

HISTORIC BRASS TODAY

VOL 3, NO 2 - FALL 2023



NORWICH CADETS.

PATRICK S. GILMORE

QUICK STEP.

Scored by Paul Maybery

SAXHORN/CORNET BAND

28

Musical score for Saxhorn/Cornet Band, featuring a Quick Step by Patrick S. Gilmore, scored by Paul Maybery. The score is written for a saxhorn/cornet band and includes a solo section for the saxhorn/cornet player.



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Cover image: The brass section of the ORR. See p. 19 for details.

Introducing Historic Brass Today



Michael O'Connor
HBT Managing
Editor



Stanley Curtis
Vice President, Historic
Brass Society

Welcome to our fifth issue of *Historic Brass Today!* I've enjoyed every moment of leading the effort to produce this little electro-magazine, but I really want to take this opportunity to send my sincerest thanks to our area editors. Twice a year they send in fascinating articles, interviews, and reports from the world of historic brass playing. Without them, we would have nothing to publish. Admittedly, I do get a little nervous as the deadlines approach, but they always come through with interesting and engaging material, whether from their own hand or from contacts they have in their editorial areas. Of course, I have to give a special shout out to Dr. Helen Roberts, our amazing production editor, whose eye and imagination are key to the attractive look of said electro-magazine. So, please enjoy the offerings that start with Dr. Bryan Proksch's revelations about the partnership of musician Cara Youngblood Corson and her band's manager J. Leslie Spahn, who also managed the more famous Helen May Butler Band. We always appreciate Bryan's previews of his ongoing band research. Dr. Liza Malamut discusses her historical trombone session for the Windy City Trombone Retreat, sponsored by Brass Beyond Boundaries, a group that promotes the empowerment of "women and gender-expansive musicians through workshops and performances." Mark Jones, our new tubas editor, takes

us through tour of the historic tuba collection of one of the new owners of Baltimore Brass, Robert Morrison. Spoiler alert: He has a lot of old tubas. Stan Curtis gives up a presidential review of the Romantic Brass Conference in Bern, Switzerland that featured many HBS members, and Dr. Jimena Palacios sends us an article by Gianfranco Orbegozo Asto about a Peruvian band founded by Vicente Gonzales Pardo de Chota in the 1930s. Our new opicleide editor, J.c. Sherman sends us a personal reflection on his search for an opicleide solo by African American composer Edmond Dédé. Finally, Sandy Coffin sends us a report on the continuing activities of the Wallace Collection. As usual we include news, a concert calendar, and reviews, all of which we would love to expand with your help. Send us your news to submissions@historicbrass.org.

Warmest greetings to the readers of the *Historic Brass Today!* This will be my last HBT message to you as President. I was elected at the end of 2020 to the position of Vice President/President-elect. Our bylaws now stipulate that the elected individual first be vice president for two years and then president for another two years. However, my vice president term was only one year, because outgoing President, Jeff Nussbaum, had expressed a desire to move on to new projects in his life. Jeff, of course, was the Historic Brass Society's founding president, and as I write this message, I am remembering his many contributions to our organization.

As our founding president, Jeff Nussbaum gave us the gift of an international organization dedicated to historic brass instruments. Because of Jeff's initiative and decades-long commitment to the early brass community, hundreds of members across the globe have been brought together, and through the scholarship and inspiration it has provided to young performers, thousands have been inspired to join the HBS from dozens of countries.

By organizing dozens of events like the Early Brass Festival and the HBS Symposium, he also provided opportunities, not only for hundreds of scholarly presentations, but also for many live performances by such HIP artists such as Bruce Dickey,



Jean-François Madeuf, Ralph Dudgeon, Jaroslav Roucek, and Jean-Pierre Canihac.

His pursuit of a peer-reviewed journal resulted in the most important periodical related to early brass instruments. Our *Historic Brass Society Journal* has been the spotlight for many important researchers, such as Don Smithers, Edward H. Tarr, Reine Dahlqvist, Herbert Heyde, Keith Polk, Trevor Herbert, and many others, resulting in hundreds of scholarly articles. As I write this message, volume 34 has left the printer and is about to be shipped, while volume 35 is nearly finished.

While launching the *Journal*, Jeff also saw the need for a more informal periodical that would share news, reviews, and other articles that were lighter than the *Journal*. The *Historic Brass Society Newsletter* ran from 1998 to 2005. Toward the end of that run, Michael O'Connor became the production editor.

In 2021, Michael spearheaded a new publication with some roots in the old black and white *Newsletter*—the wonderful full-color *Historic Brass Today*. With this fifth issue, Michael and his global production team keep bringing to our members interviews, reviews, and news stories. Enjoy!

I am excited that Elisa Koehler will become our third president starting in 2024. She has already been so important over the last two years with her skills as a performer, scholar, and organizational leader making us a better organization. I have been so lucky to be part of the HBS Staff and Board of Directors for the last few years. I hope all of us unite and strive to keep the good work that Jeff and many others started three decades ago. I urge you all to engage a new generation. Inspire the world with the magic of historic brass instruments!



Joanna Ross Hersey
HBS Secretary

Greetings from the HBS Membership desk! I am grateful to serve as Secretary, and together with our leaders, work to promote and celebrate all things historic brass. Our thanks to this stellar HBT team under the leadership of Michael O'Connor. These newsletters are a benefit of your HBS membership, but anyone may view the first volume, found on our website via the link [here](#), please share with friends and neighbors. The most recent *Historic Brass Society Journal* is our 2022 volume, which was published this past summer. Our 2023 *Journal* is currently underway, and we expect to return to our traditional pre-pandemic publishing timeline, when the *Journal* was released each February of the following year, to capture scholarship and material from the full previous calendar year.

In addition to enjoying this latest newsletter, please consider if service to the brass community is in your future plans. The *Historic Brass Society* rotates open positions on the Board of Directors each year, with an established election cycle each November.

It is my pleasure to serve as Chair of the Election Nomination Committee. For the 2024-2026 term, we elect two positions on the Board of Directors and the position of Vice President. For Board and Officer service, a minimum HBS membership of three of the previous five years is required. Positions shall be elected by majority vote of the membership, and each Director shall serve a term of 3 years, and may stand for re-election for one additional term. Directors who have served for two consecutive terms cannot stand for reelection until one full term has passed. The Vice President position serves for two years, and then moves into the President position for two additional years. Please consider future service in these positions.

New Lifetime Membership Category! The HBS has recently added a Lifetime Member category in the amount of \$1000 as an additional way to support our upcoming events and programming. Visit our website to learn more, and find us on Facebook, YouTube and Instagram to keep up with our news and activities.

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

Tell us about your concert schedule! We include those of special interest to historic brass fans. Email: submissions@historicbrass.org

Concerto Köln

<https://concerto-koeln.de/calender.html>

Bach Christmas Oratorio and Cantatas 1-3 and 6 with Wuppertaler Kurrende & NFM Wroclaw

December 2 & 3, 7:00pm

Various locations in Germany. See their concert calendar link.

Bach Christmas Oratorio with the Netherlands Chamber Choir

December 12, 19, 20, 21, 23 7:30pm

Various locations in the Netherlands. See their concert calendar link.

Mozart Requiem

March 22 & 23, 2024, 8:00pm

Various locations in Germany. See their concert calendar link.

The English Cornet and Sackbut Ensemble

Sing Joyfully! Music by William Byrd, his friends and contemporaries with The Ripieno Choir

November 18, 7:30pm

All Saints Weston, Chestnut Avenue, Esher, UK

<http://ripienochoir.org.uk/concerts/sing-joyfully/>

Christmas Celebration of William Byrd, with The BBC Singers

November 24, 2:00pm

St Paul's Knightsbridge, London, UK

In Dulci Jubilo: Baroque Christmas by Candlelight. With The Armonico Consort

December 2, 6, 9

Various locations in the UK

<https://www.armonico.org.uk/whats-on/in-dulci-jubilo-baroque-christmas-by-candlelight/>

The Gabrieli Consort & Players

[Forthcoming Events - Gabrieli Consort & Players](#)

Purcell: King Arthur

November 18, 7:30pm

Maurice Ravel Auditorium, Lyon, France

November 19, 5:00pm

Opera de Lausanne, Switzerland

The Monteverdi Choir & Orchestra

<https://monteverdi.co.uk/whats-on>

Brahms: German Requiem

Feb. 29, March 1 & 3, various times

The Concertgebouw, Amsterdam, The Netherlands

Handel: Israel in Egypt

Various locations in the EU in March 2024.

See concert calendar link.

The Orchestra of the Age of the Enlightenment

<https://oae.co.uk/see-us-live/>

Bach: Christmas Oratorio

November 30, Dec. 1-6, 8 & 10

Various locations in the EU and London

Bach: Easter Oratorio

March 27, 2024 7:00pm

Southbank Centre's Queen Elizabeth Hall, London, UK

Sibelius: Symphony No. 5

April 3, 2024, 7:00pm

Southbank Centre's Royal Festival Hall, London, UK

Mendelssohn: Complete Symphonies

April 24-25, 7:00pm

Southbank Centre's Queen Elizabeth Hall, London, UK

The Orchestra of the 18th Century

<https://orchestra18c.com/>

Clara, Emilie and Ludwig

November 23-24

Leiden and Utrecht, Netherlands

18c. in Japan

March 9-13, 2024

Various locations in Japan

J. S. Bach: John Passion

March 22-29, 2024

Various locations in the EU

The Philharmonia Baroque Orchestra

<https://philharmonia.org/2023-24-season/>

Six Centuries of Christmas

December 6-9

Herbst Theatre, San Francisco, USA

Piffaro

<https://piffaro.my.salesforce-sites.com/ticket/#/>

Christmas in Southern Germany

December 8-10

Various venues in Philadelphia, USA

The French (Italian) Connection

March 15-17, 2024

Philadelphia and Wilmington, USA

Les Saqueboutiers de Toulouse

<https://www.les-saqueboutiers.com/fr/concerts>

Venice in the Time of Gabrieli

November 12, 3:30pm

Cathédrale Sainte-Cécile, Albi, France

Various concerts February-April 2024. See their calendar link.

HBT TEAM

Michael O'Connor - Managing Editor

Helen Roberts - Production Manager

Nick Harvey - Technical Assistant

Area Editors:

Ryoto Akiyama - Transcultural research / materialculture studies

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

Mark Jones - Tuba topics

Liza Malamut - Performance practice and pedagogy, trombone topics

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

Bodie Pfof - Trombone/sackbut topics

Bryan Proksch - Wind band topics

Elijah Pugh - Early repertoire performance on modern instruments

J.c. Sherman - Ophicleide topics

Nathaneal Udell - Horn topics

David Wharton - Trumpet topics

Mathias Wiedmann - Instrument makers

Susy Wilcox - Amateur players, copy editing

Snapshots in Band History

J. Leslie Spahn's Other Ladies Band
by Bryan Proksch



Figure 1: Postcard of the U. S. Ladies Military Band, c. 1908. Author's collection.

A few months ago I acquired the postcard in figure 1 for less money than you might imagine. It caught my eye because of manager J. Leslie Spahn, who successfully managed and married (briefly) Helen May Butler at the turn of the twentieth century.¹ Band managers, including Spahn, do not get

¹ For an overview of Butler's career, with references to Spahn, see Brian D. Meyers, "Helen May Butler and Her Ladies' Military Band: Being Professional during the Golden Age of Bands," in *Women's Bands in America: Performing Music and Gender*, ed. Jill M. Sullivan (Lanham, MD: Rowman and Littlefield, 2017), 15-50.

nearly as much attention in the secondary literature as the bandmasters themselves, though a forthcoming essay collection from Rochester that George Foreman and I edited includes two detailed studies of managers that should help remedy that situation. In the meantime, there has been relatively little work done on J. Leslie Spahn, and ascertaining how much of Butler's success on tour was her own doing and how much was due to Spahn's management presents a difficult task. However, Spahn's management of the short-lived U. S. Ladies Military Band, featuring Cora Youngblood Corson, provides meaningful insights towards an answer.

In 1907 Cora Youngblood Corson (1886–1943)—the euphonium player sixth from the left in the middle row in the postcard next to “me”—formed the U. S. Ladies Military Band under the management of J. Leslie Spahn. “Formed” perhaps is a little misleading as really it was a rechristening of a ladies' band that Youngblood led for a number of years prior, but the band's name and management was more or less new to 1907 at least. ☞

The five-year-old Cora moved to Anadarko, Oklahoma Territory in 1891.² In 1902, aged sixteen, she, together with Ina (Iona) Cooley, Florence McAninch, and Ethel Hoagland, formed the Anadarko Ladies' Cornet Band. That ensemble ranged in size from 14–18 members and—depending on where they played—also performed as the Lawton Ladies Band.³ John A. Sager was the director and instructor. The Anadarko Ladies' Band was neither the first nor only ladies' band in the state, as Chickasha had one in 1900 and Oklahoma City another in 1901.

Cora Youngblood clearly was the brains and the musical brawn behind the group. She performed as a euphonium soloist at the St. Louis Exposition of 1904 with the Ladies' Oklahoma Press Club Association Band (yet another renaming of what was still essentially the same ensemble), then joined the Helen May Butler Band for the following touring season. Butler's band played in St. Louis too, and likely this was where she made her acquaintance with Butler and Spahn. That same year Youngblood married vaudeville performer Charles Corson. She was only nineteen when she made her vaudeville stage debut in 1905, though the euphonium remained her claim to fame for a number of years. Youngblood's direct connection to Spahn started ca. 1906 (perhaps as early as 1905) with the signing of a five-year management contract. In the end Spahn would manage Youngblood into the early 1920s.⁴

² Further on Youngblood see: Douglas Yeo, *An Illustrated Dictionary for the Modern Trombone, Tuba, and Euphonium Player* (London: Rowman and Littlefield, 2021), 39–40; James P. Gregory, Jr., "The Legend of Cora Youngblood: Oklahoma's Forgotten Prodigy," 2021 Oklahoma History Conference, online at https://www.youtube.com/watch?v=z9ov_w_UBpo.

³ *Anadarko Daily Democrat*, August 14, 1902, 1. A September 17, 1902, concert program in the same newspaper lists additional members/soloists: Mary Pallady, Lena Spivey, Maggie Smith, Ula Youngblood, and Mrs. Wright. A February 13, 1903, lists the full membership as: Bunny and Daisy Cleveland, Mrs. Daisy King, Florence Baird, Ethel Wheeler, Iona Cooley, Beulah Young, Laura Johnson, Cora Youngblood, Ida Mundell, Lou Daniels, Grace Acton, Nellie Kennedy, and Nora Johnson.

⁴ The Corson marriage lasted until 1921, though it apparently was not much of a marriage for the majority of those years. Meyers (p. 28) indicates a census record

As Butler's touring activities faced a hiatus due to the birth of her second child, and as her marriage to Spahn headed for a January 1908 divorce, Spahn's reliance on Youngblood increased. Spahn's initial plan for Youngblood was to allow her virtuosity and leadership to flourish in the band realm, modeling what he had done with Bulter. Already in 1907 Spahn rechristened Youngblood's hometown band as the U. S. Ladies Military Band, shedding the Oklahoma connection so as to allow for a more national presence befitting the professional touring ensemble it would undertake that year. If the band's name sounds familiar, it is because the original name of Helen May Butler's band when Spahn first managed her in 1900 was the United States Ladies' Military Band (though usually with "Talma" inserted).⁵ The only real difference this second time around was Spahn preferring the abbreviated "U. S." more with Youngblood's reboot than he had originally with Butler.

It might be tempting—given her Spahn-managed band only toured for two years and it ended up largely forgotten by posterity—to assume that Spahn failed to match his previous success. In fact, Youngblood's band years vaulted her into vaudevillian stardom that lasted nearly three decades and at a scale that Butler never achieved. C. G. Conn sponsored her at about this time too, giving her a purportedly (undoubtedly exaggerated) \$10,000 double-belled euphonium with twenty-five inset diamonds. That endorsement probably came to an end in 1909, as Conn filed suit against her and Spahn.⁶

that she and Spahn lived together in New York in 1920 and infers that they likely had a personal relationship based on a notice from 1921 about Spahn ("married to" Cora) getting sued in *Billboard*. Given Youngblood was still legally married until 1921, it seems doubtful that further documentation exists to confirm that relationship or when it began. Certainly, the possibility exists that it was an extended affair that could possibly have factored into his divorce from Butler (and yet another parallel between Spahn's treatment of the two women's lives and careers), but that is speculation. Youngblood remarried in 1930 to the owner of a Tulsa-area chicken hatchery. That final marriage lasted until her death.

⁵ "Ladies' Orchestra Goes on a Long Tour," *Providence News*, September 24, 1900, 8.

⁶ "Record of the Courts," *Philadelphia Inquirer*, July 27, 1909, 7.

Youngblood clearly had a great stage presence and was multi-talented, singing and performing on the euphonium and cornet with great virtuosity. Spahn's press releases indicate how he marketed Youngblood in virtually the same way he had Butler. A 1910 article about an upcoming performance demonstrates the similarities:

In securing the Cora Youngblood Corson sextet for the Grand [theater] the first half of next week, Manager Levy gets one of the most famous women band leaders in the world.

Miss Corson originated the Cora Youngblood Corson Women's band, and as its conductor, traveled with it around the world. She has led this band in almost every park of any size in the United States, besides Canada and Australia, and has appeared as the featured cornetist with many famous organizations. ... The six young women in the sextet started with Miss Corson when she organized her first band eight years ago, and have been with her ever since. ... The special music it uses is written by John N. Klohr. ... The act will use 14 drops, 6 changes of costumes and 14 musical numbers, all made and written especially for them. ... This is one of the most expensive acts in vaudeville.⁷

In the ensuing years, retaining her maiden name allowed her to assume a Native American on-stage persona—"Princess Youngblood"—to great effect in the winter vaudeville circuit. During World War I her group went to Europe to entertain the troops.⁸ She retired from the stage in about 1930, finally settling in Tulsa.

Although virtually forgotten now, especially in the realm of band history, Cora Youngblood's band career certainly deserves further study. J. Leslie Spahn's management took her from her beginnings as a young virtuoso performer to stardom. The way in which her years with Spahn initially mirrored Helen May Butler's indicates that she was, at minimum, Butler's first and most famous successor. ☞

⁷ "Shows of the Week," *Columbus Dispatch*, December 4, 1910, society section, 13–14.

⁸ Information on her life from World War I on is derived from her obituary, "Illness is Fatal for Tulsa Woman," *Tulsa Daily World*, July 13, 1943, 2.

Part II: The Rest of the Band

The other thing that attracted me to this postcard was all the handwriting, and the circled “me” in the photo, with names and addresses for two others as well. It is not very often that the “average musician” in a band pops up in historical accounts, but with names and an ensemble attached to the image, an opportunity for some additional research beyond Youngblood and Spahn seems in order. None of the three bandswomen circled would ever achieve the fame of their leader, yet the information on the postcard allows us to uncover a great deal about the life and times of women who played professionally in bands at the turn of the century.

All three of the musicians traveled with Youngblood to the St. Louis World’s Fair in 1904 as part of the Oklahoma Press Club Association Band, but their careers after the photo was taken varied widely.⁹ Circled as “me” is euphonium player Nettie J. Johns (b. 1886), who, along with her younger sister, trombonist Ola Johns (b. 1888) circled top right, lived in Stillwater, Oklahoma. Both had likely been with Youngblood’s ladies’ bands from the beginning. In 1910 Nettie remained unmarried and worked as a “dry goods salesman,” then in the 1920 census (still unmarried) listed her occupation as “clerical, oil company.”

Nettie’s sister Ola Johns had a longer career as a musician. In the 1910 census, just a couple years after the postcard’s inscription, she was married as Ola Gilges and listed her occupation as a “band musician.” Ola toured with Helen May Butler’s Band in 1910 (post-Spahn) and was a hometown favorite when their tour came to Tulsa in October. Ola’s sister-in-law (or possibly a cousin-in-law), Edna Gilges-Murphy, also of Stillwater, similarly played cornet in both the Oklahoma Press Club Band and the Butler Band.¹⁰ Another relative was also in the band business: trombonist James Gilges (the exact relationship is unclear) played in Tulsa in the pre-World War I era. While most accounts of women’s bands from the period emphasize attrition due to marriage, Ola Johns shows how marriage

⁹ The roster of the Oklahoma Press Club Band appears in “The Ladies’ Brass Band,” *Guthrie Daily Leader*, May 12, 1904, 2.

¹⁰ *Tulsa Daily World*, October 19, 1910, 3.

to the right man could allow a career to continue rather than end.

As for Nettie’s pen-pal and post card’s addressee in the bottom corner, “E. S. Bond” of Detroit, the name is so common as to defy a definite person. If Bond was a man, there is a 1926 mention of a person by that name on a Methodist church educational council. A more intriguing possibility exists too: in the year the postcard was made (1907) there was a seventh grader at Russell Elementary School in Detroit named Ethel Bond who happened to play piano.¹¹ Perhaps the card was meant as a bit of musical encouragement to the girl? ■

¹¹ *Detroit News*, January 17, 1908, 8.

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).

AMS Book Prizes Announced



Liza Malamut and her fellow editors Lynette Bowring and Rebecca Cypess have been awarded the Ruth A. Solie Award by the American Musicological Society for their book *Music and Jewish Culture in Early Modern Italy* (Indiana University Press, 2022). Huge congratulations to Liza and her colleagues from everyone at the Historic Brass Society!

Call for Contributions:
Historic Brass Society Symposium
New York City July 10-14, 2024
Innovations in Brass: Design, Manufacturing, Performance, Repertoire, Teaching
Submissions by Nov. ~~15~~³⁰ to scoffin@historicbrass.org
see caption & historicbrass.org for more info

ARCHIVE CORNER

by Dr. Joanna Ross Hersey

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 us](#) 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 research shared at the Sixth International Romantic Brass Symposium, held by the Hochschule der Künste in Bern, Switzerland, in April 2023. There, presenters explored historic instruments, performance practice, instrument design, and ensembles of numerous types. The Symposium's focus on activities during the long 19th century inspired many presenters to discuss the development of banding and small ensembles. Here, we continue that discussion with a look at online archives found in South Africa. There, important work is being done by educators and archivists to help preserve an inclusive history within a challenging political landscape. For scholars interested in early blown trumpets and horns, the music of colonial conquest, including the complicated story of European-style banding, the African jazz scene, and the role of gender in composition and performance, online sources await exploration. It is important to honor and teach these stories of social justice work through music as resistance.

To begin, we visit a dissertation about the thorny issue of evaluation systems in banding by trombonist and music educator Dr. David John Galloway (1937-2017). Dr. Galloway's doctoral dissertation for the Department of Music at the University of Pretoria can be accessed, together with many dissertation examples, via the [library's website](#). "Towards

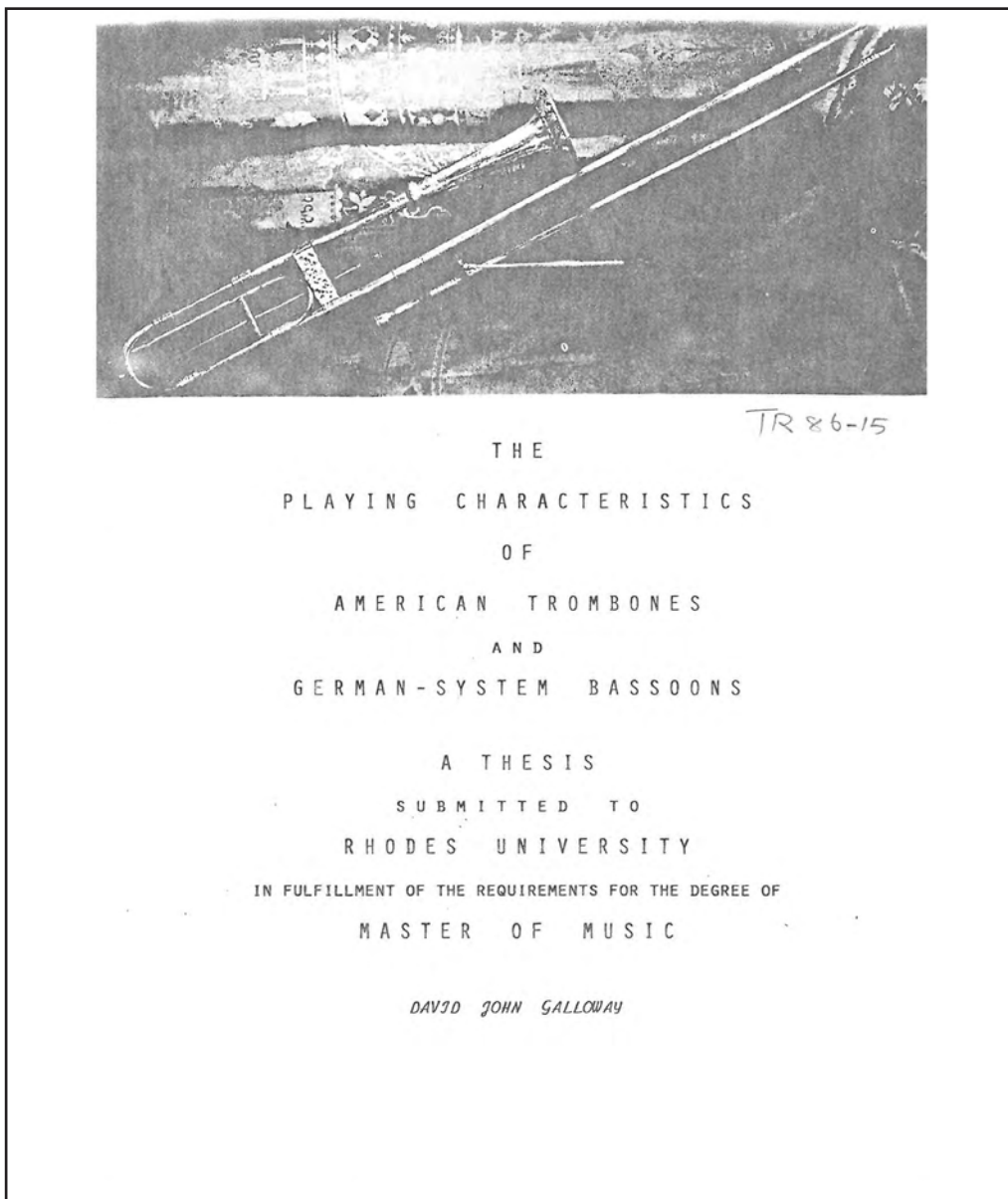


Figure 1: Cover of David Galloway's "The Playing Characteristics of American Trombones and German-System Bassoons." [South East Academic Library System Digital Commons](#)

an Equitable System of Musical Evaluation in South African Service Bands” outlines improvements made over the course of the 20th century to a system, which although designed to provide a clear and careful standard at times proved problematic. Readers may also be interested in his earlier work on the introduction of [trombones and bassoons](#) into the mid-20th century South African playing scene. Dr. Galloway’s work as a jazz player, educator, and writer contributed much to his musical world. Devroop and Walton’s 2007 book, *South African Jazz Musicians Under Apartheid*, shares an interview with Dr. Galloway where he speaks to the importance of preserving this cultural history:

“Art music—which, of course, includes jazz—needs not only to be recognized but celebrated as a normal part of balanced life in South Africa. And we should not be lacking in Plain Words when it comes to publicising or defending its cause. The only failure in life is the failure to fight—for what you fervently believe in!” (Devroop and Walton, 126).

Fans of bassist Johnny Gertze (1937-1983) will enjoy his connection to Galloway; the two are pictured in rehearsal together in the Devroop/Walton book. Johnny Gertze, active during the apartheid era in Cape Town, South Africa, was a bass player who began his career on trumpet. Gertze performed across Africa and Europe as a member of various groups, including the Jazz Epistles and Dollar Brand Trio, popularized on the album *Duke Ellington Presents The Dollar Brand Trio*, released in 1963, which earned him additional fame before his untimely death at the age of 46. [The South African History Online](#) project has a searchable archive for those interested in learning more about these jazz artists, including trumpeter Hugh Masekela, trombonist Jonas Gwangwa, and many other brass greats; their activities and creativity are a direct response to the injustice of the apartheid system.

Another archive stop on our tour is the [South African Music Archive Project’s Digital Innovation South Africa](#) collection from the University of KwaZulu-Natal, located in Durban on the eastern coast. This set of archives contains over 13,000 audio samples and additional materials curated with the goal of assisting and promoting

research into African musical culture. The collection includes digitized recordings of traditional horn and trumpet playing, recorded in the early to mid-twentieth century by the International Library of African Music, including written descriptions of the accompanying dances and percussion instruments. Military, brass and police band recordings are included as well, and via keyword search it’s possible to gain a picture of musical activity including women as dancers and instrumentalists. Several organizations are now working on access and promotion of female musicians in South Africa, including [Women in Music South Africa](#), which sponsors events and outreach to provide support and networking opportunities.

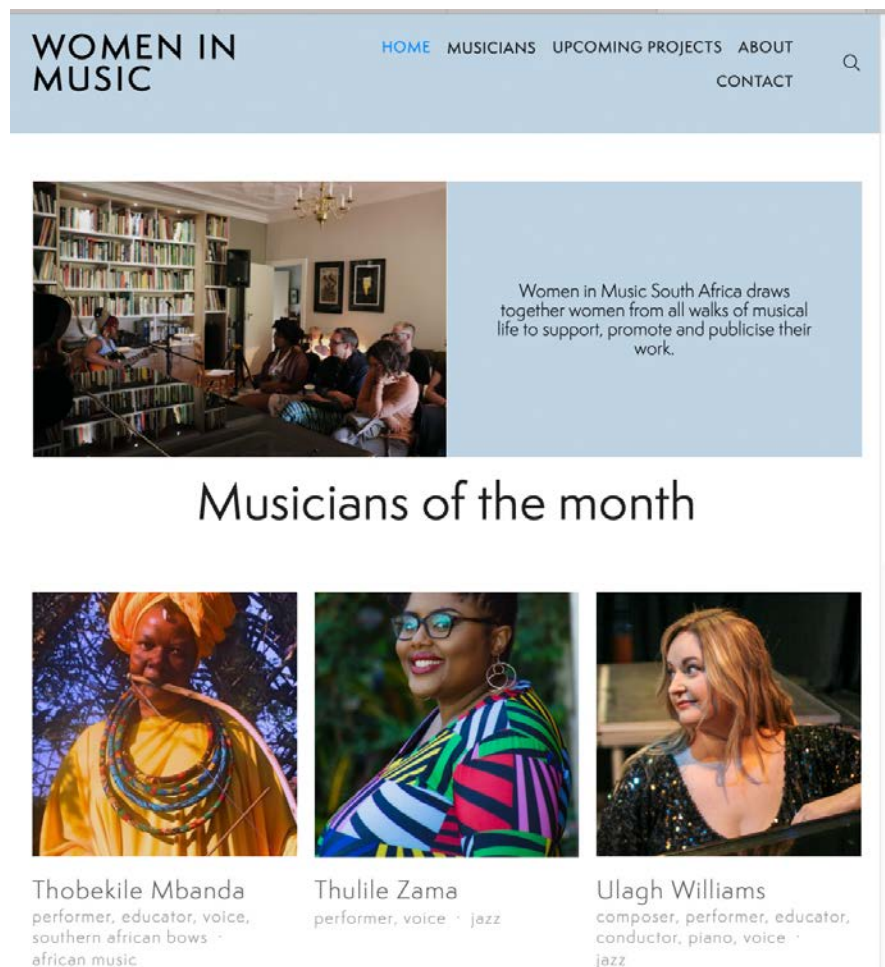
The importance of local archives such as these, where countless hours are spent digitizing materials, results in access available across the globe. The need for more such work

is beautifully acknowledged in the welcome on the landing page of the South African Music Archive Project.

“Much of South Africa’s music heritage, like that of our political past, is hard to access. Just as people and books were banned and censored, so too was music, sometimes along with the musicians who made it. Much of the material recorded was politically sensitive or subversive; some of it was never commercially released and has remained hidden, even forgotten. Trove of local recorded music await identification, digitization and research.”

Here’s to quiet afternoons spent in libraries, buried in scores and performance and document study; these moments of contemplation result in a richer, more inclusive understanding of history. Thank you for visiting, and as always, [email me](#) to share your favorite archive for inclusion in a future issue. ■


Figure 2: Resources such as [Women in Music in South Africa](#) are helpful in providing programming and networking to a variety of musicians across the country and contacts for researchers interested in historical activities.




WOMEN IN MUSIC HOME MUSICIANS UPCOMING PROJECTS ABOUT CONTACT

Women in Music South Africa draws together women from all walks of musical life to support, promote and publicise their work.


Musicians of the month



Thobekile Mbanda
performer, educator, voice,
southern african bows ·
african music



Thulile Zama
performer, voice · jazz



Ulagh Williams
composer, performer, educator,
conductor, piano, voice ·
jazz



Brass Beyond Binaries Windy City Retreat: A Haven in Chicago

By Liza Malamut

This summer, I was awarded the immense privilege of giving a sackbut and historical performance workshop at the Windy City Trombone Retreat.

The retreat was an inaugural event for the newly established Brass Beyond Binaries NFP, founded by Chicago-based trombonist Catie Hickey. In her words, the retreat was “designed to empower women and gender-expansive musicians through workshops and performances.”

Over four days, students aged 12–23 participated in workshops, master classes, and presentations with experts in diverse areas of trombone study. In addition to sackbut, students connected with Chicago freelancer Monica Benson, physical fitness and mobility specialist Caroline Juster, and many others. Students played jazz at Nomadic Art Gallery, attended the Grant Park Music Festival, and gave a concert in historic Welles Park, where they performed modern and historical repertoire. The event introduced a partnership between Brass Beyond Binaries and The Newberry Consort, the first of its kind in Chicago and, it is to be hoped, a beacon for the future of the

historical and modern brass communities more broadly. The event bridged two significant barriers to early brass study: access to historical instruments and access to the early brass community.

The Consort’s sponsorship of the Windy City Retreat’s one-day historical performance workshop covered the cost of my instructor fee and operational expenses for the day. These resources gave me the flexibility to prepare arrangements of Renaissance music for the trombone choir, spend concentrated coaching time with participants, and bring six professional-quality sackbuts for the students, many of whom were picking up the instruments for the first time. Indeed, only a handful of US-based universities own sackbuts and, of these, many are decades old, in disrepair, and/or are historically inaccurate. As for high schools or middle schools, institutional access to historical instruments is even rarer. A single historical copy can cost several thousand dollars, a number that can be prohibitive to school budgets and individuals alike. Brass Beyond Binaries and The Newberry Consort presented a unique opportunity for students to try high quality sackbuts for an extended

time while exploring their associated repertoire.

In addition, Brass Beyond Binaries created an opportunity for crossover between early and modern brass pedagogy, an important aspect of historical brass and, I argue, music education more generally. Historical specialists use a drastically different approach to early repertoire than that of modern brass performers; indeed, my own first transformative lessons on the sackbut completely changed how I approached modern brass arrangements of music by Gabrieli, Scheidt, and others. I learned how to create phrase arcs to enhance the music’s form, how to use dynamics to emphasize the tension of a cadence and its consonant release, and how to vary my articulation to bring fluidity and vibrancy to Renaissance and early Baroque works. Playing the music on a sackbut certainly helps me to achieve these stylistic goals more easily, but the spirit and style of the music—even “technical” elements such as varied tonguing and textual phrasing—are all applicable to modern brass and can easily be taught to players. As Richard Cheetham famously put it, “It’s all a matter of attitude.”

The Windy City retreat also broke a significant barrier to early brass study simply by providing a welcoming space within which students felt free to explore. While I have been delighted to observe a global uptick in the number of women who work in early brass, the number of historical brass players who identify as women, transgender, or non-binary remains low. No official demographic data for HBS membership, HBS events, or HBS-sponsored events has previously been collected, though roughly 26% of presentations at the recent Bern Symposium were given by women. This raises a difficult question: have we, the early brass community, always created a welcoming space for all? If we have not—and I argue, based on these proportions, that we have not—how many voices have we lost? How much innovative scholarship, how much performing talent, how many great teachers, how many young and enthusiastic students could we have fostered over the years? What steps can we take to welcome these voices into our community?

The Newberry Consort’s partnership with Brass Beyond Binaries took a tremendous leap toward breaking down these barriers which are faced by modern and early brass communities alike. As participant Marlia Nash wrote, “For the first time, I felt like I belonged in a musical space and really felt comfortable and confident in my abilities as a musician. I think the Windy City Trombone Retreat through Brass Beyond Binaries is where I grew the most this summer and I can’t wait to keep telling others who look like me and think like me about this experience.”

Brass Beyond Binaries created a haven where women and gender-expansive students could dip a toe into diverse areas of trombone performance, including early brass. Investing in these types of initiatives will only make our field stronger. If we continue to do so, the future of historic brass will indeed be bright. ■



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Images: Sackbut Selfie (credit: Liza Malamut) (previous page); sackbut reading session; participants with Catie Hickey; founder Catie Hickey (credit: Alan Luntz)



A Short Interview with Robert Morrison

by Mark Jones

Robert Morrison of Massachusetts is an avid collector of tubas with a penchant for the exotic. He is also one of the new owners of Baltimore Brass Company. Since 2020 he has put almost 182,000 miles on his car as he scours the country adding to his impressive tuba and helicon collection. Mark Jones chatted to him about his passion.

Mark Jones: How did you begin playing?

Robert Morrison: I took up tuba in early 2009 when the Massachusetts Institute of Technology (MIT) concert band sent out a missive for a new tuba player when they were going to Europe. I learned on their Miraphone loaner for a few years, also playing with Harvard summer pops band. When mom passed, I dropped everything (mainly other MIT student group related activities) and lived with dad for a couple

years. When he passed, I wasn't (and still don't seem to be) up for anything serious, so playing tuba and tracking down new or cheap ones to see how they play seemed better than nothing. So I have an unwieldy collection and play in a bunch of local groups (MIT Concert Band and Marching Band), parades, Boston Windjammers, and a few others subbing for friends) as well as busking around Cambridge. That brings you to date with my tuba habit.

MJ: What was your first tuba?

RM: In August of 2011, I gotta Craigslist Huttel sousaphone from Southern New Hampshire. Looked like it had been repaired by a plumber (I speculate), because perhaps it had been repaired by a plumber? Came with no neck or mouthpiece, and I lugged it to Rayburn's in Boston. The friendly tech dipped into his box of random sousaphone hardware for a neck, trimmed it to fit, and since he charged me so little, I bought a full-price mouthpiece upstairs. The question for the reader is which cost more: the sousa(phone) or the neck and mouthpiece?



MJ: Your favorite?

RM: Favorites? Really to paraphrase lyrics from Finian's Rainbow (I think?) "When I'm not playing the tuba I love, I love the tuba I'm playing."

MJ: Seriously, what is your favorite?

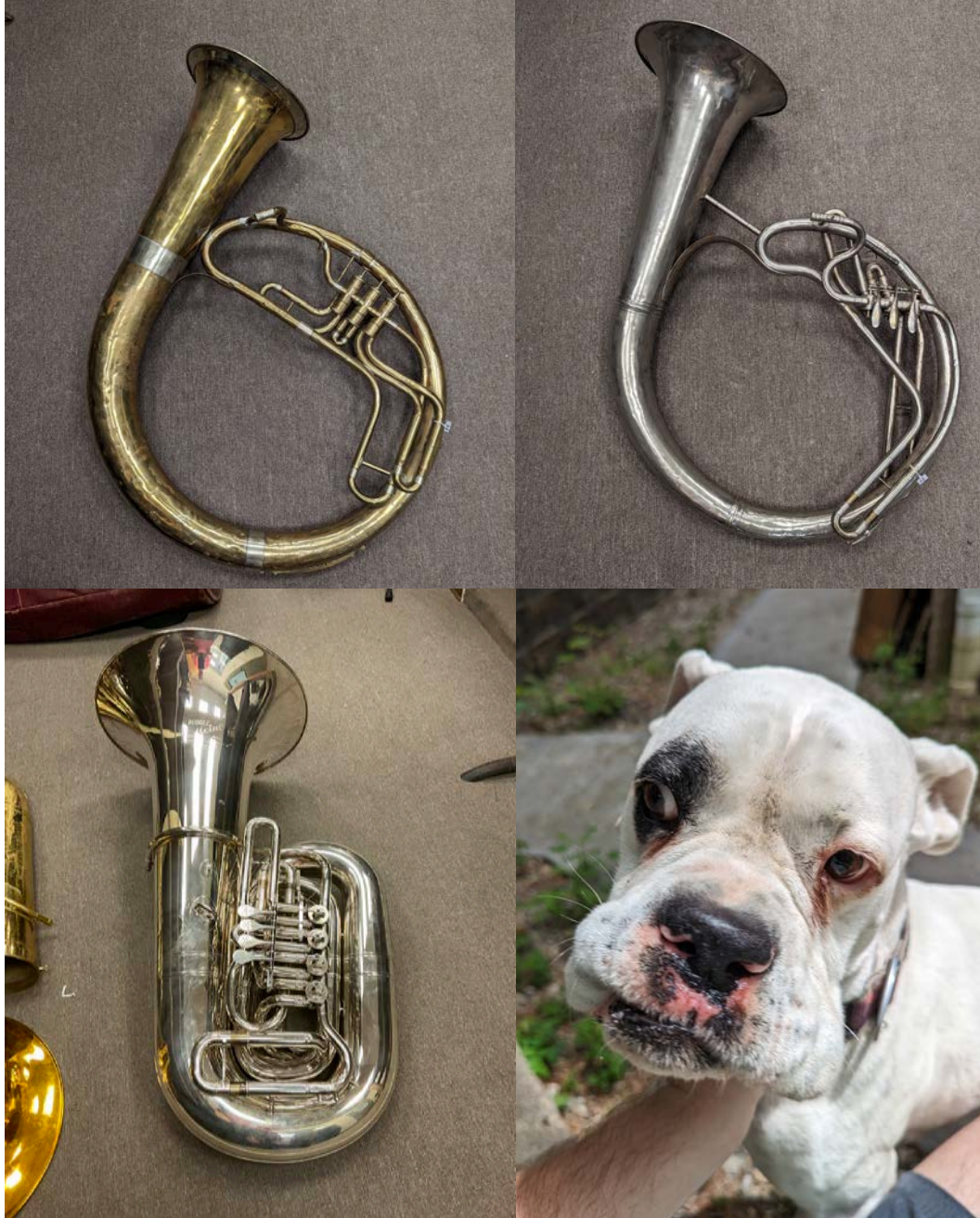
RM: When forced to answer, it's a Keefer helicon I got a week before Hurricane Sandy and a few years later asked Matt Walters to bring it up to playability.

MJ: How many instruments do you own currently?

RM: As when asked how many, the last complete count from summer of 2016 was 40; and it still is 40, but in the biblical sense [Author's note: It is well over 110 low brass and counting].

MJ: Future plans?

RM: As for the future dreams, practically the collection also belongs to my friends Shane and TJ as much as me, as I am lazy, and without them, the collection would just be crammed into storage, collecting dust and being slowly forgotten. The dreams are to get them available to be appreciated a little bit online, and more in person, and to get as much as makes sense playable, and played, and also have opportunities to learn about what all goes into fixing and making these tubas and as well. ■



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Previous page: Robert Morrison in front of a 'few' of his instruments; Lehnert Philadelphia Brass Upright Contrabass string rotary Eb Saxhorn. L-R above: Hess NY Berliner Pumpen valve Bb Tenor Brass Helicon; Hall & Quinby string rotary Eb bass German Silver Helicon; Rudolf Meinl 6/4 4 rotary valve BBb Silver Plated Tuba; Otis, the shop dog!

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LA ANTIGUA HACIENDA CHOTA-MOTIL Y EL ORIGEN DE LA BANDA VICENTE GONZALEZ PARDO: HISTORIA Y LEGADO MUSICAL EN LA REGIÓN DE LA LIBERTAD-PERÚ

Transcurría el siglo XX en el Perú, en la región de La Libertad, Provincia de Otuzco, en un escenario propio del campo puesto que nos encontramos en una geografía de sierra. Las diferentes poblaciones tenían un modo de vida marcado por el trabajo en agricultura, ganadería Juan y minería, acompañado de otras actividades como el comercio local. Para ese entonces, aún existían las antiguas haciendas, que constituyeron la principal fuente de riqueza de las familias de la alta clase y quienes proveían principalmente de productos alimenticios a las ciudades de la costa, en este caso a Trujillo.

Una de las haciendas más importantes correspondía a la de Chota-Motil, cuyo propietario era el Sr. Vicente Gonzales

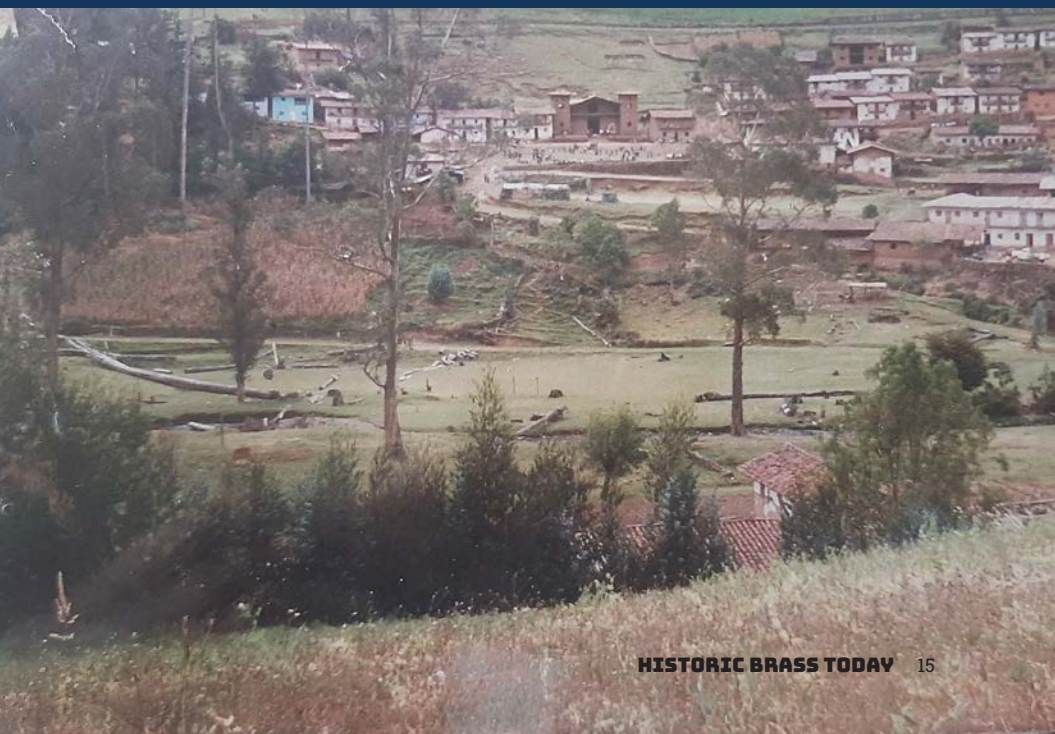
Pardo, quien se aseguraba que todo se efectuase sin inconveniente alguno. Contaba con su área administrativa quienes se encontraban el Sr. Antero Chávez Araujo, quien era empleado de los pagos a los trabajadores, el Sr. Quirino Rodríguez Moreno, quien se encargaba del registro de las jornadas de los trabajadores, el Sr. Santiago Meza, quien era responsable del registro de los pastores y los recursos que entregaban por cabeza de ganado, y el Sr. Dionicio García Gómez, quien se encargaba del registro de la jornada de las ordeñadoras y el ganado vacuno. Como vemos, una hacienda estrictamente organizada a partir de las actividades que llevaba a cabo, correspondiendo estas personas a la gestión que laboró alrededor de las décadas de 1940 al 1960. Cabe señalar que la Hacienda de Chota-Motil proveía de leche, queso y lana que se vendía

exclusivamente a Trujillo. Los productos eran llevados en un camión Ford 600 y luego en un Dodge 300 conducido por el Sr. Santos Agripino Espinola Haro.

Antiguamente en la hacienda se efectuaban celebraciones tradicionales durante la Semana Santa, seguido del Corpus Christi que acontece entre los meses de mayo y junio, la festividad en honor al Santiago Apóstol del 24 al 26 de julio, y las celebraciones en honor a la Virgen de la Concepción el 08 de diciembre. La antigua iglesia que contaba la hacienda era majestuosa de origen colonial, con ambientes como la sacristía o convento, la Santa Iglesia San Francisco Javier de Chota, y dos campanarios, sumado a un bello jardín que rodeaba esta edificación. A nivel arquitectónico, además se encuentra tanto la casa del hacendado como el edificio administrativo y el centro educativo que se encontraban circunscritos a los hogares de los pobladores y trabajadores de la hacienda. Bajo este contexto, se dará la creación de la primera banda de música en la zona.

Durante la década de 1930, el hacendado Sr. Vicente Gonzales Pardo decidió pasar su onomástico en la hacienda, cuentan que solía irse a la capital en Lima a pasar su día usualmente. Para ello, algunos pobladores tocaban algunos instrumentos de forma autodidacta, principalmente quienes participaban en los cánticos de las misas que, en ese entonces aparte de la música, se daba lectura en latín. No se le ocurrió mejor idea que crear su banda de música, la cual la bautizaron con su nombre. Se mandó a comprar los mejores instrumentos los cuales fueron traído de Lima y se les entregó a quienes posiblemente se anotaron de voluntarios, naciendo así la primera generación de músicos de la banda Vicente Gonzales Pardo, formada por los siguientes músicos:

Foto 1: Vista del poblado de Chota, distrito de Agallpampa, provincia de Otuzco, departamento de La Libertad-Perú. Tomada en la década de 1990.



- Eulogio García Ortiz (1889 - 1969) (Instrumento: Bajo)
- Daniel Juárez Ortiz (1879-1944) (Instrumento: Requinto)
- Manuel Emilio Juárez Contreras (1890s-1950s) (Instrumento: Bajo)
- Juan Francisco Neri Neri (Instrumento: Requinto)
- Saúl Salvador Méndez (1880-1958) (Instrumento: Bajo)

Las bandas desde la primera generación lo conformaron alrededor de 20 a 25 músicos, por lo que esta investigación continuará en la búsqueda de los otros nombres de músicos que conformaron esta primera e importante generación de la banda.

La banda durante su primera generación tuvo una fuerte rivalidad con la banda Libres de Julcán, pertenecientes a la hacienda de Julcán ubicada en la misma provincia de Otuzco. Como es costumbre, todas las festividades de los diferentes pueblos debían contar con la presencia de bandas de música sin excepción, los cuales eran contratados por la figura del mayordomo. Por el momento el registro tanto documental como fotográfico correspondiente a esta primera generación es limitado o inexistente.

Posteriormente, se formará una segunda generación bajo la dirección del Sr. Ricardo García Agustín y como subdirector Sr.

Gilberto Jiménez Gonzales. Este nuevo grupo de músicos formó parte de la banda entre las décadas de 1950 hasta 1980 aproximadamente. Será en este tiempo en el que la banda Vicente Gonzales Pardo adquirirá de gran prestigio en la región, puesto que obtuvo un importante número de premios y condecoraciones a lo largo de los diferentes concursos de bandas que tomaban parte en las diversas festividades de la zona, la más importante correspondiente a la de la Virgen de la Puerta de Otuzco que se celebra del 13 al 16 de diciembre de todos los años. Además, se efectuaron las primeras grabaciones de la música de la banda en vinilos y cassetes, logrando publicarse su trabajo llamado "Alegría en el Norte".

Cabe señalar que dentro del bagaje de instrumentos que empleaban los músicos de la banda tenemos: bombo, tarola, platillo, trompeta, saxo, clarinete, bajo, tuba, trombón. Sobre su indumentaria durante la dirección del Sr. Ricardo García, los músicos usaban un traje beige presente en su saco, pantalón y gorra con quepi. Ya durante la década de 1970, la banda empleó en su vestuario el color verde oscuro. Sobre los géneros musicales que dominaba la banda para sus presentaciones, se sabe que tocaban desde música clásica, ópera, huayno, marinera, bolero, yaraví, cumbia, marcha fúnebre y marcha militar. 🎷



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Foto 2: Vista de la celebración de la festividad del Apóstol Santiago del poblado de Chota. Tomada en la década de 1950.



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Foto 3: (Izquierda) Daniel Juárez Ortiz, músico de la primera generación de la banda Vicente Gonzales Pardo de Chota. (Derecha): Ricardo García Gómez, director de la segunda generación de la banda.

Las presencias de las antiguas haciendas en el Perú desaparecieron en la década de 1970 luego de la reglamentación de la Reforma Agraria por el presidente General Juan Velazco Alvarado. Ello significó un gran cambio en el modo de vida de la población de la sierra, aunque el panorama terminó siendo desigual en las diferentes regiones. Si bien la hacienda de Chota-Motil terminó desapareciendo, sus habitantes se mantuvieron en la zona, socio políticamente bajo el nombre de centros poblados, la música no se perdió y se mantuvo vigente a todas las festividades acontecidas no solo en Chota, sino a lo largo de la región de La Libertad. La banda con el tiempo fue perdiendo relevancia y vigencia ante la aparición de múltiples agrupaciones musicales, muchos formados a partir de parientes familiares de la agrupación original de Chota. Queda con ello, la ardua tarea de recuperar la riqueza patrimonial e histórica de la banda Vicente Gonzales Pardo para darle su espacio en el contexto artístico-cultural peruano por su trascendencia y legado musical. ■



Foto 4: Producción en vinillo de la banda Vicente Gonzales Pardo de Chota con el nombre “Alegría en el Norte”.

Forthcoming Events

North American Baroque Trumpet Competition

The HBS is proud to announce that it will be supporting the second North American Baroque Trumpet Competition and Conference. This event will be hosted at Colorado State University, in Fort Collins, Colorado, on April 6–7 by Stanley Curtis, trumpet professor at CSU and current President of the HBS. The public event consists of concerts, master classes, paper presentations, and a competition—all related to the baroque trumpet. Additional sponsors include Brass for Beginners, Maller Brass, and the CSU ITG Student Chapter.

Please join us in celebrating and recognizing outstanding young solo and ensemble baroque trumpets, renowned guest artists, and thought-provoking researchers right next to the Rocky Mountains!

For more information see the announcement on the [HBS website](#). ■

2024 Historic Brass Society Symposium

The Historic Brass Society will be hosting an in-person Symposium July 10-14, 2024 in New York City, on Innovations in Brass: Design, Manufacturing, Performance, Repertoire, Teaching. We are currently accepting proposals for presentations of up to 20 minutes, including papers, lecture-recitals, musical performances, and instrument demonstrations relating to the broad topics of:

- brass instrument design and development
- manufacturing and publishing
- repertoire, composers and performers
- historical performance practices
- pedagogy and pedagogues

Proposals should include an abstract of 250 words, a 75-word biography of each presenter (or an ensemble biography) and email contact information. Performance proposals should include any specific

instrument requirements (piano/organ/harpsichord, etc.) Shorter presentations are also welcome; please provide expected timing.

All proposals should be submitted by email to scoffin@historicbrass.org no later than November 30, 2023.

Responses will be sent out by January 15, 2024.

Presentations will be followed by a short Q & A period. Performances may be grouped into Concert Sessions which may be open to the general public and may include some form of "Meet-and-Greet" session with the performers as well.

Registration for the Symposium and membership in the HBS will be required for all presenters, Some assistance may be available on a case-by-case basis. ■



THE WALLACE COLLECTION ENSEMBLE ON THE MOVE

Sandy Coffin

Twenty twenty-three continues to be a very active year of concerts and educational projects for The Wallace Collection. January found them in London working with the students at Trinity Laban Conservatoire with their *Chromatic Crucible Project*. This project is a set of workshops with a finale concert that brings students the opportunity to perform alongside The Wallace Collection on 19th-century repertoire using period instruments from the Webb Collection at the Royal Conservatoire of Scotland. The January 28th concert at the Royal Naval College in Greenwich included the CD release of the group's *Origin of the Species: Evolution*, the complete Septuors and Quintettes of Auguste Mimart (1828–68).

February and March included extensive work on their *Haydn Transformed Project*, a performance-as-research project focused on Julien Tollot's *Collection des quatuors d'Haydn* arranged for five brass during the 1860s.

March ended with two major events: first, a *finale* concert on March 25th for the current StAMP cohort at the Laidlaw Centre, St Andrews University. The five-year StAMP *Discovering Brass* project began during the 2020 lockdowns using the Brass for Beginners™ polycarbonate natural trumpets. This concert, “The Story of Discovering Brass,” included actor Susan Coyle and the StAMP bands from all around Fife. Then on March 31st the group presented an illustrated concert at the Stockbridge Parish Church in Edinburgh, sharing both research and performances of the small ensemble repertoire on 19th century instruments of the *Chromatic Crucible* small ensemble repertoire, including Gabrieli, Kosleck, Bellon, Mimart, Tollot, Sainton-Dolby, Sullivan and Reese Europe.

April included a live streamed *Brass Spectacular* concert on April 18th with the brass section of the St Andrews Chamber Orchestra featuring works by Gabrieli, Britten and Gunther Schuller. The next day it was off to Bern for the opening concert

of the Romantic Brass Symposium, joined by the Prince Regents Band, and playing examples on the combined lecture presentation of Sandy Coffin and John Miller. On their return to Scotland, the group began working in Perth with Denise Crighton-Ward and her two full P5 (fifth grade) classes of beginning pBones, designing a cross-curriculum project, “The Story of the Salmon,” with texts in part written by the students, music by John Wallace, and narration by Susan Coyle.

May was filled with behind-the-scenes activities: recordings, music preparation for summer activities, and continuing to provide workshops to the students for “The Story of the Salmon.”

During June the group focused on the East of Scotland, performed Balkan music in Edinburgh—even using some instruments from the Webb Collection—for a concert with Roma musicians to celebrate Nigel Osborne's 75th birthday. The next day they presented the final performances of

“The Story of the Salmon” with the pBone students at their new Riverside School, the first in Scotland to be built to ‘Passivhaus’ net-zero standards.

July included a trip to Brussels with the Trinity Laban students, presenting the *Chromatic Crucible* concert at the MIM, thanks to efforts by Géry Dumoulin. And what a joy to have Friedemann Immer in the audience that afternoon!

August began with performances for the Opening Fanfare weekend of the Edinburgh International Festival. This included playing alongside the StAMP ensemble, joining in a massed ensemble piece at the Ross Bandstand, and finally performing for the Duke of Edinburgh outside the Usher Hall for the official opening of the Festival. Then the group was off for a five concert tour in

chateaux and churches around the Lot Valley, performing the small ensemble *Chromatic Crucible* programme joined by two outstanding young French brass musicians, Rémi Cluzel and Damian Augendre, and by pianist John Hoyland for the world premiere of *Carneval de St Martin*, composed for period brass and piano by David Hoyland. Also featured were performances of Arban’s *Le Petit Suisse* on a Besson echo cornet by John Wallace, Beethoven’s horn sonata on natural horn by Fergus Kerr, and Enesco’s *Légende* by John Miller.

September finds the ensemble in the recording studio for John Wallace’s *Opsnizing Dad*, a one-act opera on the subject of dementia which uses 19th century brass to create a steam-punk atmosphere.

October 1st is the first of three Sunday afternoon illustrated concerts on period instruments at St Cecilia’s Hall in Edinburgh, with *Haydn Transformed: The Bird, The Emperor and The Dream*, three complete Haydn quartets as arranged by Tollot. November 12th will feature a selection of the Bellon Quintettes, and December 3rd will showcase the Septuors and Quintettes of Auguste Mimart.

Recordings of the Bellon, Mimart and three of the Tollot Haydn arrangements and scholarly performance editions of the Mimart, as well as John Miller’s recent book, *The Modern Brass Ensemble in Twentieth-Century Britain*, are available at: <https://www.thewallacecollectionshop.world>. ■

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Previous page: The Wallace Collection Ensemble with the Trinity Laban Conservatoire Brass Ensemble at MIM Brussels. Clockwise from top left below: The Wallace Collection Ensemble at Chateau Vaillac; recent releases from The Wallace Collection Ensemble, available at: <https://www.thewallacecollectionshop.world>; The Wallace Collection Ensemble and StAMP students at the Edinburgh International Festival; Howard Snell at rehearsal with The Wallace Collection Ensemble in Saint-Cernin; The Wallace Collection Ensemble and Prince Regent's Band at the Romantic Brass Symposium in Bern; The Wallace Collection Ensemble at Abbaye Sainte-Pierre in Marcilhac-sur-Célé.



Historic Trumpets Found in Shipwreck

Near Cape Frania off the Croatian coast, an early 17th-century shipwreck contained a load of trumpets and mouthpieces. Read the [article](#) at the International Centre for Underwater Archaeology site.



Presentations from Romantic Brass Conference

Videos of the presentations given at the Romantic Brass in Context Conference are available on the Hochschule der Künste Bern (HKB) [Youtube channel](#).

HBS Social Media

Going forward the Historic Brass Society has decided to concentrate its output on our Facebook and Instagram — @historicbrass — accounts and we'll be closing down our Twitter (X) account. Don't forget you can always find us at our website as well! www.historicbrass.org

Myers Among Winners of AMIS Nicholas Bessaraboff Prize



The Nicholas Bessaraboff Prize is awarded annually by the American Musical Instrument Society and honors a book-length work that furthers the goals of the American Musical Instrument Society: “the better understanding of all aspects of the history, design, construction, restoration, and usage of musical instruments in all cultures and from all periods.”

The 2023 prize was awarded to Murray Campbell, Joël Gilbert, and Arnold Myers for *The Science of Brass Instruments* (Cham, Switzerland: Springer Nature, 2021). You may read more about the prize at the [AMIS site](#).

Talk about a Wall of Sound!

The amazing Trojans brass section from the Monteverdi Choir / Orchestre Révolutionnaire et Romantique tour. The ORR Musicians pictured below are:

Front row (L:R) Katie Hodges (alto saxhorn in B flat), Jeff Miller (contrabass saxhorn in E flat and ophicleide), Andy Kershaw (contrabass saxhorn in E flat), Gijs Laceulle (natural and piston horn), Anneke Scott (natural and piston horn), Simon Poirier (natural and piston horn), Michael Harrison (natural trumpet), Fraser Tannock (petit soprano saxhorn in B flat), Neil Brough (cornet), Paul Sharp (natural trumpet), Robert Vanryne (cornet), Gilles Mercier (soprano saxhorn in E flat and tenor saxhorn in E flat)

Back row (L-R): Henry Kennedy (off stage conductor), Richard Thomas (alto saxhorn in B flat), Jean-Daniel Souchon (soprano saxhorn in E flat and tenor saxhorn in E flat), Jean-Francois Madeuf (tenor saxhorn in E flat), Joseph Walters (natural and piston horn), Peter Moutoussis (natural and piston horn), Marc Girardot (ophicleide), Laura Agut (off stage trombone), Fabio De Cataldo (off stage trombone), Martyn Sanderson (off stage trombone), Matthew Lewis (trombone), Miguel Tantos Sevillano (trombone), James Buckle (trombone).

Missing somewhere in the warren which is the Royal Albert Hall: Jérôme Prince (tenor saxhorn in E flat).

Photo credit: HyeWon Kim.



Call for Papers - American Musical Instrument Society Brass Unlimited

Annual Meeting: May 15–18, 2024
Musical Instrument Museum
Phoenix, Arizona

The 2024 AMIS Annual Conference will be held at the Musical Instrument Museum (MIM) in Phoenix, Arizona from 15 to 18 May 2024. MIM is home to a collection of over 7,500 objects, with more than 4,300 on display throughout five geographic galleries, five specialty galleries, and two experience galleries. MIM showcases music and cultures from every country in the world through its displays and multimedia that allow you to hear, see, and feel the creative spirit of people as they play their instruments.

The AMIS program committee invites proposals, due November 30, 2023, for paper presentations, roundtable panels, and lecture-recitals. Papers will be twenty minutes in length plus ten minutes for discussion; roundtable panels and lecture-recitals may request longer time slots. Presenters wishing to use or discuss an instrument in MIM's collection should first inquire with the appropriate curator to see if use or display of the instrument is possible; a list of MIM curators can be found here. Questions can be addressed to Matthew Zeller at the below email address.

Proposals must include an abstract of not more than 300 words, a 75-word biography for each presenter, a list of audio-visual or other requirements, and contact information including email addresses for all presenters.

Please send proposals as email attachments in pdf form to program committee chair Matthew Zeller at 2024AMIS@gmail.com.

Students are eligible to apply for the William E. Gribbon Memorial Award for Student Travel. See <https://www.amis.org/william-gribbon-award>. ■

Brass Unlimited (pictured below) announce a new, exciting project for next year that deals with the music of Julius Kosleck (1825–1905). As a child of poor parents, he was sent to the military music school in Annaberg when he was only 8 years old. There he trained as a trumpeter and in 1852 joined the music corps of the 2nd Guards Foot Regiment in Berlin as a military musician. He later became a member of the Royal Orchestra (Königliche Kapelle). From 1873 to 1903 he worked as a teacher of trumpet and trombone at the Royal University of Music in Berlin. Kosleck founded the Kaiser Cornet Quartet, which was expanded into the Bläserbund in 1890. As a cornet

virtuoso he performed in Germany, England, Russia and America. Kosleck is also considered a pioneer of the modern piccolo trumpet.

Helen Barsby is getting the musicians together for a CD recording next year with solos, brass quartets and also the "Kosleckscher Bläserbund" (an interesting line up that is similar to the British brass band with 4 basses, 4 tenor instruments, Bass-Kornett, Alto-Kornett, two parts for Bb Kornett and Eb Piccolo Kornett. 4 natural trumpets and timpani complete the line-up). We are very happy that Brass Unlimited is invited to be a part of this fantastic project under the direction of Helen Barsby. ■





Edmond Dédé and Méphisto Masque

A JOURNEY TO RESTORE AN OPHICLEIDE SOLO LEADS TO MUSIC FOR AN UNSUNG COUSIN

Like many musicians, composers, and arrangers during the quarantine of 2020, I was appalled by the murder of George Floyd, and began to examine my relationship with so-called classical music and the near-exclusion of black composers from our oeuvre. As I tried to think of familiar black composers, I could only think of great jazz composers and ragtime titans, not an area of my expertise, nor quite the revolution of repertoire I was seeking.

Going through my CDs, both from modern and historic performance orchestras, revealed an obvious lack of repertoire by underrepresented composers of any kind. Really, I was part of the problem, and I needed to make at least some effort to address it. I'm also a teacher; my myopathy was readily apparent.

My exploration of the ophicleide began when there were almost no audio resources for the instrument, and I only became

aware of it through “Andre Previn’s Guide to the Orchestra¹,” a colorful book in the typical “music for the masses” publication. What was revolutionary to me was that the book put historic context around the modern orchestral instruments, including serpent and ophicleide photos (along with suggested substitutions), natural horns, simple flutes, and other awe-inspiring historic instruments. I was immediately infatuated with what I am still certain is the most beautiful of the brass instruments.

That same year, my audiophile father purchased Gunther Schuller’s production of “Turn-of-the-Century Cornet Favorites²” featuring cornetist Gerard Schwarz. The music and the research on the jacket notes was captivating; shocking to me was the

¹ Previn, André, ed. *Andre Previn's Guide to the Orchestra: With Chapters on the Voice, Keyboards, Mechanical, and Electronic Instruments*. Putnam Publishing Group, 1983.

² Schuller, Gunther, prod. *Turn-of-the-Century Cornet Favorites*. Audio Recording, Columbia Masterworks – M 34553, 1977.

inclusion of a work for the new-to-me ophicleide: *Méphisto Masque*, by Edmond Dédé.

There wasn’t much information provided; Dédé was an African-American violinist and composer who had emigrated to France to become a theater conductor. *Méphisto Masque* was an ophicleide solo with a small group of musicians in support (Columbia Chamber Ensemble). It was charming, alluring (the Devil’s Mask—perfect for an ophicleide!), and the only track played by Schwartz on euphonium (seconding Previn’s suggested substitution). The later CD release liner notes noted four missing “mirlitons,” or French kazoos.

In college, after beginning to learn the instrument and its repertoire, I began to look for the score to this, the only ophicleide solo I knew, and always came up empty-handed. No arrangements, nor scores of any kind. I knew Schuller worked at the New England Conservatory for some time, and I contacted the conservatory to try to track him down. No replies came

(this was before email was in common use).

Occasionally, once the internet came to be, I'd look for the work, and I came across the piano score, and whetted out the ophicleide solo from it; now I could perform it! But where was the orchestra score?

Now I'm in quarantine, embarrassed at my "Dead White Men" CD collection, and I saw the Schwartz CD. Dédé!!!!!! I could search for him again!

The search for Dédé went much better this time. In a few days, I found a transcription for euphonium and piano by David Werden³, Schuller's published rendition with chamber orchestra from his album⁴, and a recording by the Hot Springs Music Festival for larger orchestra and kazoo (noting vocal interpolations (AH!) and "Mirlitons" in the liner notes, as well as an uncited dedication "aux Bigotophonists").⁵ Finally, the actual parts at the Bibliothèque nationale de France (now available on IMSLP).⁶

The first thing that struck me was the title: *Méphisto masque, polka fantastique à grand orchestre d'instruments mirlitonés*, par Edmond Dédé. No mention of the ophicleide, save for the first violin part noting against its opening "Solo ou Ophicleide ou Hautbois." Second, what were "d'instruments mirlitonés," rather than mirlitons?

In 1892, François Sudre patented his family of Sudrophones (pictured above): striking, ophicleide-shaped saxhorns with a diminutive bell and a "mirliton" apparatus on the side of the bell. This could be activated at the pleasure of the performer. An encased, vibrating silk membrane in the mirliton would produce,

in the inventor's mind, a sound similar to a bassoon or cello, depending on the tension of the membrane. The instruments could be pitched in C or Bb, depending on which main tuning slide was employed.

The paucity of surviving instruments and parts written for the instrument demonstrates that the instrument was not successful, and they remain a very rare oddity today. Audio samples can be found on YouTube, providing ample evidence of their unique voice.

But here, in this work written in 1889, is a dectet of tailles (small), tenor, and bass instruments at concert pitch, listed as "mirlitons." Could Dédé have employed prototypes or first-production sudrophones in this grand work? Both men were in France at the time: Dédé was an expatriate Creole American and Sudre was a native Frenchman who had acquired the Halary firm 14 years before *Méphisto* was written.⁷ He certainly could have made the prototypes available to Dédé and/or encouraged him to compose a work to highlight his new invention.

It's an intriguing thought. As yet, I'm unaware of any other works specifying the sudrophone. Surviving instruments show little use, and while visually striking, they are—in my opinion—unpleasant when the mirliton is engaged. There are surviving examples from about 1890-1900, but they are neither numerous, nor do they display any signs of improvements. They are simply an evolutionary dead-end in brass instrument history. Some contemporary instrument makers have made attempts to copy them, and the results are similar to the surviving originals—comedic in tone and interesting to look at.

It would be impossible to perform *Méphisto Masque* in any historically accurate manner if the sudrophones were indeed the intended instruments. They are most likely not numerous enough; if they were, it would be a logistical nightmare to put them all on the same stage from their various collections. One could supplant them with an organ or other reed consort, but the intended effect is likely lost. It's interesting to speculate whether *Méphisto*

Masque was ever performed in its original form; I've yet to find evidence of a premiere in Dédé's lifetime.

A note on the ophicleide part: the use of the ophicleide was waning throughout the world at this time, even on its home turf in France, though it was still sold and in common use in smaller theaters, churches, and other performance spaces (rather than small French tuba). *Méphisto Masque* is not a work for solo ophicleide; rather, it has an obligato role in the introduction, along with oboe, clarinet, and violin, with a protracted clarinet cadenza. Once the polka section begins, the ophicleide has a more typical bass line, while occasionally sharing the melody with the celli and tenor "mirlitons." The work seems to cast the ophicleide as the devil himself in the opening mysterious waltz, and, with the devil's choir of sudrophones, interjects itself throughout the polka. It calls for an accomplished player, but the solo is not virtuosic, merely melodic and evocative. We can imagine *Masque* as a concert overture, a narrative of a masked ball hosted by Mephistopheles and his brethren, wooing—perhaps sinfully—the other attendees to dance.⁸ ■

J.c. Sherman is a multi-instrument low brass player, collector, and teacher in the Cleveland area. He is currently Instructor of Low Brass at Cleveland State University and has performed for 24 years with the Blossom Festival Band. He co-founded Orchestra 19, which specializes in period-instrument performances of 19th-century orchestral repertoire. In the group, he performs on horn, serpent, ophicleide, trombone, and early tubas.

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Figure 1 (previous page): Baritone sudrophone in C/Bb, by F. Sudre, c. 1900. In the collection of St Cecilia's Hall Concert Room & Music Museum, Musical Instruments Museums Edinburgh. Photographed by Antonia Reeve. Licensed CC-BY, attribution "University of Edinburgh;" accession number 3828. Note the extended ladder on the tuning slide to put the instrument into Bb.

³ Edmond Dédé, *Méphisto Masqué, Polka Fantastique*. David Werden, arranger. Cimarron Music Press, 2015.

⁴ Edmond Dédé, *Méphisto Masque, Polka Fantastique*. Gunther Shuller, arranger. Margun Music, NY, 1980.

⁵ Naxos American Classics, prod, *Edmond Dédé*, 2000; liner notes by Richard Rosenberg. The "solo" ophicleide part is performed on the tuba, demonstrating the inappropriateness of the substitution, however well played.

⁶ gallica.bnf.fr / Bibliothèque nationale de France

⁷ Adams, Nathan. *Appendix 3 A Selective List of Makers of Brass Instruments*, 2018, and Dudgeon, Ralph Thomas, *The Keyed Bugle*, p. 268. Scarecrow Press, 2004

⁸ If you're interested performing *Méphisto Masque* with a modern score and parts (which show the sudrophone parts, but include 2 additional horns and a trumpet in C to complete Dédé's harmonies), feel free to reach out to the editor at jc@jcsherman.net.

Report on the 6th International Romantic Brass Symposium in Bern, Switzerland

By Stanley Curtis



I had the great fortune of attending the 6th International Romantic Brass Symposium in Bern, Switzerland, in April this year. As President of the Historic Brass Society, one of the sponsors of this event, I got the chance to deliver a short keynote address at the beginning of the conference. I mentioned our debt of gratitude to Jeff Nussbaum, our founding president, and I also announced that the HBS's Christopher Monk Award committee had chosen Jeremy West as the newest Monk Award recipient.

We continued right away with presentations by Trevor Herbert (on military brass music research misconceptions) and Bryan Proksch (on the robber baron industrial bands in America), both of whom are well-known to many in our membership for their thorough research. These presentations, like all at this conference, endeavored to put 19th-century brass playing into the context of the society of the time. The first day continued with a paper by Maciej Kierzkowski on the early use of the cornet in Poland—using references to correspondence by Frederic Chopin and iconographic sources depicting the instrument in military bands of the 1820s. Maximilien Brisson then discussed an early Italian method by Fermo Bellini for slide trombone, right before the valved trombone gained ubiquity in Italy. Chris Belluscio, American trumpet-scholar, shared two newly discovered fantasias for the low F valved trumpet by Luigi Laschi. Then Ann-Marie Nilsson of Sweden connected an 1837 program mentioning the chromatic bass tuba to evidence found at the military archives in Stockholm. The first day ended with an amazing concert by John Wallace's The Wallace Collection, with John Wallace and John Miller on trumpet, cornet, and bugle, Fergus Kerr on horn and saxotromba, Paul Stone on trombone, basse and baritone, and Anthony George on ophicleide and basse. They were joined by members of The Prince Regent's Band, with Richard

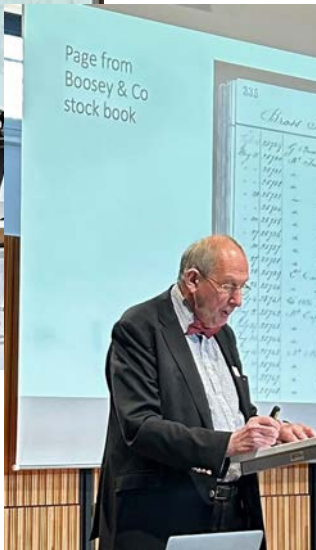
Thomas, petit bugle, Katie Hodges, cornet, Anneke Scott, tenor saxhorn, Martyn Sanderson, trombone, and Patrick Wibart, ophicleide/bass saxhorn. Notable were their presentations of two works for double quintet by Madame Sainton-Dolby, a contralto, and the St Louis Blues as arranged for the Harlem Hellfighters Band under James Reese Europe, who are widely attributed with bringing jazz to the continent when they served with the French army during World War I. HBS's own Sandy Coffin announced and put into historic context the pieces of this program.

The second day (Friday) started off with a fantastic presentation on often overlooked portamento and changes in tone quality of the natural horn by HBS Board Member, Anneke Scott, who wonderfully demonstrated these techniques. Jack Adler-McKean and Louis Jake Kline continued with a nuanced look into various developments of the so-called "Wiener" tuba across Europe in the early part of the 19th century. Then Christian Breternitz discussed the surprising but serious efforts in Berlin around 1900 to understand and reproduce Renaissance and Baroque trumpets. Recent HBS Board Member, the famous Arnold Meyers, discussed the interesting British bass trombone in G. Then HBS Secretary,

Joanna Hersey, presented a diverse and inclusive look into 19th-century brass music in America. She helped the audience understand how important women were to brass playing at this time. I got to collaborate with Robert Apple and Friedemann Immer on a discussion of recently discovered works for the keyed trumpet. Robert has made a name for himself by discovering hundreds of works written with the keyed trumpet in mind. Friedemann Immer made some insightful observations about how the so-called tonal imperfections of the keyed trumpet compliment some composers' (like Haydn's) musical concepts. I then got to play works by Trenkivitz and Höffner on both the keyed trumpet and the low F trumpet of the 19th century. I was lucky enough to find this low F trumpet a couple of weeks before when visiting the vast brass instrument collection of Friedemann Immer's friend, Günter Hett.

Brussel's horn professor, Jeroen Billiet, gave a presentation of changing focuses and requirements of horn studios throughout the 19th century and pointed





to the growing need to train horn players for orchestral positions. Sandy Coffin (HBS Events Committee Chair) presented a largely overlooked chamber brass repertoire by Auguste Mimart and Julien Tollot during mid-19th-century Paris. Members of the Wallace Collection demonstrated the works Coffin discussed. The Wallace Collection continued to play examples from John Miller's presentation on the amateur brass band brass quartet tradition in 1890s Britain. John Humphries, with his inimitable wit, presented the wide range of skills and accomplishments of the pioneer valve horn player, Joseph Pierre Meifred (1791-1867). Friday evening concluded with another incredible performance by the Brits—this time The Prince Regent's Band (Richard Thomas and Katie Hodges on cornet and trumpet, Anneke Scott on horn and saxhorn, Martyn Sanderson on trombone and tenor horn, and the incredible Patrick Wibart on ophicleide and tuba) played works by Meyerbeer, Fanny Mendelssohn, Offenbach, Ewald and Bellon. The highlight here, at least for me, was Richard Thomas playing his original saxhorn bugle with saxophone-like keys. It must be said that Friedemann Immer also really loved this instrument!

For me, one of the best presentations that completely changed my perspective was Sabine Klaus's presentation on Florentine Besson (née Ridoux) and the Birth of the Modern Trumpet. Her skills in instrument design and business acumen were shown to be significant (and particularly significant for a woman of this period). I also finally understood the phrase "F Besson," which, instead of referring to the "French" Besson (as I and nearly every trumpet player have understood), actually was a reference to "Florentine Besson."

The HBS's own *Journal* Executive Editor, Stewart Carter, helped us understand how an 1881 "Congresso dei musicisti italiani" influenced the development of low brass instruments in Italy. Carter's presentation was followed by the very popularly received presentation by Bruno Kampmann on brass mouthpieces of the 19th century. Attendees got to hold and examine up close some of the many mouthpiece examples Kampmann brought to Bern. Ignace De Keyser then discussed the development of 19th-century brass instruments in the intriguing context of a kind of instrument evolution. Ryoto Akiyama followed with a look into how Germany, through its *Posaunenchöre* tradition, was so important in the growing enthusiasm for more historic brass

instruments. John Manganaro then talked about how stopping technique, developed to make the horn chromatic, remained an important part of horn technique even after the invention of the valve. Polish musicology student Tomasz Grochalski then presented a paper on the distinct horn traditions of 19th-century Dresden. Humanities and social sciences post-doctoral fellow at Hebrew University in Jerusalem, Carolin Müller, delivered an interesting paper on how the neocolonial German trumpet corps was used as a way to shape fascist propaganda in Namibia.

Brazilian trumpeter living now in Cologne, Pedro Henrique de Souza Rosa, presented a fantastic lecture recital on cornet music by 19th-century Brazilian composers, Mesquita, Melo, and the famous Gomez. And finally for me, Gloria A. Rodríguez-Lorenzo and Francisco J. Giménez-Rodríguez teamed up to share the development of brass instruments during 19th-century Spain.

Unfortunately, I had to miss the conference dinner on the evening of Saturday and the guided tour of the Klingendes Museum on Sunday by HBS Board member, Adrian von Steiger, where he talked about the little-explored brass band tradition of 19th-century Switzerland.

If you would like to read about these presentations in more detail, you can still explore here: https://www.hkb-interpretation.ch/fileadmin/user_upload/documents/Veranstaltungen/2304_RBIC.pdf

You can also see many of the presentations on this YouTube compilation video: <https://www.youtube.com/live/LZgDxy00QPE?si=UkQxEkWXFzgYauM>

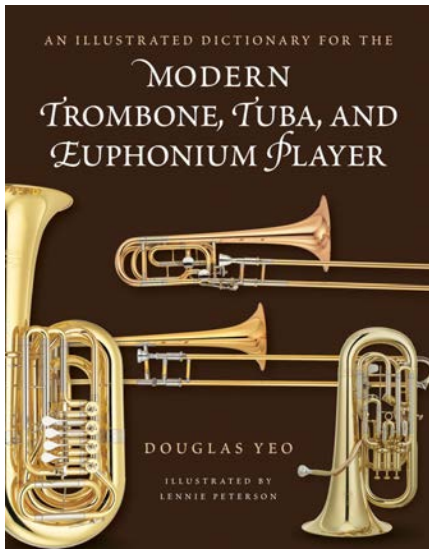
There will eventually be a definitive book on the symposium, like previous symposia, under the collection of Musikforschung der Hochschule der Künste Bern, so be on the lookout for it when that appears.

This 6th Romantic Brass Symposium excelled in so many ways. It was well-planned and had presentations of the highest caliber. There were fantastic concerts and genial lunches shared by all every day. There was groundbreaking research, and we all enjoyed the proceedings with the backdrop of beautiful Bern, Switzerland—which couldn't resist snowing on us a few times! Hosts Martin Skamletz, Daniel Allenbach (always knowledgeable about technical things!), and Adrian von Steiger (among



many others), gave us all a wonderful bouquet of Romantic brass flowers. If you get a chance to go to the 7th Romantic Brass Symposium, you should definitely go! As I concluded in my opening keynote address, if you like the historic brass community, help build this community. Help build the HBS family! ■

Illustrated Dictionary



An Illustrated Dictionary for the Modern Trombone, Tuba, and Euphonium Player. By Douglas Yeo, illustrated by Lennie Peterson. Dictionaries for the Modern Musician (Lanham, Maryland: Rowman & Littlefield, 2021). xvi+190 pages. ISBN 978-1-5381-5966-8. \$105 (publisher); \$78.41 (amazon.com).

The title tells the story: this is aimed not at the brass historian so much as the professional or academic low-brass player. Still, many of us are that too, and it offers an absorbing and comprehensive view of our instruments and their craft and lore. To give an idea of its breadth and depth, here are the entries for the five pages under the letter F (xr means the entry is a cross-reference):

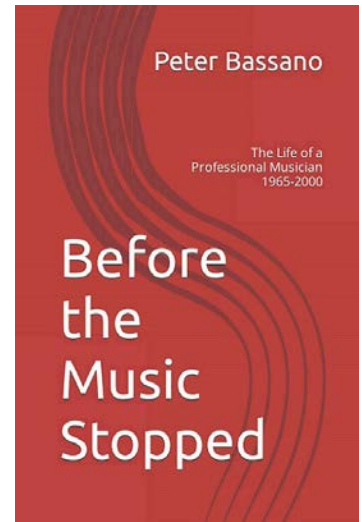
- F-attachment (with picture)
- F.A.R.T.
- Falcone, Leonardo Vincenzo “Leonard”
- fall off
- false note, false tone
- falset (xr)
- felt
- ferrule (with picture)
- fiberboard
- Fillmore, James Henry (xr)
- finial
- first chair
- flange (with picture)
- flare (xr)
- flatterzunge (xr)
- Fletcher, John “Fletch”
- flicorno, flicorni
- flocking

- flutter tonguing
- focal dystonia (xr)
- frack
- Frankenhorn
- freelance, freelancer
- French tuba in C [etc.] (with picture)
- frequency
- frulatto (xr)
- Fuchs model
- fundamental
- fundamentals
- funnel shape

Mostly, as you can see, it is about the present-day instruments and their immediate past, but their predecessors are in here too and are treated respectfully and sympathetically. Douglas Yeo’s definitions and explanations are clear and concise, and the drawings, most of them from photographs by Lennie Peterson, are elegant and surprisingly instructive. At about 50 cents a page in the publisher’s catalog, it is not exactly a bargain, but I shall keep it in mind for those occasions when I need to learn the difference between a trombonium and a baritone or an English bass horn and an ophimonocleide.

Kenneth Kreitner
University of Memphis

Before the Music Stopped



Before the Music Stopped: The Life of a Professional Musician 1965–2000. By Peter Bassano (n.p.: Giustiniani Publications, 2021). 391 pages. ISBN: 979-8-7839-3366-0. \$25.00 (amazon.com).

Here is a chatty, rambling, often amusing memoir by an eminent professional trombonist working in London between the mid-1960s and the end of the century. Of particular interest to members of our Society will be Chapter 5, “The Early Music Revival,” to which Bassano had a number of good seats, with Sinfoniae Sacrae, Michael Morrow, David Munrow, Andrew Parrott, John Eliot Gardiner, and Equale Brass; Chapter 16, “Monteverdi Choir, English Baroque soloists and Orchestre Révolutionnaire et Romantique”; and Chapter 17, “His Majestys Sagbutts & Cornetts and Gabrieli Consort and Players.”

Self-published? It’s not quite clear, but Giustiniani Publications is given no address, and it doesn’t seem to have a website, and its only other publication is also by Bassano. Certainly this one has a couple of curious features: no index (a considerable inconvenience for a book so full of names), and even no table of contents. Furthermore, it could have used a good editor to fix quite a few grammatical and punctuation errors and the spelling of a number of eminent musicians’ names.

Still, there is a lot to enjoy here, and future brass historians will find much to cite and quote, particularly when writing about the orchestral sections of late-twentieth-century Britain.

Kenneth Kreitner
University of Memphis

Holger Eichhorn (1942-2023)



Holger Eichhorn, pioneering cornettist, musicologist, polemicist, and editor, has left us. I first met Holger in 1975, when, having heard news of a new cornetto player in Basel, he invited me to come to Berlin to meet him. I took a night train, which Holger (and his younger brother Klaus) met at the station. He accompanied me to his place and then listened intently as I, eyes barely open, warmed up on my Monk resin cornetto. I still remember vividly his first words, “Hmm... nice, but still rather trumpetlike.” With that visit I came to know Holger’s passion for the cornetto, his intensity, his unwillingness to compromise on anything, his immense knowledge and his propensity to play on instruments that had nothing to do, that I could discern, with historical cornetti. As I got to know him better over the next couple of decades, all of those impressions only deepened — and also my perplexity and my respect.

Holger was deeply passionate and uncompromising in the strict application of principles, as he saw them, of rhetoric, affect, temperament, and declamation. He operated in his own words under the motto, “the greater the historical precision, the greater the liveliness.” Many, myself included, found him at the time, to be pedantic and off-putting in his

unwillingness both to compromise and to recognize our contributions except insofar as they coincided with his ideas. With time, though, I have come to recognize with gratitude, not only his influence on me, but also on many others of my generation. I believe that Holger has influenced us far beyond what we have perhaps been willing to accept or even acknowledge, and in the process has influenced the way 17th century music is played today far more than he realized — though perhaps not as much as he would have wished. I believe this influence has filtered down indirectly to much of the next generation, though I do wish that young players today (and not only cornettists) were more aware of the figure of Holger Eichhorn, through his recordings and writings.

That legacy of recordings, writings, and editions is truly impressive. He was a severe guardian of the gates to his treasure trove of facsimiles and handwritten transcriptions. A visit to his place was always tantalizing, fascinating, and often frustrating. I hope that there will be a way going forward, for these treasures to be made accessible to the early music community.

Holger grew up in a North German parish home, which afforded him instruction in violin, a background enriched by experience playing in a Posaunenchor, and experimentation with modern Jazz. At the Free University in Berlin, he studied medicine, theology, and musicology, but he was self-taught (as were all of us then) on the cornetto. In 1972 he founded the ensemble *Musicalische Compagny*, a group which eventually involved many musicians who would become influential in their own right, including among others, Thomas Albert, Steven Stubbs, Bernhard Junghänel, Harry van der Kamp, Harry Geraerts, David Cordier, and his brother Klaus Eichhorn. The ensemble collaborated with many choirs, including notably the *Tölzer Knabenchor*. I played one concert with the group in the Holland Festival in 1976, in a group including, besides the abovementioned, Charles Toet and Ton Koopman. The *Compagny* made many radio and LP recordings, focusing to a large extent on Giovanni Gabrieli, Heinrich Schütz, and Johann

Rosenmüller, but also made a groundbreaking recording of the sonatas of Matthias Weckmann.

In his later years Eichhorn was busy, among other things, with performing the music of J.S. Bach and in preparing his complete edition of the works of Johann Rosenmüller, typically offered in an uncompromising edition for the Verlag Dohr, in beautifully handwritten calligraphy with original clefs and notation in all aspects.

RIP, Holger. I will be forever grateful for your insistence on understanding the importance of temperament (especially 1/4 comma meantone) and declamation of the text as an approach to vocality. May your influence continue to inform the younger generations.

Bruce Dickey

Paul Maybery (1947-2023)



.....
 Paul Maybery (right) with Jari Villanueva

Paul Maybery earned a BA in 1969 from Glassboro State College in New Jersey. His main instrument was the tuba, studying with teachers Abe Torchinsky, Arnold Jacobs, and John Fletcher. For 30 years he was on the Artist Faculty of Macalester College and enjoyed time as a first-call free-lance tubist playing with the Minnesota Orchestra, opera, ballet, celebrity shows, and even the occasional circus or rodeo. He also contributed scores for four Ken Burns PBS documentaries. For 10 years he worked with the Salvation Army as Director of Music and Worship Arts for the Northern Division.

His interest in band music led to pursuing graduate degrees in historical musicology at the University of Minnesota in the 1980s. During that time, he organized the Great Western Rocky Mountain Brass Band and the Yankee Brass Band. Both provided an opportunity to study the literature and historically informed performance practice of American band music. He spent much time studying/editing many of the unpublished works of John Philip Sousa, preparing them for recording by Keith Brion on the Naxos label. He

NORWICH CADETS.

SAXHORN/CORNET BAND **QUICK STEP.** **PATRICK S. GILMORE**
Scored by Paul Maybery

produced an anthology of Sousa's first 50 marches, all edited in the urtext score format.

Over the years Paul made hundreds of arrangements and transcriptions for all types of ensembles, mostly band and orchestra. Notable organizations that have performed them were the United States Marine Band ("The President's Own"), The U.S. Army Band ("Pershing's Own"), Dallas Wind Symphony, Minnesota Orchestra, Keith Brion and His New Sousa Band, The Band of the Royal Dutch Marines, The Central Band of the RAF, and The Band of the Royal Swedish Marines.

Paul conducted the Yankee Brass Band for many years before health challenges made him step back from leading the group. I was honored to play under his baton and even had the opportunity to visit him in

Minnesota some years back. He was very gracious with his time and knowledge.

Paul also had a great hand for music manuscripts. His work was impeccable as indicated by the hundreds of pieces he penned. He will be missed.

Jari Villanueva

.....
 The opening of Paul Maybery's arrangement of Norwich Cadets (above); The Yankees Brass Band (below)



HISTORIC BRASS TODAY



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