJK: It sounds really exciting. Is there anything else that you'd like to talk about, in terms of projects for this year?

GG: We are planning another recital disc of our own. We recorded music from the wonderful collection of Fitzwilliam MS734 four years ago (*Music for Windy Instruments*, Resonus Classics), and we're planning to record something at the beginning of 2024, so that won't be out until later that year. What we did do just three or four weeks ago was a recording of music by Thomas Weelkes; although this is famously William Byrd's 400th anniversary, Weelkes also died 400 years ago. We recorded this with

our friends the Irish professional vocal ensemble Resurgam, directed by Mark Duley, with whom we've been forging a close connection over the last three or four years. In an ensemble like ours we depend on close connections with vocal groups; it's a natural sort of connection for cornetts and sackbuts. We've been working for fifteen or twenty years with I Fagiolini, and for twenty-five years with Armonico Consort, and this connection with Resurgam is proving a really fruitful one. We have a planned Vespers tour in the Summer, and this programme of Weelkes will hopefully be performed in Ireland in the Autumn. Mark and the team there have got lots of ideas to bring us over, which we're very grateful for in these post-Brexit times, so we can get out there and work with foreign groups.

DJK: Finally, could I ask what you feel has changed in the cornett and sackbut world over the lifetime of ECSE?

GG: There's definitely a forward momentum for playing at high pitch. It wasn't that long ago, when I came back to the UK from studying in Basel, that you could count the number of sackbut players used to playing at high pitch on the fingers of one hand. In fact I remember that when we did an *Orfeo* 12 years ago or so, I had to produce parts in Sibelius, transposed by a semitone. Now that would never happen.

DJK: Even in that relatively short time?

GG: Yes, there's a sort of evolutionary arms race, and now if you want to be working on sackbut you have to deal with high pitch. It's great for us because we get to use the smaller cornetts which have that “ping,” that ease and agility.

The other thing that we're trying to do is to change the expectations around accompanying organs and their having a proper 8-foot sound—we want to try and move away from the stopped organs that have been an integral part of developing the early music movement. In a way we're all grateful for the work that those organs have done. But we now know so much about how they are flawed, and can't be considered a successful stand-in for what would have been the main church organ with its true open 8-foot principale register.

DJK: So that's something that you do in combination with the keyboard players you're working with, and using specific instruments?

GG: Yes, Silas Wollston is our keyboard player. He's deeply engaged with the

Early Music Fora in the UK

By Keith Hitchcock and Sara Clymo

performance practice of the time, and he's found it incredible, accompanying singers or solo instruments in, say, early seventeenth-century solo song. He's been used to voicing his accompaniment realisation in a particular way on instruments with a stopped 8-foot pedal. Then when you take that onto instruments with an open 8-foot register, he describes having to re-learn how to accompany using an instrument much more rooted in what might have existed historically. You can bring to life what's written in treatises like Diruta or Banchieri about accompanying, and you realise that with an instrument that's voiced well it makes more sense, and it informs your own accompanying.

DJK: That's a really interesting development.

GG: As instrumentalists, we're all very interested in our mouthpieces, making sure that our cornetts are historically accurate, what our mouthpiece is modelled on, all the stuff we could nerd out on, and then we play with an instrument in the centre of the ensemble that's really totally made up. It just puts the whole group on the wrong footing. Organs and harpsichords are the fundament of cornett and sackbut ensembles, unless you're talking about market-square outside bands. We have to raise the level of expectation about what's at the heart of our ensembles, and that's changing, hopefully. And we get to keep up with our continental cousins, because if you go abroad, more and more of these types of instruments are being commissioned and made. In the UK we don't have the heritage of these instruments, because we simply don't have sixteenth-century organs surviving. Our Italian colleagues have all these amazing historic instruments; they can just go to churches and be playing at 493 with an organ that hasn't been altered since 1556, say. We don't have that, and we don't have the funding of some of the groups in continental Europe, who are commissioning new historical organs which just sound absolutely sublime. Thankfully we now have a couple of instruments by Goetze and Gwynn, which are fantastic, but we do need to play catch up somehow.

DJK: Thanks so much for sharing your thoughts, and good luck for the future of ECSE. ■

David Jarratt-Knock

More information about ECSE can be found on the group's website:
<http://www.ecse.co.uk/>

Amateur early music enthusiasts are fortunate in the UK to have access to a network of nine early music fora around England, Scotland and Wales, whose aim is to promote all aspects of early music from medieval to baroque. They bring together amateur and professional musicians, singers and dancers, researchers, teachers and pupils, instrument makers, costumiers and enthusiasts by the means of regular newsletters promoting local events and running workshops.

Each forum has a committee of volunteers who organise regular workshops for singers, instrumentalists and sometimes dancers. These are tutored by professional musicians (conductors, performers, researchers, etc.) many of whom are well known nationally and internationally. The music is chosen by the tutor and participants are expected to have a reasonable ability to sight-read, reaching a passable performance by the end of the day (though not to an audience). Links to

the websites of all nine fora, with details of upcoming events, can be found via the interactive map on the National Early Music Association's page:

<https://www.earlymusic.info/fora.php>

Several times a year, a Renaissance workshop will require what we call "loud wind" (i.e., cornetts, sackbuts, and maybe natural trumpets). These usually attract players from all over the country, especially with a popular tutor. Sometimes the music is written specifically for the instruments, but often they are doubling the vocal parts, with appropriate phrasing and articulation. Occasionally a two-day workshop is organised to cover a major work, for instance the Monteverdi *Vespers* or Florentine *Intermedii* of 1589, a wonderful experience.

Needless to say this cohort of instrumentalists get to know each other very well over the years! ■

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Natural trumpets and timpani at an Early Music Forum meeting. Credit: Elaine Mordaunt



The Dorritie Bugle Museum

BY RICHARD GARCÍA



If one is to write about historic brass in the drum and bugle corps activity, there is no better place to start than with Frank Dorritie and his private, world-class collection of 200+ bugles. A master of the recording arts, his audio production talents have won him two Grammy Awards and earned him nine other nominations for his work with Cal Tjader and Art Blakey and the Jazz Messengers. In particular, he was a producer and liner-note author for the highly acclaimed *Keystone 3 - Art Blakey and the Jazz Messengers*, which introduced a pair of very young sibling virtuosos in Wynton and Branford Marsalis in January 1982. He also turned his talents to producing one of the finest drum and bugle corps albums in *State of the Art* in 1980.

A TREASURE TROVE

Upon arrival at his home in Northern California, I was greeted with a "No Parking: Reserved for Buglers Only" sign on a detached cottage on the same property, where his impressive private collection of bugles and bugle recordings resides.

The sheer number of instruments on display is stunning. In addition to drum and bugle corps instruments, there are slide

trumpets, a keyed bugle from 1835, and numerous Civil-War-era bugles. Equally impressive are the number of audio recordings in his library, which include cylinder recordings, vinyl albums, and compact discs; some recordings date back to the early 1900s. Taking a tour through his world class collection is like drinking from a firehose of knowledge; his historic brass expertise is intimidating.

INTRODUCTION: FRANK DORRITIE

Frank began his historic brass experience with the bugle in Cub Scout Pack 333 in 1955 at 9 years old in New York. His musical performance skills grew and allowed him to be a featured soloist with the Xavier High School Cadets in New York



Pictured: a sign welcomes visitors at Frank Dorritie's Bugle Museum; bugles amongst the Civil War artefacts; a slide trumpet.

City and the St. Catherine's Queensmen Junior Corps (St. Albans, Queens, NY) in the early 1960s. His drum and bugle corps performance career ended with the Long Island Sunrisers Senior Corps where he was a featured soloist and arranger for about ten years. He went on to teach, arrange, consult, and adjudicate for nearly every DCI (Drum Corps International) top caliber corps in the 1970s and 1980s.

In 1977, Frank began his career as an audio producer. Frank is now a member of ASCAP and the National Academy of Recording Arts and Sciences, where he served on the Board of Governors and is artistic consultant to the San Francisco Symphony's Community of Music Makers Program. His composition, *Madiba Goes Home* (for Nelson Mandela) had its debut at Davies Symphony Hall in 2014.

He has also authored several brass instructional method books. Frank's popular brass method etudes such as *Extreme Strength and Flexibility*, *Extreme Power & Endurance*, and *Star Power*, are published by Xtremebrass.com. On the subject of recording, his books *Essentials*

of Music for Audio Professionals, *Handbook of Field Recording*, *Spectacular Sound Mixing for Stage, Stadium and Arena*, and *Career Strategies for Audio Professionals* are published by Soaring Dove Productions.

He is a 2016 inductee of the DCI Hall of Fame, a 2005 inductee of the Bugler's Hall of Fame, and a 2004 inductee of the World Drum Corps Hall of Fame.

SNOWBALL EFFECT

Frank's collection started with the first bugle he received as a Cub Scout Bugler in 1955. He received his first single-valve G/D bugle while performing for the Xavier High School Cadets.

He didn't start acquiring multiple instruments until he started teaching several junior and senior drum and bugle corps on the East Coast. As history major, Dorrite became interested in Civil War music. He was referred to Jari Villanueva, an authority on military bugle calls. A former Arlington Cemetery bugler, Jari persuaded Frank to do Civil War reenactments as part of his education

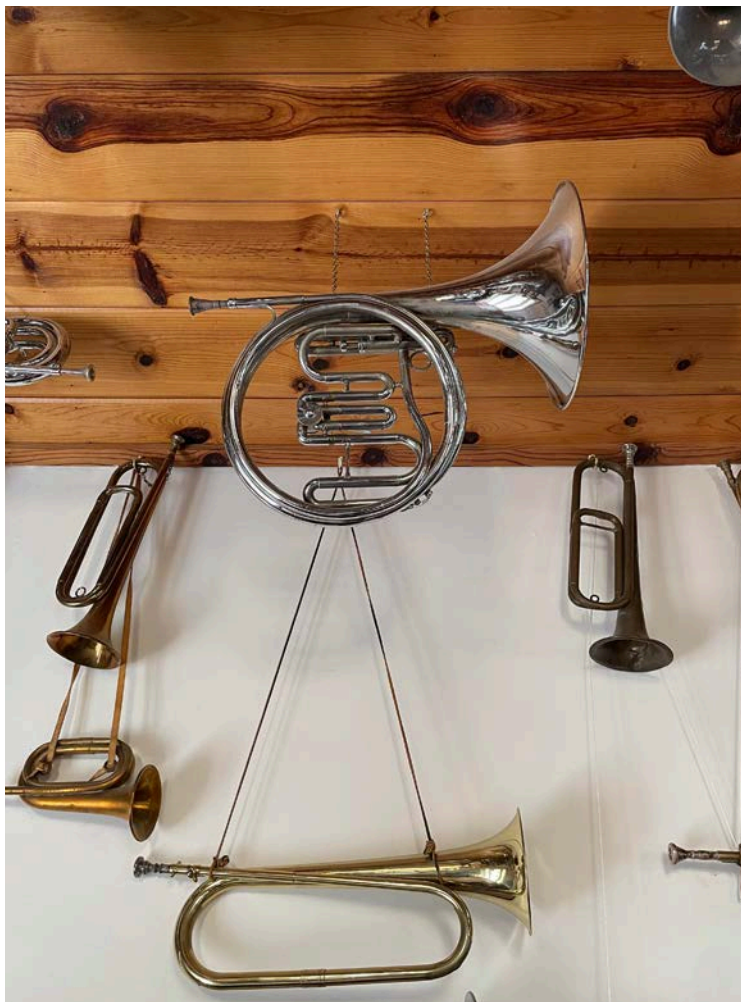
into Civil War era music. In the process of obtaining a Civil War era bugle, Frank connected with people who had these types of instruments and wanted to get rid of them. He was told, "Either you take it as is or it's going into the landfill."

Slowly, he acquired more and more instruments. "I had to put them in my studio and hang them from the ceiling and walls; otherwise my wife would leave me." Now his collection tally is over 200+ instruments that range from about 1835 to the 1990s (3-valve, key of G horns).

THE EPIPHANY

In the 1990s, Frank saw his collection grow. It was his unique, personal collection and he was happy to show it off to friends, never intending it to be accessible by the public. In 2004, however, he became more and more involved in the alumni drum and bugle corps movement. He assisted an alumni corps called the Park City Pride from Bridgeport, Connecticut that played on bugles set in the key of G/D (popular in the 1960s). They required special music arrangements to minimize the number of

Pictured: Frank inside his museum; a french horn bugle.



unplayable notes and specific instruction. After attending several rehearsals, he had an epiphany. Someone needed to dedicate themselves to preserving these amazing period instruments because they are still in demand. From that point forward, Frank's thoughts about his bugle collection shifted direction from simply showing them off to interested friends to becoming a bona fide period instrument historian.

A CHANGE IN DIRECTION

He became involved with Oxford University to do research on musical instruments that were created before the 20th century and discovered there are musicians the world over that want to do research on such instruments. This prompted him to ensure that every instrument in his collection was playable for research purposes.

Frank also uses his collection for outreach purposes. Every year, Frank demonstrates a few of his prized possessions to the Blue Devils Drum and Bugle Corps, passing on his knowledge and passion to a new generation of musicians. He feels it is important that this generation of musicians understand their heritage. He quotes the great American Dancer Twyla Tharp, "You can't think out of the box if you don't have a box."



PRIZED POSSESSIONS

Frank has several prized possessions. Some carry more sentimental value than historical value. He has a Conn French horn bugle (single-valve G/D, long model, brass) used by Kilties Drum and Bugle Corps' principal arranger Ken Norman in the VFW Nationals Individuals Competition in the mid-1960s. His first Cub Scout bugle from 1955 will always be special as well. His most prized possession, however, is the "Royal Kent Bugle" made in 1835 by the "James Cowlan" company in Manchester, England. Frank first approached Robb Stewart about creating a new hand-made keyed bugle for his collection. Robb encouraged him to find a used key bugle (even if damaged) and bring it to him for restoration instead. Otherwise, Frank would have to wait at least 5 years before his requested instrument would be delivered. His search led him to an owner in the UK who was ready to throw the instrument in the trash. He seized the opportunity and brought the instrument back for Robb to restore. He learned that Prince Edward, Duke of Kent and Strathearn (father of Queen Victoria), encouraged the development and use of the instrument for England's regimental bands. He felt the instrument allowed the English military to compete with the more superior Napoleonic military bands of the era during demonstrated displays of power.

PRIZED AUDIO RECORDINGS

Frank Dorritie possesses every Fleetwood Drum Corps album recording ever made (<https://fleetwoodsounds.com/drum-corps>). Fleetwood was the "gold

standard" of drum and bugle recordings from the mid-1950s to the mid-1970s. He also possesses every drum corps album ever made, including all from the Drum Corps International era (1972-present). The oldest recordings Frank possesses are cylinder military band recordings that date as far back as 1903. Additionally, he possesses a Columbia Records release of "On To Victory March," by "Fife Drum and Bugle Corps" (circa 1914). His personal favorites, however, are recordings he had involvement in, such as *Brass by Night* (1961) and *State of the Art* (1980).

In 1961, Fleetwood Records wanted to record New York City-area drum and bugle corps in a different way. They wanted to record them in a "standstill" performance as opposed to a marching field-show performance. The idea was to capture what it was like standing in front of the semi-circle of drums and brass. Without the movement of marching members, the sound quality would not be altered. Frank himself was one of the musicians in this recording with the St. Catherine's Queensmen.

By 1980, Dorritie had become an accomplished staff recording producer for the Concord Jazz Record Label. With the possession of professional recording equipment and the knowledge of the latest recording techniques, he wanted to recreate that same "standstill" performance quality at the legendary Concord Pavilion concert venue in Concord, CA. The resulting album was the first multi-track recording of a drum and bugle corps. The quality of the performance and recording led it to be featured in heavy rotation on

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 Pictured above: a keyed bugle; Prince Edward, Duke of Kent; Below: Frank playing



San Francisco's legendary jazz station KJAZ FM in the early 80s (a rarity for any drum and bugle corps album). In my opinion, *State of the Art* remains the greatest drum and bugle corps recording of all-time.

THE FUTURE

For now, Frank's collection is a great resource for research and will continue to be. When Frank is no longer with us, the majority of instruments and recordings will go to the DCXMuseum <http://www.dcxmuseum.org/>.

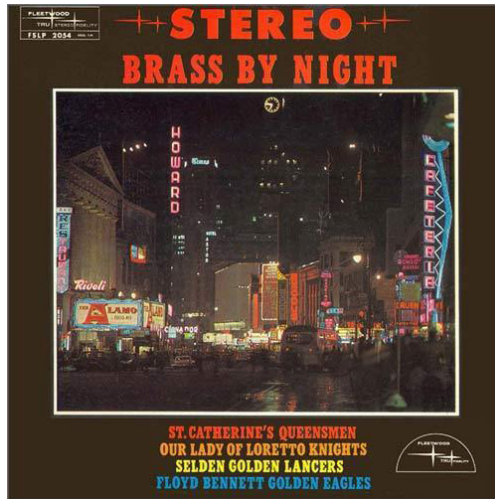
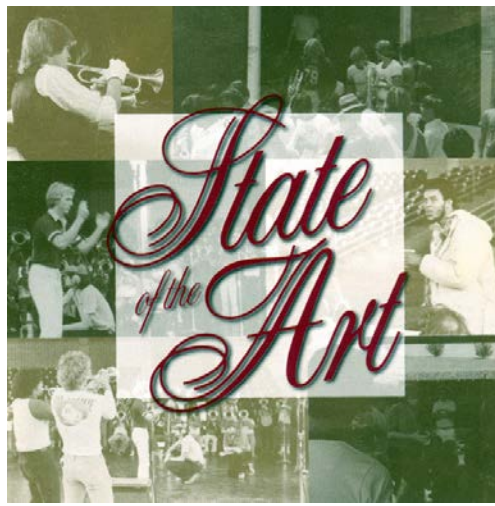
PASSING IT ON

When Frank was 13 years old, his mother told him: "Frankie, you really like that bugle don't you? Well, I think you should go wherever it takes you." His mother's advice has served him well. It has also served the historic brass world well. The way Frank sees it, "all we do is pass it on."

Any questions about Frank Dorritie's collection should be forward to Frank himself via his email: fd@soaringdove.net

If California seems a bit far for you, take a virtual tour at <https://www.youtube.com/watch?v=Q6v2xz56Lok> ■

Pictured above: Frank in 1955; below: a trombonium



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By Peter Holmes



[I like to imagine the role of the player in these ancient contexts and here's a little piece—fictional of course—about what I thought it might have been like for a young *salpinx* (Greek trumpet) player when starting out. PH]

Giorgios flopped down onto the sandy bank of the river. This time of the year, only dust swirled above the dry channel. Just sand and a few stones and the dried up remnants of a snake. That's how he felt at this moment, as dried and fried as that glittering, dusty skin, long abandoned by its former owner. Nevertheless, despite the heat, it was a good place to blow, way out here, no-one to criticise and none to complain about the noise.

He wiped his sleeve down the shiny new salpinx which lay on his lap and rubbed his fingers up its sleek tubing once more. It was wider than the old one, harder to blow, that's what made it louder. Sure it was louder, but that made his lip go much quicker. When the city gave him this, they'd called it the "Herodoros Beater." Herodoros! That name! He'd won at Olympia for the last twenty years—the whole of Giorgios' life—and now they wanted him to go and challenge that god! It was scary. That man was powerful.

Giorgios closed his eyes to imagine the events. Starting a foot race, yes, that was OK. Wrestling, he could manage that. The horses, yes, he could start them off, but the last lap? If you didn't blow hard enough, the losers would all say that it was your fault that they didn't win. Win, win, win, that's all people went for, no prizes for coming second. But he'd won competitions. Last year, he had wiped up all the local prizes, nothing to make him rich but enough to make everyone in the city believe that he could beat the Megaran. If only he believed that too.

He looked up to the sky. Who do you favor, Great Zeus?

A gust of hot wind wrapped some dust around his feet. It was dry, quiet, safe here. Why would he want to go to Olympia? "If you dislike someone, send them to Olympia!" That's what they said. Five days of hell. Hot, smelly, dirty, noisy, dangerous. Not a good place to be, but thousands of people went. He smiled; that's why it was hot, smelly, dirty, noisy and dangerous. It was alright for people like Herodoros, they had a nice, clean tent, clean water and guards. Me, humble Giorgios, I'd just have to muck in.

Even if you survived Olympia, you could come home with Olympic Belly and be really sick. But, yes, you could also come home famous—and rich.

He stood up and lifted the bright bronze mouthpiece to his lips. This was the very latest from Etruria, way over somewhere where the sun set. With its giant bore, it was tiring, very tiring—but very loud.

He placed the mouthpiece on his lips and winced. It had lain in full sun. It was hot, like a poker just removed from the fire. He backed off and blew over the mouthpiece in an attempt to cool it, testing it repeatedly on his lips. Eventually, he became satisfied with its temperature and blew a long note.

As he did this, a wind blew around his feet and he felt the sand creeping between his toes. He looked down. One foot was now almost covered by the sand being blown down the dried stream bed but he caught something else from the corner of his eye. The dried up, shrivelled snake moved. Was it the wind? He blew the call for the athletes. It moved again. Now a shiny nose peeked out from the dried-up skin. He continued to blow. Now his lips were starting the chariot race, his head was full

of sweaty, panting horses but his eyes saw just a wafer-thin shell twisting along the river bed.

A nose appeared from the skin and now a tongue flicked out, sensed the air and disappeared. The head now began to gyrate as it drew itself free of the old skin and Giorgios' lips followed the horses to the first bend of the hippodrome as wheels clashed, drivers yelled and the crowd added to the noise. The calls were clear and loud and would have been heard over the competition.

The serpent was now emerging, shiny and contrasting with the dried landscape around it. In contrast to the snake, his mind raced as he followed the mad competition of horses and their teams. His eyes, however, were sealed on the life emerging from the discarded skin. Now almost out, one final twist threw the old skin away, and—free from its ancient past—the snake shot forward down the stream bed. It glided along to the edge of the cliff and then over, down, out of sight into the shrubbery on the bank.

Giorgios blew the carriages along the final straight and up to the final line before resting his lip and looking hard at the sandy stream bed in which a shallow trail marked where the event had unravelled. His salpinx call had awakened the serpent and urged it on as it struggled away from its past. He had called up new life from a dried up shell. If his calls could do that, what could they do at Olympia?

No more questions, just practice, practice, practice. Olympia, I'm on my way! ■

.....
Pictured above: "Salpinx Player" by Marie-Lan Nguyen is licensed via CC BY 2.5



Winds of Change

Introducing "Aural Histories: Coventry 1451-1642"

By Helen Roberts and Jamie Savan

Research into the role of brass instruments in the soundscape of Early Modern Coventry features in a major AHRC-funded project now underway at Royal Birmingham Conservatoire, UK. Here, principal investigator Jamie Savan and Postdoctoral Research Associate Helen Roberts discuss the project and some of the methods and approaches they are adopting to carry out this work.

Helen Roberts: Can you give us a brief outline of the project itself and tell us about the team?

Jamie Savan: It is a large, interdisciplinary team that brings together expertise in musicology, performance practice, acoustics, architectural history, music technology and VR modelling. Four academic institutions (Royal Birmingham Conservatoire / Birmingham City University, the University of Birmingham, London Metropolitan University, and the University of Newcastle) two professional ensembles (His Majestys Sagbutts and Cornetts and the Binchois Consort) and the community at Holy Trinity Church, Coventry, are all official partners. We are also working with the history and outreach team at St Mary's Guildhall, Coventry, and have an advisory board with expertise in all our research areas. The project is funded for three years until September 2025 and we have a varied and exciting work plan that includes archival work, practice-led research with our professional and community partners, digital acoustic and visual modelling, public engagement activities and live performances.

HR: Having grown up in the area, I know we don't often associate Coventry with a rich Early Modern musical heritage. Can you tell us a bit about why you chose this location for your work?

JS: It is true that twenty-first century Coventry is better known as a post-industrial city that was somewhat compromised by town planners in the aftermath of World War II than as the thriving medieval city it was at the turn of the sixteenth century. Bombing raids in the 1940s destroyed what was then the Cathedral Church of St Michael, one of our study locations, along with many of the remaining Tudor buildings and, as you can see in Figure 1, the ruins of St Michael's and the new modernist Cathedral now stand together as a powerful symbol of peace and reconciliation that is central to Coventry's modern identity. Like this fragmentary building, many of the sources

of information we are using to build up a picture of musical life in Coventry are also incomplete, as is so often the case with English records from around this time. But several important cornerstones of our work do survive, including the fifteenth century Holy Trinity Church (Figure 2), a beautifully preserved medieval guildhall (Figure 3), and just enough archival information to hint at the kind of musical practices that might have featured within and between these buildings during our study period. With a combination of Coventry-specific evidence and evidence from similar locations around England, we actually have a lot to go on, and the digging we have done in the first few months of the project has also turned up some unexpected and exciting new material.

So we can see that Coventry's historic buildings are clearly very important to



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Figure 1: The ruins of Coventry's old cathedral, St Michael's, and the new Coventry Cathedral, completed in 1962. Above: Medieval ceiling boss in St Mary's Guildhall.



.....
Figure 2: Holy Trinity Church, Coventry.

this project. Perhaps you can explain how these buildings fit with research into musical practice?

HR: The buildings are key characters in our work, as some of the main research questions we are looking to answer relate firstly to the function of music within its architectural context, and secondly to the experience of music for the Early Modern listener and performer. Our aim is to build virtual acoustic and visual replicas of three of these buildings (St Michael's Church, Holy Trinity Church, and St Mary's Guildhall) and to model some of the musical practices we know took place in each. Whilst we often consider historic buildings, particularly churches, as static objects, monuments almost to our history, their use over time was dynamic. We know, for instance, that Holy Trinity Church, like many Parish churches, was furnished with a rood screen and many banners, streamers, and other soft furnishings before the Reformation. Records tell us that rushes were used as a floor covering in summer and peas straw in winter. Whilst we can't easily model these changes to the space physically, we can make interventions in our VR model to alter the acoustic and visual properties of the space and test the effects of these changes on the performer and listener using 3D audio technology. Christian Frost, our architectural historian, will also be working on physical models of certain lost

aspects of our spaces to create exhibition materials for public engagement activities towards the end of our research.

The project has a very long timeframe. Could you tell the readers why we have chosen this particular period?

JS: The project spans a period of immense social and political change in English history, from the reign of Henry VI, through the Wars of the Roses, the Reformation, the upheavals of the Marian revival, into the seventeenth century and towards the outbreak of the Civil Wars—quite a rollercoaster! Music, of course, also changed a lot in this period. A Catholic mass setting from 1451 and Protestant service music from the 1630s, for example, present completely different performance practice possibilities and challenges. But it was important to us to be able to take this long view of English music in its urban context, because alongside these shifting cultural sands there are elements of continuity that it is difficult to fully appreciate when looking at a single historical moment or a narrow window. For example, whilst the prevailing religious sentiment changed over time, singing and playing on instruments remained an important aspect of religious observance. As I mentioned above, the structural fabric of our historic buildings remained broadly consistent throughout our period, but the way these buildings were used, how they were decorated, how they looked, and how music sounded within them, changed, sometimes quite dramatically. And several key civic institutions, particularly that of the town waits band, was a consistent feature of Coventry's soundscape well beyond our study period, but the instruments they played, their repertoire, and their civic function underwent significant change. The extended timeframe allows us to map these changes, and some of the points at which they intersect with reference to a broad cultural overview.

HR: You mention the town waits band, which brings me neatly to my next question! How do historic brass instruments feature in your research?

JS: There are two key aspects of historic brass performance practice that we are interested in. The first of these is the role and function of the waits, whose presence is fairly well documented throughout

our study period. We know how many musicians the group included at various stages, and whilst we don't always know specifically which instruments they played, we have a few bits and pieces to go on and can use evidence from elsewhere to complete the picture. There is a reference to the purchase of a tenor cornett and a "double Curtall" for the Coventry waits in 1627, and we can reasonably assume that shawms, sackbuts and treble cornetts probably also featured in the band's line-up around this time. In 1439, so just before our study begins, records tell us that whoever played the trumpet "shall have the rule of the whaytes and off them be Cheffe." The big question is whether the trumpet around this time is likely to have been equipped with a telescopic slide; contemporary imagery from elsewhere certainly suggests that shawms and slide trumpets might have been a likely combination for Coventry's wind band into the sixteenth century. In fact, trumpets are recorded as contributing to the soundscape of Coventry throughout our period, with both local players and visiting trumpet bands participating in civic and semi-secular occasions such as Coventry's pageant plays, the town lottery, and several royal visits. There is trumpet iconography aplenty in our surviving historic spaces and if you click the images of Holy Trinity and the Guildhall in Figures 2 and 3, you'll be able to look around the digital twins of both these buildings and perhaps even spot a trumpet or too (top tip: you'll need to look up!).

A second strand of research involving brass instruments relates to their participation in liturgical music, with enough evidence spanning our period to suggest that experimentation in this area could prove really interesting. Before our study period begins, the musicians—specifically the trumpeters—of both the Earl of Warwick (Warwick is located just 12 miles from Coventry) and the Bishop of Coventry and Lichfield are associated with the performance of polyphonic vocal music—again suggesting the use of slide trumpets—possibly in a liturgical function at the Council of Constance (see more in David Fallows, *Dufay*, revised paperback edition (London: Dent, 1987), p. 19). In 1475 and 1541 we have records relating to Trinity Sunday, a major festival of the Corpus Christi Guild in Coventry, suggesting that the city waits were employed together with the singers of St. John's Bablake, Coventry's guild church, contributing to the celebration of this important day. Circumstantial evidence places wind instruments in early Elizabethan parish

churches, and we know that English cathedrals from the early seventeenth century onwards were regular employers of cornett and sackbut players. Whilst we are certainly dealing with fragmentary evidence for Coventry itself, our VR spaces give us the opportunity to ask, for example, "if these practices happened, what might they have sounded like in their architectural context?" and to ask ourselves and our research participants for responses to these scenarios. There are also many research questions around vocal performance practice, and the use of organs spanning our time period and we will be using our case studies to examine the interaction between voices and instruments at several key moments of change. And whilst this project may sound very "virtual" at first, we will be integrating live performance into our work. Would you like to give the reader some details on that?

HR: Absolutely! Although the workflow for adding performances into our virtual spaces involves primarily studio recording, we will be bringing some of our research repertoire to live audiences in the Coventry area at several stages of the project. We will be presenting a promenade concert featuring performances in St Mary's Guildhall, Holy Trinity Church, and the streets in between in the summer of 2024 to enable local people to experience a wide cross-section of the musical styles and practices we are working with. His Majesty's Sagbutts and Cornetts will be participating in an evensong at Holy Trinity later this year, and we are planning a closing project concert at Royal Birmingham Conservatoire in 2025 showcasing some of the virtual models the project will produce. Our partnership with the outreach team at St Mary's means that our planned educational workshops for school children will be co-facilitated by expert public engagement professionals and our [new website](#) means that everyone involved in the project or with an interest in Coventry's cultural heritage will be able to keep up to date with what we are doing. Live performance is an integral part of ensuring that our project involves local people in research about the place in which they live, and we are very lucky to be supported by our Coventry-based partners in this respect.

JS: And finally, can you tell me what excites you most about this project?

HR: As a cornettist researching English performance practices, I often find myself dealing with tiny corners of our repertoire, many of which are quite rarely



Figure 3: Interior of St Mary's Guildhall, Coventry, showing minstrels gallery (reached by modern staircase) and carved angel musicians on ceiling.

represented in modern performance despite the widespread use of the cornett in civic and cathedral bands and in court ensembles (Henry VIII owned 18 of the things!) during the sixteenth and seventeenth centuries. So, I'm particularly keen to explore the possible, the probable, and the plausible in the use of the cornett in English music from this period and to embrace the possibility of undocumented uses of instruments in a variety of contexts. The concept of research in a virtual space also fascinates me and I'm looking forward to thinking more about what we gain and lose from this type of work in historical musicology. How about you?

JS: For me the most exciting aspect is the opportunity to bring our work on historical wind instruments and performance practices into dialogue with other disciplines—so that we can better understand their role within the context of much broader historical changes, be they social, political, religious or architectural. These changes were profound, yet somehow the Coventry waits retained a central role in civic life from the earliest records in the fifteenth century right through to the English Civil War and beyond. They were clearly an integral part

of the communities they served, and I find their story of resilience against the odds something of an inspiration!■

Jamie Savan is Professor of Performance-led Research in Music at Royal Birmingham Conservatoire, Birmingham City University, where he leads the AHRC-funded research project "[Aural Histories: Coventry c.1451-1642](#)". His research interests are principally in sixteenth- and seventeenth-century performance practice and applied organology. As a performer he is best known for his work as founder-director of [The Gonzaga Band](#) and as a member of His Majesty's Sagbutts & Cornetts.

Helen Roberts is a Postdoctoral Research Associate at Royal Birmingham Conservatoire and Associate Lecturer in the Arts and Humanities at the Open University. She runs Septenary Editions, a small publishing house for critical performance editions of historical repertoire, and developed [Passaggi](#), the improvisation and ornamentation app for historical performers. She has published on [seventeenth-century English cathedral wind bands](#) and on the wind instrumental music of the [Loosemore Organ Book](#). Helen is also a member of His Majesty's Sagbutts and Cornetts and enjoys a varied international career as a freelance cornettist.



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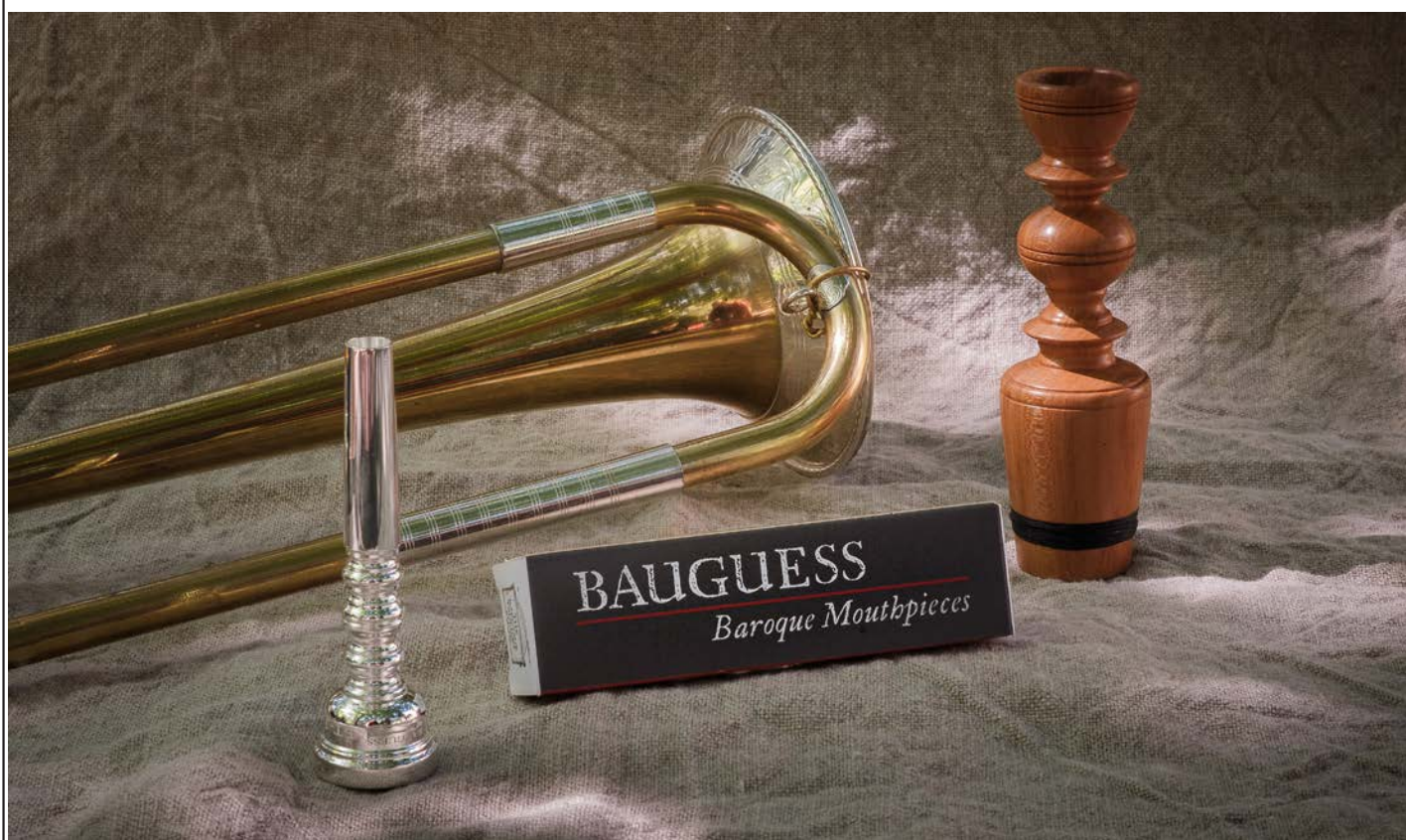


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A Nineteenth-Century English Cornet Tutor Discussed by Paul Nevins

Some observations concerning Thomas Harper Jr.'s *Harper's School for the Cornet à pistons containing in addition to complete instructions in the Art of playing the instrument, 100 Progressive Exercises* (London: Rudall, Carte & Co. 23 Berners St. Oxford St.W.)

The two Thomas Harpers, father and son, dominated trumpet playing in Britain during the nineteenth century, favoring the slide trumpet. However, the slide trumpet was not a fully chromatic instrument and when necessary both Harpers performed on the cornet. The elder Harper (1786–1853) published a tutor in 1837 that has an entire section devoted to the cornet, in addition to the keyed bugle and the slide trumpet. Harper, Jr. (1816–1898) published a tutor in 1875 exclusively written for the slide trumpet. However, he had not ignored the cornet, having published a tutor for that instrument some 10 years previous. This latter tutor is not well known, with only three extant copies surviving to the author's knowledge.

When I was asked to comment on Harper, Jr.'s tutor as part of my PhD thesis, it took some weeks to locate a copy. The British Library initially claimed they did not have one, but did subsequently locate a copy after the Library of Congress in Washington DC informed me that their copy had come from the British Library; it is held under the catalogue number BL h.2277.a. Later the library of the Royal Academy of Music, London (RAM), where Harper, Jr. was a professor, located a further copy.

To put Harper, Jr.'s cornet tutor into further context, it was published just a year after the famous *Cornet Method* by J. B. Arban, which has been distributed globally in many different editions. Compared to Arban's *Cornet Method* the Harper, Jr. tutor is much shorter, being 47 pages in length, of which 6 pages are a brief outline of the rudiments of music, entitled "Elementary Instructions," with a further four pages of text describing the basic mechanics of playing the cornet.

Progression over the 28 pages of the 100 Progressive Exercises is rapid, beginning with the production of a single note,

g (using the Helmholtz system of pitch notation), and requires a chromatic range of over two and a half octaves with fluency in both double and triple tonguing in the later exercises.

The range requirements in the Harper, Jr. tutor are far more demanding than in the Arban tutor or the much later British cornet tutors by Walter Morrow (1911), a pupil of Harper, Jr., or Ernest Hall (1937), a pupil of Walter Morrow. For example, the fingering chart on p. 8 extends to three and half octaves from C to g", although there is a chromatic gap of half an octave from the lowest note to the second.

The highest note in the exercises is the d" required in the scalic exercises 53 and 58, although a lower alternative is offered in 58. Even more strenuous are the d"'s written in the interval exercises 38 and 39, which are tongued, and in exercise 48, which is slurred, where it is written as an option. Exercise 38 is a study based on the interval of a ninth and exercises 39 and 48 are studies exploring the interval of a tenth. There are 18 exercises on intervals, starting with an interval of a second and moving progressively, study by study, to the interval of a tenth. Both ascending and descending intervals are given an equal amount of attention.

The lower register is also explored, perhaps not as extensively as the higher, with exercise 87 ending on F# and exercise 95 ending on G. The low C included in fingering chart on p. 8 is not used in any of the exercises but all pitches from F# to c are frequently used.

An extensive set of alternative fingerings for 19 different pitches, e to c" is tabulated on page 8, totalling 53 different fingerings; the author has not seen such a chart in any other tutor book. For example four possible fingerings are provided for the written e'. Alternative fingerings provide the player with opportunities to make passagework more facile or to correct intonation, especially in an ensemble setting. However, Harper, Jr. states that "the correct and best method is marked in the chromatic scale."

Harper, Jr.'s suggested pronunciation of double tonguing on p. 10 is "tick ca" and of triple tonguing, "tick ca ta." However, he does state that "the following syllables are used by some players... tu qu and tu tu qu" which does more closely equate with 21st-century practice. Harper Jr. also states, "The foregoing syllables are not expected to be pronounced when playing, but they will serve as a preliminary practice, and

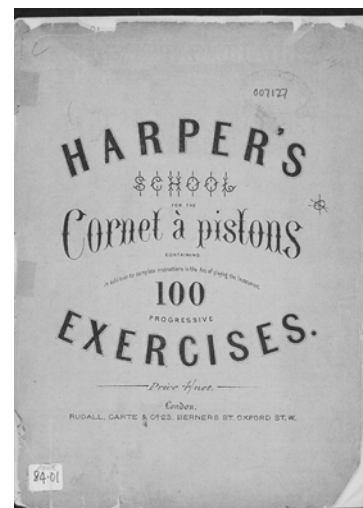
it will also give the pupil an idea of the method, previous to attempting it on the cornet."

The later exercises, from no. 74 are more akin to short composed pieces rather than exercises and are lyrical in character. No. 74 is only 12 bars in length but each subsequent piece is slightly longer and nos. 92–100 are all a full page in length and are a summation of all the techniques covered in the tutor book.

The tutor contains 6 pages of operatic arias by Mozart, Meyerbeer, Flotow, Verdi, Donizetti, Rossini and Bellini. These arias are placed after the prose describing the rudiments of music and how to play and before the 100 Progressive Exercises in the copy of the tutor book that was deposited at the British Museum in 1865 and was later transferred to the British Library. However, in the edition published after 1885 held at the RAM these arias are contained in an appendix at the back of the book.

Why did Harper, Jr. write his cornet tutor 10 years before his slide trumpet tutor? The reason may be that he performed more on the cornet than he performed on the trumpet. However, I believe the more likely explanation is that it was a reflection of market possibilities—far more people played the cornet than the slide trumpet, as evidenced by the workshop books of the manufacturer Boosey, held at the Horniman Museum in London. This tutor book reveals that not only was Harper, Jr. a cornet pedagogue but he was also a talented composer. The later exercises, no. 74 to the end, are all complete pieces of expressive music exploring fully the capabilities of the cornet of that time. ■

Dr. Paul Nevins is a professional trumpeter and teaches at Keele University in Staffordshire (UK).



Anneke Scott's "Corno not Corona"

by Nathanael Udell

The 2020 COVID pandemic presented an array of societal issues. For artists, all work stopped in a matter of days, and before anyone knew it, employment was, for a period of time, uncertain. How could musicians stay in performing shape while not being able to share their art form for public consumption? For hornist Anneke Scott, the answer was clear: social media.

Anneke had taken on two pandemic projects under the umbrella title of "Corno not Corona." The first of these was recording a daily Bach chorale centered on the liturgical year, on her *corno da tirarsi* (slide horn), an instrument with an interesting, yet cloudy history. We do know that an instrument of some kind with this name existed because Bach called for it in a number of his works, but no such instrument from that time period currently exists. Apart from its use in Bach's works, no other evidence supports its existence. The instrument Scott is using was made by the Swiss company Egger, with the bulk of the research done by her colleague and horn player, Olivier Picon.

For more information on the instrument, click [here](#) to read Olivier's master thesis.

To view more of the Bach chorale videos, visit [Anneke's YouTube page](#), and if interested in viewing the entire collection, please [click](#) here to be redirected to the artist's website.

The music of Jacques-François Gallay can be considered the "bread and butter" of the natural horn repertoire, and Anneke's relationship with this music is no secret. Having recorded the 12 caprices on her first Resonus Classics CD *Jacques-François Gallay: Préludes, Caprices & Fantaisies* back in 2012, Anneke decided to return to these showpieces for her next installment under the "Corno not Corona" umbrella. She describes these pieces as "wonderfully virtuosic and operatic compositions for solo horn and some of the most dramatic music written for the instrument." Each week, Scott did a live recording of a Caprice, and they can be viewed on her YouTube page or her website.

With the traction these two projects garnered, Anneke began producing



"featured horn" videos, focusing on a specific horn from her collection. A composition from the repertoire was then selected that was either written for that specific instrument or a work that matched well with the featured horn. Not only was Anneke playing the horn, but she also showcased her piano skills by accompanying herself! The viewer is presented with a video of the dynamic Anneke duo, but they are also treated to a background video on the selected work and instrument, centering the discussion around why she picked that particular horn as well as discussing various sources that helped her come to her final musical and performance practice decision choices.

The collection of historic horn videos can be found on her [website](#).

In 2021, Anneke was one of the recipients of the Royal Philharmonic Society, in conjunction with Harriet's Trust Enterprise Fund. This fund was specifically set up to support musicians during the pandemic. Anneke's funding was awarded in order for her to build on "a substantial digital outpouring of insightful, specialist content and films about the horn generated during lockdown."

Originally, the main material for her "Corno not Corona" project was around unusual, unknown or rare works for horn and piano, but this new project, supported by the Trust's funding, showcases "classic works of the horn repertoire, each performed on a suitable historic instrument influenced by the great wealth of sources we have that can suggest

Top: Performing Schumann with historical keyboard specialist Steven Devine on a rotary horn crooked in F by Leopoldo Uhlmann, Vienna, mid-19th century





.....

Top L: Playing Dukas on a Sauterelle piston horn crooked in F by Marcel Auguste Raoux (post-1852). Piston block by Boosey, London (1918); **Top R:** Playing Mozart on an anonymous horn, Germany/Bohemia, early 19th century (Bate Collection); **Middle L:** Playing Glazunov on a rotary horn by Julius Heinrich Zimmerman, St. Petersburg, 1880s; **Middle R:** Playing Poulenc with Christopher Williams on a Selmer “cor ascendent” piston horn in F/Bb c.1930s; **Bottom L:** Playing Hindemith with Christopher Williams on an Alexander Bb/A model 90 (formerly belonging to Dennis Brain, now in collection at the Royal Academy of Music, London); **Bottom R:** Playing Saintsaens with Steven Devine on a “Chaussier” omnitonic horn, copy of original Millereau (1880s) by Egger (2012)

performance practices, techniques and other approaches to the repertoire.”

The works presented in this series are wonderfully accompanied by pianists Steven Devine and Christopher Williams, and are:

- Mozart’s *Rondo* from Horn Concerto in E-flat major, K.495
- Beethoven’s Sonata for piano and horn, Op. 17
- Schumann’s *Adagio* and *Allegro*, Op. 70
- Saint-Saëns’ *Morceau de Concert*, Op. 94
- Glazunov’s *Rêverie*, Op. 24
- Dukas’s *Villanelle*
- Hindemith’s Horn Sonata
- Poulenc’s *Élegie*

Interestingly enough, this new project was recorded during 2021, the 100th anniversary of the birth of famed British horn player, Dennis Brain, so it would make sense that the series also explored his repertoire and the impact of his career on the music and horn world.

Partner videos for each performance, produced by Anneke, delve deeper into the background of each composition, the sources for research, as well as a discussion into her approach to these wonderful works.

Again, these videos can be accessed either through her Youtube page or through Anneke’s website.

This project was made possible due to the support of the Royal Philharmonic Society and Harriet’s Trust through their 2021 Enterprise Fund as well as the support of the Royal Welsh College of Music and Drama (where all three performers are members of staff), The Royal Academy of Music, The Bate Collection and the Richard Burnett Collection.

A special “thank you” to: Producers, Tom Hammond and Stephen Stirling; Audio engineer, John Croft of Chiaro Audio; and Videographer, Ioannis Theodoridis. ■

Nate Udell is a freelance hornist. He is the principal natural horn for Teatro Nuovo and other period-instrument ensembles.

Contemporary Makers of Historical Trombones and Mouthpieces

Compiled by Nathaniel Wood and Mathias Wiedmann, Spring 2021

It's been over 40 years since the Egyptologist and amateur sackbut player Henry George Fisher set himself on the quest of investigating the authentic contemporary use of reproduced Renaissance trombones, and finally published a booklet on that matter in 1984⁴ (The PDF can be downloaded from the website of the Metropolitan Museum of Art). As a museum curator he had the possibility of comparing original pieces with the horns available on the market and mentions 11 different workshops at that time. He was quite unsatisfied by the relatively large bore of most commercially available horns and attributes that fact to the necessity of the makers to sell more easily playable instruments to amateur sackbut players. Let's keep in mind that back then, it was still common practice to perform on so-called "hackbuts"- a small bore tenor trombone ("peashooter") with a chopped-off bell flare.

In 1989 Stewart Carter wrote an update to that work, regarding the contemporary sackbut makers and published it in the Historic Brass Society Newsletter. A lot of time has passed since then. The availability and the use of reproduced historical trombones has increased a lot in the performance practice, assisted by academic research and specific study programs in early music performance.

The companies are listed in alphabetical order. No distinction has been made whether they focus exclusively on historical reproductions or not, or even make them in-house, the only criterion being that the company offers trombones and/or mouthpieces based on or inspired by historical templates. (If the workshops wished to add more information in future editions of this directory, we would be very pleased to get some feedback!)

Bosc Cristian Bosc Strumenti Musicali fraz. Moulin 6 I-11023 Chambave ITALY +39-166-46121 bosc.cristian@gmail.com bosc.it	<ul style="list-style-type: none">• Alto Eb• Tenor Bb, Anonymous 1560• Tenor Bb, Hainlein• Bass F, Hainlein• Mouthpieces
Close Brad Close Renaissance Sackbuts 3234 ½ Foothill Blvd. CA-91214 La Crescenta UNITED STATES +1-818-957-2448 info@brassmedic.com brassmedic.com	<ul style="list-style-type: none">• Alto Eb• Tenor Bb, Drewelwecz 1595• Bass F-E, Hainlein• Bass Eb-D, Ehe• Mouthpieces
Egger Egger - Swiss Made Brass Venedigstrasse 32 CH-4241 Münchenstein SWITZERLAND +41-61-681-4233 info@eggerinstruments.ch eggerinstruments.ch	<ul style="list-style-type: none">• Alto Eb, Starck 1670• Alto, Tenor and Bass-Mouthpieces for Renaissance, Baroque and Classical Trombones

<p>Esparis</p> <p>Tony Esparis SPAIN +34-722-508041 tonyesparis@gmail.com</p>	<ul style="list-style-type: none"> • Alto Eb/F, Hainlein 1652 • Tenor Bb, Schnitzer 1551 • Tenor Bb, Drewelwecz 1595 • Bass F, Oller 1640
<p>Finke</p> <p>Finke GmbH&Co Industriestraße 17 D-32602 Vlotho-Exeter GERMANY +49-05228-323 info@finkehorns.de finkehorns.de</p>	
<p>Fraize</p> <p>Fraize & Marques – Facteurs de Cuivres Espace Artisanal du Danjo F-18110 Saint-Éloy-de-Gy FRANCE +33-24825-1910 fraize-marques.com</p>	<ul style="list-style-type: none"> • Alto, Ehe 1720 • Tenor Bb, Schnitzer 1594 • Tenor Bb, Hainlein 1631 • Tenor Bb, Huschauer 1794 • Bass F/Eb, Goltbeck 1635
<p>Goble</p> <p>Sam Goble UNITED KINGDOM +44-77-8056-4370 info@samgoble.com samgoble.com</p>	<p>Mouthpieces for Alto, Tenor and Bass, £110, silver and gold plating on request at extra cost</p>
<p>Heide</p> <p>Geert Jan Van der Heide Historische Blaasinstrumenten en Pauken Withagersteeg 4 NL-3882 MH Putten NETHERLANDS +31-341-353538 heidevd@wxs.nl geertjanvanderheide.nl</p>	<ul style="list-style-type: none"> • Alto Eb/F, Hainlein 1652 • Alto Eb/F, Starck 1670 • Alto Eb, Eschenbach 1796 • Tenor Bb, Drewelwecz 1595 • Tenor Bb, Hainlein 1631 • Tenor Bb, Eschenbach • Bass E-D/F-E-Eb, Ehe 1612 • Bass F, Birckholtz 1650 • Bass F, Eschenbach • Mouthpieces
<p>Klier</p> <p>Josef Klier Kg Mundstückbau & Musikinstrumente Schleifmühlstraße 6 D-91456 Diespeck GERMANY +49-9161-2671 info@jk-klier.de josefklier.de</p>	<ul style="list-style-type: none"> • Historical Mouthpieces • polished brass, €83, • silver plated, €95, • gold plated, €151

<p>Kromat</p> <p>Hans Kromat Bahnhofstraße 11 D-27412 Wilstedt GERMANY +49-4283-5368 mail@kromatbrass.de kromatbrass.de</p>	
<p>Lätzsch</p> <p>Lätzsch Custom Brass Schmidtstraße 24 D-28203 Bremen GERMANY +49-421-71966 info@laetzsch.com laetzsch.com</p>	<ul style="list-style-type: none"> • Alto • Tenor • Bass
<p>Leuchter</p> <p>Markus Leuchter Paulusstraße 1 D-52134 Herzogenrath GERMANY +49-2407-916493 info@m-leuchter.de markus-leuchter.de</p>	
<p>Maller</p> <p>Maller Baroque Brass Instruments P.O. Box 362 IL-60065 Northbrook UNITED STATES +1-630-337-9692 mallerbbi@aol.com mallerbrass.com</p>	
<p>Meinl</p> <p>Ewald Meinl Musikinstrumentenbau GmbH Jeschkenstraße 26 D-82538 Geretsried GERMANY +49-8171-51247 ewaldmeinl@ewaldmeinl.de ewaldmeinl.de</p>	
<p>Mittag</p> <p>Thorsten Mittag Mannheim Brassatelier Waldhofer Straße 6 D-69123 Heidelberg-Waiblingen GERMANY +49-6221-7968399 mittag@m Mannheim-brassatelier.de m Mannheim-brassatelier.de</p>	<p>Tenor, Drewelwetz [sic]</p>

<p>Münkwitz</p> <p>Michael Münkwitz Tannenweg 22 D-18059 Rostock GERMANY +49-381-452768 info@trompetenmacher.de trompetenmacher.de</p>	
<p>Nartiss</p> <p>Music Store Nartiss Gaujas Street 5/1 LV-2167 Marupe LATVIA +371-2001-1121 vairis@nartiss.lv nartiss.lv</p>	<ul style="list-style-type: none"> • Tenor Bb, bore 13.2mm, bell 111mm, • Mouthpiece
<p>Nicholson</p> <p>Graham Nicholson Den Haag NETHERLANDS graham.nicholson@inter.NL.net</p>	
<p>Pérez</p> <p>De l'Olla - Francisco Pérez C/Monte de Santa Pola 30 E-03130 Gran Alacant SPAIN +34-633-303282 info@baroque-trumpets.com baroque-trumpets.com</p>	
<p>Romera</p> <p>Romera Brass Carrer de Balsareny E-08242 Manresa SPAIN +34-938-733-718 rb@romerabrass.com romerabrass.com</p>	<p>Mouthpiece Model Daniel Lassalle</p>
<p>Schmidt</p> <p>Bernhard Werner Schmidt Mosenstraße 10 D-08258 Markneukirchen GERMANY +49-37422-2871 mundstueck@schmidt-brass.de schmidt-brass.de</p>	<p>Large selection of mouthpieces for Alto, Tenor and Bass Brass: €144,01 Silver plated: €157,94</p>

<p>Thein</p> <p>Thein Brass oHG Norderneystraße 14 D-28217 Bremen GERMANY +49-421-325693 contact@thein-brass.de thein-blechblasinstrumente.de</p>	
<p>Vajna</p> <p>Aaron Vajna Historischer Blechblasinstrumentenbau Breisacherstrasse 86 CH-4057 Basel SWITZERLAND +41-61-681-4131 aronvajna@bluewin.ch vajnainstruments.ch</p>	
<p>Voigt-H</p> <p>Helmut Voigt Metallblasinstrumentenbau Alte Kirchstraße 12 D-08258 Markneukirchen GERMANY +49-37422-401831 kontakt@helmut-voigt.de helmut-voigt.de</p>	
<p>Voigt-J</p> <p>Jürgen Voigt German Master Instruments Gewerbepark 22 D-08258 Markneukirchen GERMANY +49-37422-45280 contact@voigt-brass.de voigt-brass.de</p>	
<p>Wessex</p> <p>Wessex Tubas Limited 2 Viscount Court GB-SP10 5NW Andover UNITED KINGDOM +44-1264-365153 sales-uk@wessex-tubas.com wessex-tubas.com</p>	
<p>Wilde</p> <p>Brass Atelier Roland de Wilde Spoordwarsstraat 6K NL-8271 RD IJsselmuiden NETHERLANDS +31-6-22409166 info@brassatelierdewilde.nl brassatelierdewilde.nl</p>	

Wood Nathaniel Wood Historic Brass Rue du Prague 28 B-1060 Bruxelles BELGIUM +32 485 34 66 06 ancientbrass@gmail.com www.tubaductilis.com	<ul style="list-style-type: none"> • Tenor, Geyer 1676 • Mouthpieces
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Instruments

This list presents an overview of the original models that inspired the reproductions. Most of them are in public collections, so additional information can be found in catalogues, academic articles or even technical drawings. It's interesting to see how different makers interpret the same template in such varied ways. The age and place of origin of the historical trombone might also serve as an indication for what kind of repertoire it might best serve.

Date	Maker	Origin	Voice	Location	Copies	Literature
1551	Erasmus Schnitzer	Nuremberg	Tenor Bb	D-Nürnberg MI 170	Esparis/Meinl	M/1/14
1557	Jörg Neuschel	Nuremberg	Tenor Bb	A-Vienna SAM 706	Thein	1/10/14
ca 1560	Anonymous	?Venice	Tenor Bb	I-Verona 13.302	Bosc/Vajna	1/8/12
1579	Anton Schnitzer I	Nuremberg	Tenor Bb	I-Verona 13.301	Egger	1/8/12/ 13/14
1594	Anton Schnitzer II	Nuremberg	Tenor Bb	GB-Edinburgh 2695	Fraize	D/M/1/9/14
1595	Anton Drewelwecz	Nuremberg	Tenor Bb	D-Nürnberg MI 167	Close/Esparis/Heide/Meinl/ Mittag/Pérez/Wilde	D/1/11/14
1612	Isaac Ehe	Nuremberg	Bass D-Eb	D-Nürnberg MI 168	Close/Egger/Heide/Pérez/ Vajna/Wilde	D/M/11
1625	Johann Christian Müller	Dresden	Alto	D-Eisenach L8	Münkwitz	5
1627	Sebastian Hainlein I	Nuremberg	Tenor	D-München-BNM Mu187	Egger	15
1631	Sebastian Hainlein	Nuremberg	Tenor	D-Frankfurt(M) X438a	Egger/Fraize/Heide/Wilde	2
1631	Sebastian Hainlein	Nuremberg	Bass Eb	D-Leipzig 1914	Voigt-H/Voigt-J	M/6
1635	Petrus Goltbeck	Cottbus	Bass F	D-Leipzig 1909	Fraize	M/6
1640	Georg Nicolaus Oller	Stockholm	Bass F	S-Stockholm M252	Esparis/Meinl	M
1650	Wolf Birckholtz	Nuremberg	Bass G	D-Leipzig 1910	Heide/Wilde	M/6
1652	Hanns Hainlein	Nuremberg	Alto Eb	Private Collection	Heide/Wilde	
1653	Paul Hainlein	Nuremberg	Tenor	A-Vienna-GM GdM 445	Meinl	3
1656	Michael Nagel	Nuremberg	Alto	D-München-BNM Mu194	Meinl/Vajna	15
1668	Johann Leonhard Ehe I	Nuremberg	Tenor Bb	D-Leipzig 1896	Voigt-H/Voigt-J	M/6
1676	Hanns Geyer	Vienna	Tenor	A-Linz Mu179&Mu180	Wood	
1670	Hieronimus Starck	Nuremberg	Alto	D-Nürnberg MI 173	Egger/Heide/Pérez/Wilde	D/11
1720	Johann Leonhard Ehe II	Nuremberg	Alto	D-Leipzig 1885	Fraize/Voigt-H/Voigt-J	M/6
1738	Michael Leichamschneider	Vienna	Tenor	D-Halle 314	Münkwitz	7
ca 1760	Moise Pernodv	Les Ponts-de-Martel	Tenor Bb	CH-Neuchâtel AA 3830	Bosc	8

1778	Johann Josef Schmied	Pfaffendorf	Tenor Bb	Private Collection Basel	Egger	
1780	Johann August Crone	Leipzig	Alto Eb	LV-Riga	Egger	
1785	Johann Josef Schmied	Pfaffendorf	Bass F	CH-Basel 1980.2074	Egger	
1794	Joseph Huschauer II	Vienna	Tenor Bb	GB-Edinburgh 3205	Fraize	D/M/9
1796	Johann Georg Eschenbach I	Markneukirchen	Alto	D-Leipzig 1890	Heide/Wilde	6
1796	Johann Georg Eschenbach I	Markneukirchen	Tenor Bb	D-Leipzig 1899	Heide/Wilde	M/6
1796	Johann Georg Eschenbach I	Markneukirchen	Bass F	D-Leipzig 1911	Heide/Wilde	6

[D] = A technical drawing is available from the collection

[M] = The instrument is listed in the MIMO-database

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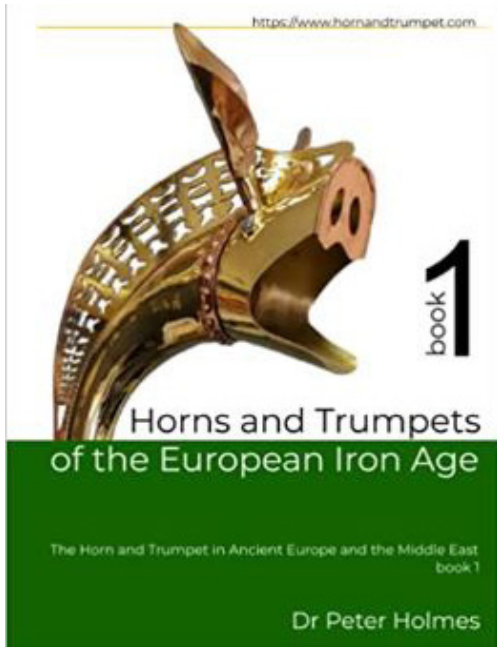
Nathaniel Wood is an American trombonist based in Europe and freelancing on multiple historical brass instruments in various ensembles. Having participated at the International Trumpet Workshop and done some lessons with Van der Heide he is making and playing his own instruments as well.

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Mathias Wiedmann is a brass instrument maker and trombone & euphonium player from southern Germany. After his apprenticeship with Hans Kromat and traveling journeyman years through the Americas, Saxony and Italy, he settled in Berlin, working in a brass repair shop and studying restoration/conservation at the local college.

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Musical Archaeology in Action



***Horns and Trumpets of the European Iron Age* by Dr. Peter Holmes (ABC Design Ltd., 2022)**

This is a fascinating book. Its author, Dr. Peter Holmes, the winner of the Historic Brass Society’s 2020 Christopher Monk Award, is a music archaeologist who has spent a career investigating the very earliest brass instruments, and this magnificent study, the first of a series of four, is one of the many fruits of his labors.

While complete instruments of great antiquity are few and far between, many clues about the earliest brass have come down to us. Early coins showing instruments are a particularly valuable source, as they can often be dated, but there are also carvings and other pieces of iconography which provide scholars with strong evidence of the nature of the instruments of the distant past. Most of these pictures are ancient, though others are not quite so old. Among this last category are detailed drawings of an instrument dredged out of the River Witham in Lincolnshire, England, in around 1768. At the time, it was thought to be a Roman instrument called a lituus, though today, Peter Holmes and

other scholars would call it a karynx. Tantalisingly, within a few years, it disappeared, never to be seen again, though fortunately—and history can hang by threads like this—the land surrounding the river was owned by the distinguished botanist Sir Joseph Banks, a man who also happened to be keen on horns. In 1772, when Captain James Cook suggested to Banks that he join him on his proposed expedition to the south pole, they fell out because Banks wanted to take his cook and “two French horn men” with him. Cook sailed without him, and Banks and his horn players went to Iceland instead. Banks commissioned an artist called Charles Nattes to make drawings of the “Tattershall Ferry Karynyx,” as it became known, and even though the instrument itself is lost, his drawings provide a huge amount of detail for today’s music archaeologists.

Aside from more-or-less complete instruments and pictures, fragments of quite a number of others have also been unearthed. Another find from Lincolnshire, for example, is what the author calls (while doubtless suppressing a giggle, because his sense of humor is never far from the surface) the “Dave of Mablethorpe mouthpiece.” It is perfectly justifiable to ask if the lump of metal that Dave, the Mablethorpe metal detectorist, dug up is really a mouthpiece, but as a trumpeter, an instrument maker, and a scholar with an extraordinary knowledge of the ancient world, Peter Holmes is perfectly placed to answer the question. The breadth of his erudition is wonderful, yet throughout the book he is reassuringly quick to make clear the distinction between fact and opinion, and where appropriate, he says, “I don’t know.”

Clearly, instruments were not used in the distant past as they are today, and as such, Peter Holmes prefers the term “sound-tool” to “musical instrument,” and the ways in which “lip-blown” “sound-tools” related to the cultures and societies in which they were used is central, such as the recurring association between brass instruments and snakes or serpents. We also learn about the “liminal” spaces—the interface between the human world and either the celestial or the underworld, and among his examples, the author reminds us not only of the number of

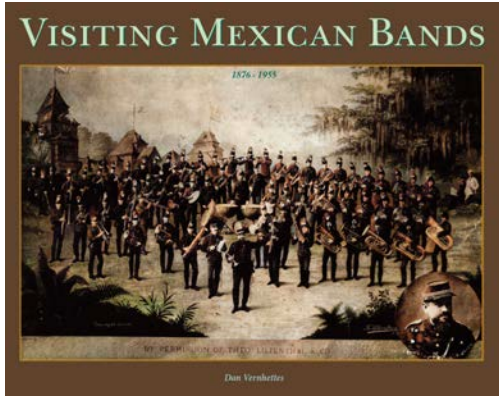
brass instruments found in tombs (e.g., the Bronze Age trumpets belonging to Tutankhamun) but also of the lines from St Paul’s First Letter to the Corinthians, which resonate with every trumpeter who has ever played *Messiah*, “we shall all be changed, in a moment, in the twinkling of an eye, at the last trump; for the trumpet shall sound, and the dead shall be raised incorruptible.”

If all this sounds a little esoteric, elsewhere Holmes’s practical nous manifests itself. For example, in discussing the Ardrbrin Horn, an instrument found in a bog in Co. Down in the early nineteenth century, he explains that its construction involved the use of around a thousand near-identical rivets. He goes on to point out the level of technological competence needed to make such a batch, and then with infectious enthusiasm, he explains the possible ways they could have been manufactured. The level of detail is huge, and the overall effect is, well, quite riveting!

Near the beginning of the book Peter Holmes states his intention to write in clear, straightforward English that we non-experts can understand, and in this he is very successful, though the ideas and concepts come at the reader at such a speed that it is not a quick read. But take it slowly, and let it reveal its story and you won’t regret it! Bravo, Dr. Holmes, and roll on, volumes 2, 3 and 4!

John Humphries

Visiting Mexican Bands (Es)



Visiting Mexican Bands 1876-1955. By Dan Vernhettes (Ivrey sur Seine: Jazz'Edit, 2022) \$50 (publisher).

Con una mirada transfronteriza que entrecruza acontecimientos desde los años setenta del siglo XIX hasta los años cincuenta del XX, el investigador Dan Vernhettes nos invita a visitar el origen y desarrollo de numerosos ensambles mexicanos, a la vez cosmopolitas, que crearon, interpretaron e intercambiaron repertorio o prácticas musicales dentro y fuera del cada vez más consolidado territorio nacional. El autor de *Visiting Mexican Bands 1876-1955* (2022, Jazz'edit) nos muestra como estas agrupaciones coadyuvaron a la construcción de nuevas formas de socialización y llevaron con ellas la imagen que México deseaba representar ante el mundo: la del progreso, la modernidad, el patriotismo y la riqueza cultural de una sociedad que se incorporaba, con una visión particular, a los demandantes cambios de aquellas décadas.

En diez capítulos que llevan como título las décadas de los acontecimientos que narra Vernhettes, vamos conociendo ensambles que se formaron como parte de iniciativas políticas, pero cuyas trayectorias estuvieron colmadas de motivaciones personales, coincidencias, accidentes, reinventiones individuales y colectivas hasta ahora inéditas para la historiografía de la música. Como una suerte de anecdotario comprometidamente documentado, este libro resulta ser un homenaje a las bandas que llevaron las músicas de su tiempo, pero también representaron una serie de valores que

involucraron la idea de civilización, disciplina y libre asociación.

Aunque las bandas militares tienen un lugar primordial en “Visiting Mexican Bands. 1876-1955”, también se muestra la relevancia de algunas *orquestas típicas*, músicos solistas, directores de ensambles, representantes musicales, editores, comerciantes, especuladores e incluso jefes de estado que consideraban a estas agrupaciones como una herramienta idónea para procurar la diplomacia y el bienestar común entre regiones. También, Vernhettes nos muestra a los nacientes conservatorios de música, teatros, auditorios, exposiciones universales o plazas públicas como escenarios indisociables a la historia de aquellas bandas y orquestas, que naturalmente se convirtieron en los espacios de divulgación musical y el intercambio de experiencias.

Durante más de seis años, el músico e investigador de los orígenes del jazz recuperó información de diarios mexicanos, americanos y europeos que capturaron los acontecimientos a través de noticias, programas de conciertos, críticas y crónicas. También nos presenta una rica variedad de fotografías, portadas de partituras y soportes de música grabada que exhiben el gran potencial de estos materiales como fuentes históricas. Asimismo, el autor no olvida examinar la importancia de algunos instrumentos musicales que desde su invención y consolidación sirvieron a las bandas de música, como la familia de saxofones y saxhorns creados—o perfeccionados—por el célebre Antoine Joseph Sax. Incluso, Vernhettes propone que las bandas militares que visitaron Nueva Orleans durante la década de los ochenta del siglo XIX, contribuyeron a la formación del jazz.

En suma, *Visiting Mexican Bands 1876-1955* de Dan Vernhettes se ocupa con gran audacia de recordarnos que la historia de la música precisa ejercitar una visión que interconecte historias aparentemente ajenas y lejanas, de modo que sea posible superar las narrativas que durante mucho tiempo encapsularon las experiencias sociales para fortalecer identidades territoriales. Quizá, ante la inmediatez que actualmente caracteriza la diseminación

de conocimiento en nuestras sociedades, esta contribución es un ejemplo de que la música siempre se ha transmitido a gran velocidad y desde hace siglos nos ha influenciado de maneras que hasta ahora empezamos a investigar.

Extractos del libro se pueden ver en <http://jazzedit.org/English/E-VMB/excerptsVMB.html>.

Visiting Mexican Bands (En)

With a cross-border view that interweaves events from the 1870s to the 1950s, researcher Dan Vernhettes invites us to visit the origin and development of numerous Mexican ensembles, both cosmopolitan, who created, performed and exchanged repertoire or musical practices within and outside the increasingly consolidated national territory. The author of *Visiting Mexican Bands 1876-1955* (2022, Jazz'edit) shows us how these groups contributed to the construction of new forms of socialization and carried with them the image that Mexico wished to represent to the world: that of progress, modernity, patriotism and the cultural richness of a society that incorporated, with a particular vision, the demanding changes of those decades.

In ten chapters titled after the decades of events narrated by Vernhettes, we get to know ensembles that were formed as part of political initiatives, but whose trajectories were filled with personal motivations, coincidences, accidents, individual and collective reinventions hitherto unpublished for the historiography of music. As a sort of committedly documented anecdotal record, this book turns out to be a tribute to the bands that carried the music of their time, but also represented a series of values that involved the idea of civilization, discipline and free association.

Although military bands have a primary place in *Visiting Mexican Bands 1876-1955*, it also shows the relevance of some *orquestas típicas*, solo musicians, ensemble directors, musical representatives,

publishers, merchants, speculators and even heads of state who considered these groups as an ideal tool to pursue diplomacy and common welfare between regions. Vernhettes also shows us the nascent music conservatories, theaters, auditoriums, universal exhibitions or public squares as scenarios inseparable from the history of those bands and orchestras, which naturally became spaces for musical dissemination and the exchange of experiences.

For more than six years, the musician and researcher of the origins of jazz recovered information from Mexican, American and European newspapers that captured the events through news, concert programs, reviews and chronicles. He also presents us with a rich variety of photographs, sheet music covers and recorded music supports that show the great potential of these materials as historical sources. Likewise, the author does not forget to examine the importance of some musical instruments that since their invention and consolidation served the brass bands, such as the family of saxophones and saxhorns created—or perfected—by the famous Antoine Joseph Sax. Vernhettes even proposes that the Mexican military bands that visited New Orleans during the eighties of the 19th century contributed to the origin of jazz music.

In sum, *Visiting Mexican Bands 1876-1955* by Dan Vernhettes boldly reminds us that music history needs to exercise a vision that interconnects seemingly alien and distant histories in order to overcome the narratives that have long encapsulated social experiences to strengthen territorial identities. Perhaps, given the immediacy that currently characterizes the dissemination of knowledge in our societies, this contribution is an example that music has always been transmitted at great speed and for centuries has influenced us in ways that we are only now beginning to investigate.

Excerpts of the book may be viewed at <http://jazzedit.org/English/E-VMB/excerptsVMB.html>.

Jimena Palacios

Altissima!



***Altissima: Works for High Baroque Trumpet.* Josh Cohen, Baroque Trumpet. Ensemble Sprezzatura, dir. Daniel Abraham. Chaconne Digital, CHAN 0828 – CD or digital download**

This new recording of baroque music for trumpet and baroque ensemble features the strong and assured trumpet playing of Josh Cohen. Cohen's approach to this repertoire is bold and muscular, and he has an engaging way with a soaring solo line, and as might be inferred from the disc's title, the super-high register appears to hold no fear for him, most notably in the *Sinfonia a 7* by Johann Samuel Endler, which ascends again and again to high F's. This piece, where the "clarino piccolo" mentioned in the manuscript is joined by two horns, violin, oboe, bassoon, timpani, strings and continuo, has not been recorded previously on period instruments, and was new to me. It is robust and joyful music, and is superbly played here.

The disc opens with the Gottfried Reiche *Abblasen*, well-known in the USA as the opening music for CBS Sunday Morning, and it's good to hear it played with such aplomb on a baroque trumpet (interestingly, this TV programme originally employed another "baroque" performance by Don Smithers, and in subsequent iterations has used versions on piccolo trumpet by Doc Severinsen and Wynton Marsalis—a little bit of brass history in itself!). The recording also includes three D-major concertos by Christoph Graupner, Capel Bond, and Georg Philipp Telemann (TWV 43: D7,

with two oboes), as well as the Sonata in C, Op 8, No 1 by Romanus Weichlein, the Sonata in C for trumpet, oboe and continuo by Gottfried Finger, and the *Giaccona a 7* by Philipp Jakob Rittler. Although perhaps a somewhat eclectic combination of pieces, it is nicely varied, not just in key but also the size of forces needed, from the fairly sizeable ensemble of the Endler down to the intimate grouping in the Finger, and of course the Reiche piece for trumpet alone. Two of the pieces, those by Weichlein and Rittler, call for two trumpets, and Cohen is joined by Joelle Monroe for these—the two trumpets being well-balanced and interacting beautifully together. I personally found these the most interesting pieces on the disc; the Weichlein in particular has some very beautiful trumpet writing in the passacaglia-like second movement, and there are also some lovely moments in the Rittler Ciaccona, where the trumpet writing is florid and demanding.

If I have a criticism of these performances, it is that they can occasionally feel rather earnest; personally I like my baroque music to relax and smile a little more, but that is, of course, a matter of personal taste. Overall, the playing in this recording, by both soloist and ensemble, is assured and tasteful.

The liner notes for the CD (also available from Chandos's website if you opt for the digital download) include admirably detailed information about the composers and repertoire. There is also a descriptive introductory section concerning the baroque trumpet which, I think, deserves some further comment in the context of a review for the Historic Brass Society. This section opens with a quotation from Thurston Dart's *The Interpretation of Music* (1954), which ends thus:

... to obtain these very high harmonics (the clarino register) from a natural trumpet makes such merciless demands on a player's lips and lungs that the special technique required has long fallen into disuse and there seems little chance of its ever being revived.

It is, of course, easy to look back with a wry smile on Dart's observations, made nearly seventy years ago, given that HBS members will be well aware of the enormous strides

that have been made in that time in all areas of baroque brass performance. The notes give a short roll call of leading exponents of the baroque trumpet since Dart's comments—Don Smithers, Edward Tarr, Friedemann Immer, Crispian Steele-Perkins, Jean-François Madeuf and Niklas Eklund are all mentioned, and deservedly so (although to this English writer, a glaring omission is Michael Laird, so influential in his dozens of recordings with the Academy of Ancient Music and the English Concert). My main concern with these notes, however, is to do with their discussion of vented trumpets, as opposed to the unvented, truly “natural” trumpets that were actually played in the baroque period. Mention is made of the trumpets by Meinl and Lauber with a single vent hole, and it is pointed out that “some instruments will have three-or-four vent holes.” There is some discussion of Don Smithers's criticism of the Steinkopff-Finke vented trumpet used by Walter Holy in his early recording of the Bach Second Brandenburg Concerto, and of the distinction Smithers drew between vented and natural trumpets. What I felt was rather glossed over, however, is the fact that Mr. Cohen is quite clearly playing vented trumpets on this recording—this includes the cover photograph where he is holding a four-hole trumpet. This observation is in no way intended as a slight on Josh Cohen's playing which, as already observed, is very fine indeed. My concern is more that we seem to be being invited to believe that the trumpet playing on this recording is representative of 18th-century practice. Vented trumpets, although now almost ubiquitous in “period instrument” performances of baroque music, are significantly different animals from true natural trumpets, and they are not the instruments that were being played when this music was composed and first performed. We are fortunate now to have performers such as Jean-François Madeuf and his students, who are playing this repertoire on true natural trumpets; in my view this is where the real cutting edge of baroque trumpet performance is to be found in the early twenty-first century. Again, this is not meant to denigrate Mr. Cohen, nor the generations of players of vented trumpets preceding him, who have produced some truly wonderful performances and recordings. Professional trumpeters have to earn a living, and the demands of performing and recording in the late twentieth and early twenty-first centuries have undoubtedly shaped what is considered acceptable in this field. It may well be that the use of vented “baroque” trumpets was a necessary step on the path

to achieving performances close to what baroque players and composers would have experienced. There is still very much a place for baroque repertoire played on vented trumpets (and, indeed, on valved trumpets), and overall I have enjoyed this CD enormously. But let us not pretend that vented trumpets are the “real thing”!

David Jarratt-Knock

Orgelpunkt



Lea Suter (org.), Juan González Martínez (trb.), and Franz Kuhn-Trombone Quartet. Orgelpunkt. Sauer-Organ Glocke Bremen – Vol.2. Dabringhaus und Grimm Audiovision GmbH. MDG 951 2253-6. Format: CD

The nineteenth-century trombone is gathering our interest in musicology and performance, and Juan González Martínez (historical trombone) is one of the main actors in this field. His encounter with the set of trombones by Franz Kuhn (?–1955) and with the historic Sauer organ played by Lea Suter (Duo GlossArte with Martínez) is a fortunate coincidence. This recording session was made in July and August 2021 in Glocke, the historic concert hall with the Art Deco design in Bremen, for the second volume of the “Orgelpunkt: Sauer-Organ Glocke Bremen.”

The rare equipment used here is notable. Martínez and the Franz Kuhn-Trombone Quartet (Harry Ries, Raphaël Robyns, Tural Ismayilov, and Martínez) play the complete set of the alto, tenor, and 2 “Tenorbass” trombones made around 1920s by the celebrated trombone craftsman, Kuhn. With these instruments and architectural condition, the musicians immerse us in

the sound conception of the complex interwar decade. Fortunately, I could attend their fascinating concert with the Sauer organ (1904) in the St. Michael's Church in Leipzig on 17 September 2022. This recording succeeded to replicate the sentiment of the live acoustic.

On the performance, Martínez applied the specific sliding technique of Paul Weschke (1867–1940), the renowned trombonist and teacher in Berlin, based on his own archival research. With this consideration on sliding, he pays keen attention to the differentiated articulations. In addition, he and his quartet demonstrate their mastery of delicate tonguing and legato. Mixed and contrasted with the fine organ playing, the sensitive trombone sound enables exciting moments of the rich timbral phenomenon.

In this extraordinary performance, we experience a captivating repertoire from the 19th and early 20th centuries, expertly executed. Showcasing Liszt's piece, the recording explores the repertoire for trombone and organ of Weschke and his contemporaries. This performance, however, is not a mere homage to the “good old” era of virtuosic trombone and organ music. Instead, the exceptional quality is achieved through careful consideration of instruments, performance practice, and acoustics. This invites us to pose critical questions: Where does Kuhn's craftsmanship fit within the tradition following the “Sattler-Penzel” trombone? How was sound conception reimaged by the generation after the First World War? This recording paves the way for examining the audible culture of the contentious interwar period in Germany. The performers' intent appears to emphasize the importance of analyzing how the first half of the 20th century understood their predecessors to better approach the 19th century. As such, we eagerly anticipate a more comprehensive exploration of the virtuoso trombone in 19th-century Germany, fueled by intellectual excitement.

Ryoto Akiyama

Lea Suter <https://leasuter.com>
 Juan González Martínez <https://juangonzalezmartinez.com/en/>
 Youtube Video for the recording https://youtu.be/VN_vusVX-fw

William Hartman (1943-2022)



William "Bill" Wayne Hartman, age 79, of Springfield, Missouri, passed away on December 15, 2022 in his hometown. He served in the United States Marine Band, "The President's Own," from 1968-72, and toured with the internationally acclaimed Stan Kenton Orchestra in 1972-73.

He completed a Bachelor of Music Education at the University of Kansas in 1966 and a Master of Arts in Trombone Performance at the University of Iowa in 1972. Bill was a member of the Springfield Symphony Orchestra for 47 years, and taught low brass at Missouri State University for 36 years (1974-2010) and served as Emeritus Faculty afterwards.

While a member of the Stan Kenton Orchestra, he recorded the albums *7.5 on the Richter Scale* and *Kenton Plays Chicago* for Creative World Records. He was also a member of the orchestra for the national touring company of *Jesus Christ Superstar*, and he filled in as a substitute with both the St. Louis and Kansas City Symphonies. In Branson, MO, he had the opportunity to perform with the Lawrence Welk Orchestra, Kenny Rogers, Mel Torme, Wayne Newton, Johnny Mathis, Lee Greenwood, Danny Davis and the Nashville Brass, and Les Brown and His Band of Renown. In addition to being a member of the Springfield Symphony Orchestra, he performed with the Springfield Regional Opera Orchestra, the Springfield Brass Quintet, and the Missouri Jazz Orchestra (MOJO). For 31 years, Hartman was also the conductor and director of Caduceus - The Doctor's Band.

According to a former student, "One thing that impressed me the most about Bill as a teacher was his ability to model

things. The fact that he was playing a bass trombone was inconsequential. No matter how high, how low, how fast, how lyrical he could always demonstrate something exactly how it was supposed to sound. On the rare occasion he didn't know the answer to something, he would make sure to find the answer for you. I always felt like I was in great hands, musically."

Bill always encouraged his students to be ready for anything. The principal trumpet in a regional orchestra "was in a fender bender on his way to a performance. He made it to the venue minutes before the downbeat. Bill used this as an opportunity to explain to us that it was important to hit the ground running without warming up at least once a week, because you never knew when circumstances would deny you an opportunity to warm up before a gig. The people paying you would not care about your personal problems."

These are but a few examples of Bill Hartman, a musician that left a lasting legacy as a performer, teacher, and musical director. He will be greatly missed by the many musicians he worked with for more than five decades.

**Jason Hausback, DMA
Associate Professor of Trombone
Director, Jazz Studies Ensemble II
Missouri State University**

[Ed. note: Bill Hartmann was my euphonium teacher from 1979-80. He was a brilliant musician, fabulous teacher, and a wonderful man. Like many great teachers, he likely never knew the full extent of his influence on American brass music. M.O.]

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



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- 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.
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David Wharton, HBT Advertising Manager

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