

# HISTORIC BRASS TODAY

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HISTORIC BRASS SOCIETY

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MADE BY F & G WRIGHT



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**Cover image:** Eb keyed bugle by E. G. Wright of Boston. Read more on p. 12.



# Introducing Historic Brass Today



**Michael O'Connor**  
HBT Managing  
Editor



**Elisa Koehler**  
Vice President, Historic  
Brass Society

**H**ere we are at our sixth edition of *Historic Brass Today*. I would like to extend my thanks to all the authors who have provided us with interesting content, covering so many aspects of historical brass music, instruments, personalities, and contexts. While our companion publication, *The Journal of the Historic Brass Society*, continues its excellent work bringing the latest long-form scholarship to our members, we here at HBT (as our name suggests) like to bring you shorter pieces from the same respected scholars, but also the latest happenings in our world, chats with performers and collectors, tips for enthusiasts, and peeks at museum collections. We have all that in abundance this month. Bryan Proksch, one of the co-editors of a new collection of essays on American band music, sends us a fascinating story of a World War I German Navy POW band that played for fellow prisoners at a camp in Georgia. Chris Belluscio's Instrument Corner presents Scott Clement's article on rare English walking-stick trumpets, and Susy Wilcox again reminds us that music making is for everyone with a report of her group, Los Grillos. Will Kimball sends us the first (of I hope several) interesting thoughts on trombone iconography and Rich Garcia reports from the Music Instrument Museum in Arizona. We are pleased to start seeing tuba content here at HBT. Tubist Mark Jones interviews the

somewhat reclusive tubist Mark Elrod, a gentleman whose collection is the envy of many museums, and Chris Troiano shares his presentation on the earliest known tuba quartets. Of course we have CD reviews, a pair of book reviews from our old friend Jeff Nussbaum and a few bits of news from the Historic Brass world. As always, we rely on you for this publication's content. Send us your news to [submissions@historicbrass.org](mailto:submissions@historicbrass.org).

**I**t gives me great pleasure to welcome you to this issue of *Historic Brass Today*, the digital magazine of the HBS. As I write this, HBS staff are hard at work preparing for the Fourth International Historic Brass Symposium in New York City on July 10-14, 2024. It's going to be a fantastic event featuring performances by The Wallace Collection, Jared Wallis, and Stanley Curtis, and keynote presentations by Sabine Klaus, Peter Holmes and John Wallace. There will also be numerous presentation and performances, playing sessions open to all participants, and opportunities to try instruments from attending makers, as well as evening concerts and a tour of the Met Museum instrument collection led by the amazing Bradley Strauchen-Scherer. Hope to see you there!



Because this is my first message as HBS President, I wanted to take a moment to introduce myself to those of you who may not know me. I'm a trumpeter and conductor who has been a member of the HBS for over twenty years. For the past two years I have been HBS Vice President while Stan Curtis was president. My experience includes previous service as Secretary, Board Member and Journal Editorial Committee Member for the International Trumpet Guild; and performances and recordings with the Bach Sinfonia, the Washington Cornett and Sackbut Ensemble, and Newberry's Victorian Cornet Band. I've also published two books on trumpet history: *Fanfares and Finesse* (Indiana University Press) and *Dictionary for the Modern Trumpet Player* (Rowman & Littlefield). Currently, I teach at Winthrop University in Rock Hill, South Carolina. Hope to see many of you in New York this July or at another HBS event in the future!



**Joanna Ross Hersey**  
HBS Secretary

**G**reetings from the HBS Membership desk! As we celebrate this latest issue, I remain grateful to serve this organization as Secretary, and together with our leaders, work to promote and celebrate all things historic brass.

Who are the members of the Historic Brass Society? At last count we welcome members for this current year from more than twenty nations as well as the United States, showcasing that this passion is indeed International. The top international locations so far (there is still time to sign on for 2024 and receive access to all issues of *Historic Brass Today* and the *Historic Brass Society Journal*, released at the close of 2023) are Germany, Italy, and France. In addition to our members in Europe, our international membership includes historic brass fans in Canada, Mexico, Japan and more. In the United States, our most popular membership state is California, with Colorado and New York tied for second place, and New Jersey and Kentucky tied for third place. We are proud that more than seventy libraries across the world carry our *Historic Brass Society Journal*, which is also available to members on our website.

Next up is our 4th International HBS Symposium, July 10-14, 2024, in New York City, and I hope you'll join me there to celebrate the collaboration and camaraderie of gathering to hear the newest research, join informal playing ensembles, and hear the best of the best perform for us.

I hope you'll join me in a moment of gratitude for the work of our Past President, Dr. Stanley Curtis. His leadership navigated the important transition from


the work of the Founding President, Jeff Nussbaum, and successfully led the team in strategic planning, developed new procedures and policies, and prepared us to move forward in the capable hands of current President Dr. Elisa Koehler.

If you are interested in joining our leadership team, positions on the Board of Directors rotate open each year, with an established election cycle each November via membership vote. There are also positions on our standing committees that are open. Visit our website at <https://historicbrass.org/about-us/our-organization/hbs-positions-and-committees> for more information.

Visit our website to stay in touch, 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 and Professor of Music The University of North Carolina at Pembroke



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**NEWS IN BRIEF**

**Baroque Trumpet Competition Winners**

The HBS would like to recognize the winners of the 2024 North American Baroque Trumpet Competition, held at Colorado State University, April 6-7.

**SOLO DIVISION:**

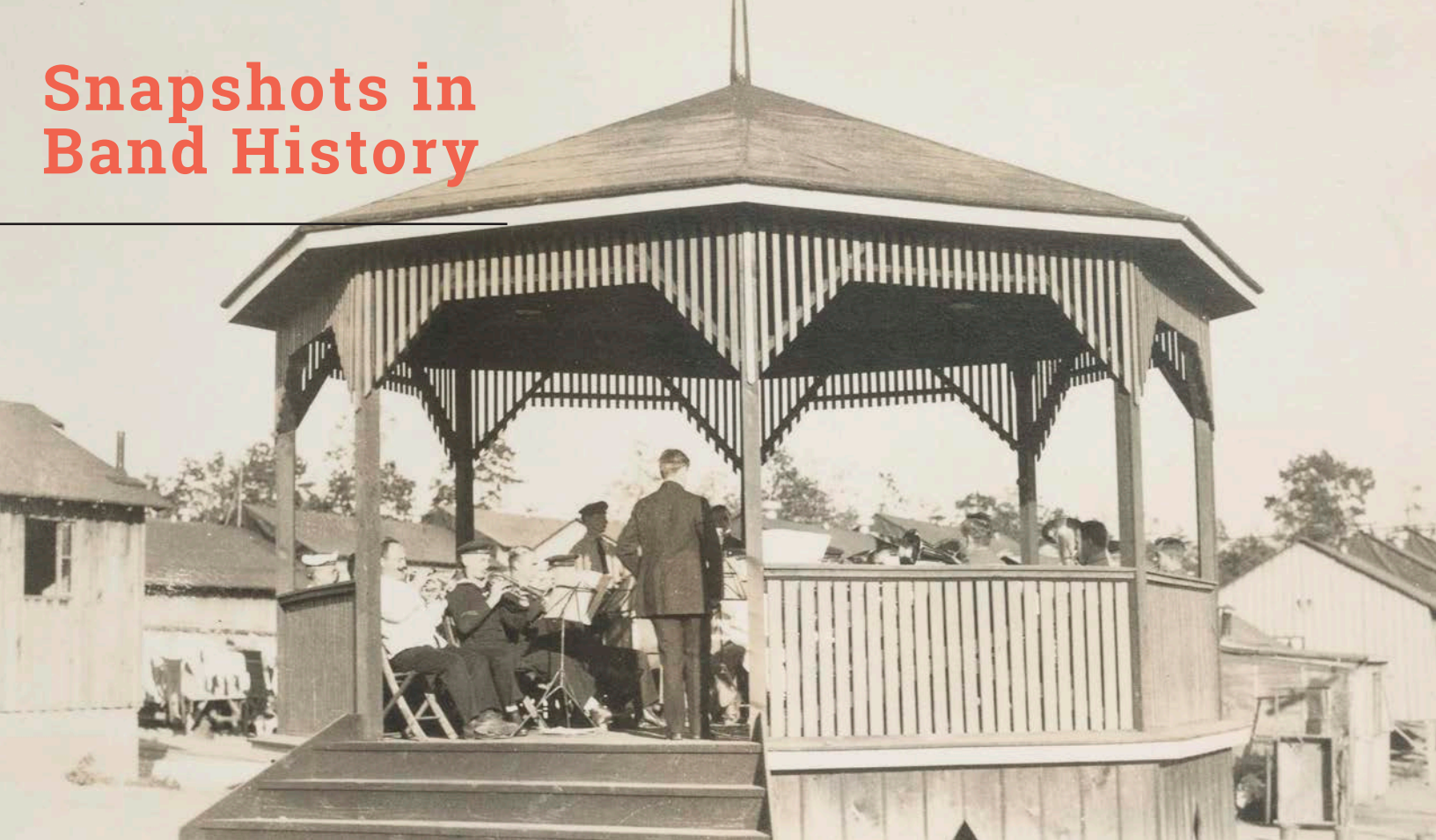
- 1st Prize: Francesco Bellotto
- 2nd Prize: Dean Oaks
- 3rd Prize: Victor Yuen
- Honorable Mention: Liam Jones
- No Holes Award: Paul Cassarly

**ENSEMBLE DIVISION:**

- 1st Prize: Eastman School of Music
- 2nd Prize: University of Kentucky (Trio)
- 3rd Prize: Colorado State University



# Snapshots in Band History



## A German POW Band Embarrasses the U. S. Brass by Bryan Proksch

**B**uried deep within the National Archives in Maryland, a set of photos records a German prisoner of war band in action behind barbed wire at Fort McPherson, Georgia, in 1918 (figure 1).<sup>1</sup> How they procured instruments and music remains a mystery, but POW bands existed on both sides during both world wars. Although relatively few POWs were housed in the United States, by mid-1918 Fort McPherson detained 1,400 prisoners, all German sailors.<sup>2</sup> Despite a captive

1 National Archives at College Park - Still Pictures, War Department, Enemy Activities - Internment Camps - Fort McPherson, Georgia, local identification numbers 165-WW-161BA-38, 165-WW-161BA-61, 165-WW-161BA-68, 165-WW-161BA-94, 165-WW-161BA-147. For a digitized example: <https://catalog.archives.gov/id/31479429>.

2 Army Garrison Public Affairs Office, "Fort McPherson's History Includes Prisoner Camp, Polo, Hospital, More," (June 29, 2011), <https://www.army.mil/article/60743>.

audience and a seemingly innocuous and exiled existence, the band spent the last summer of the war at the center of an inquiry over the cushy treatment of prisoners and perceived insults to American dignity.

A small but momentous naval victory set things in motion for the band's brief infamy. The U-58, patrolling the Atlantic to sink cargo ships, met its fate on November 17, 1917. Detected by the destroyers USS *Fanning* and USS *Nicholson*, they successfully hit and disabled it with depth charges. After an emergency surfacing the captain surrendered, losing two crewmen before the sub slipped beneath the waves. U-58 became the first-ever submarine sunk by United States Navy surface forces and a victory to be celebrated.

The capture of the U-boat's captain, officers and crew provided a valuable intelligence and propaganda boon. For all these reasons the War Department took

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Figure 1: POWs from the German Navy play at the Fort McPherson bandstand ca. 1918. National Archives.

care to photograph and publicize the captured crew as they made their way to the Georgia POW camp. After months of travel, transfer back and forth with the British, and eventual debriefing, the 38 submariners finally stood at the gates of Fort McPherson on April 25, 1918 (figure 2). One reporter noted "unless facial expressions are mighty deceptive, the thirty-eight came to the internment camp with the expectation of being cow-hided or shot."<sup>3</sup> Instead, a band of their comrades waited to greet them on the other side of the barbed wire.<sup>4</sup>

What happened next depends upon which account you believe. The band definitely played as the prisoners walked into the camp, serenading the crew from both sides. Exactly what they played—or what the Americans thought they heard the

3 "Not So Bad to be a Prisoner, Crew of U-Boat Discovers," *Atlanta Journal*, April 20, 1918, 5.

4 National Archives, 111-SC-95792, <https://catalog.archives.gov/id/329569814>





Figure 2: Captain Gustav Auberger and the officers and crew of the U-58 outside the gate of Fort McPherson on April 25, 1918. National Archives.

crew play—caused the stir. “Mathewson & Winn,” the credited photographers, wrote the earliest and least biased description of the photo in figure 3:

The band composed of German prisoners at the War Prison Camp at Ft. Mc Pherson, Ga., play German national airs as the men captured from the German U. 58 by the U.S.S. Fanning are marched under guard of marines into the barbed wire prison. April 1918.<sup>5</sup>

Who knows what would have constituted an appropriate tune for a band of German prisoners to play for a new batch of prisoners—nothing peppy but not a dirge, something neither weighty nor trite.

A “German national air” seems reasonable from the band’s perspective, or maybe something about home. The first published account thought the bandmaster mustered the guts to play the German national anthem, “Deutschland, Deutschland über alles,” and mentioned it by name:

As the new prisoners neared the gate their countrymen inside again rushed to the front fence of the compound. The band launched into “Deutschland Über Alles”—the notes of “Germany Over All”

5 National Archives, 165-WW-161AA-61, <https://catalog.archives.gov/id/31479175>

penetrating far into the American army post. Thus did the United States permit the enemy to receive the enemy.<sup>6</sup>

The band might plausibly have played one of the usual German favorites when visiting America—“Zu Straßburg auf der Schanz” or “Hoch vom Dachstein an.” Perhaps the onlookers mistook the tune, taking more offense than intended. The reporter’s choice of a sardonic headline, “Not So Bad to be Prisoner,” definitely set a scene intended to raise readers’ eyebrows.

6 “Not so Bad,” *Atlanta Journal*.

The story might have ended with grateful and un-cow-hided prisoners waiting out the war, but the prisoners had other plans. Just weeks later American guards discovered a fifty-foot-long escape tunnel extending almost beyond the barbed wire fence.<sup>7</sup> That revelation followed on the heels of an escape attempt a few months earlier in which a few prisoners actually made it out of the camp before being recaptured. Between constant escape attempts and a band boosting morale, questions about the War Department’s competence swirled.

Distinctly under the impression that a farcical Hogan’s Heroes-type situation existed at the camp, the Fulton County Grand Jury tasked local businessman Frederick J. Paxon with investigating the “guest-like treatment accorded German prisoners.”<sup>8</sup> Paxon’s scathing report concluded with a “vigorous protest against the manner in which the prisoners from the submarines were received at the camp some thirty days ago, at which time said prisoners were greeted by their compatriots quartered there as victors.” Worse still, “the prisoners are in a large measure the guests of the nation, for they do no manual labor; they are well fed, well housed, well clothed, and are permitted to lead a lazy, indolent life.”

The War Department denied everything. A spokesman in Washington stated the “Hun band” had not played any “Boche”

7 “German Prisoners Try to Tunnel to Liberty,” *Columbus Enquirer*, May 5, 1918, 1.

8 “U. S. Treatment,” *Macon News*, May 4, 1918, 3.

Figure 3: The POW band awaits the U-58 prisoners. National Archives.







trumpeters heralded their coming (two of which are visible in figure 5), and the U. S. Infantry band at McPherson welcomed them with the Marseillaise right in front of the prisoners. The short visit left the French—and accompanying reporters—duly impressed with camp conditions and security.

June saw a series of announcements about prisoner work gangs heading out and about to repair roads and undertake other manual labor. The camp director hatched a plan to send 200 Germans to Camp Wheeler near Savannah to farm 200 acres of corn and potatoes to feed themselves. That plan never materialized, but in August with the war's end in sight, the public stopped caring anyway. The band, if it continued to exist at all in the ensuing months, disappeared from the news entirely save for one mention at Christmas 1918 as they awaited transportation home.<sup>11</sup> ■

Greeted on Every Appearance Here," *Atlanta Journal*, May 22, 1918, 1 and 11. National Archives, 165-WW-129D-050, <https://catalog.archives.gov/id/26432028>.

<sup>11</sup> Most finally returned home in June 1919. Eleanor Boykin, "Freedom Denied, Interned Huns to Enjoy Xmas," *Atlanta Constitution*, December 25, 1918, 10.

Figure 4: The "Teuton" POW band, avoiding "Bouche Music" and discouraging an "indolent life" at Fort McPherson. National Archives

(i.e. slang for German) music at all, let alone the German national anthem.<sup>9</sup> The POWs received no "fancy food" but rather "the Hooverized diet" of rations, or half-rations if they refused manual labor. The guards thwarted constant plots to escape, with only three prisoners successfully making their way to freedom in Mexico. Further the buildings were all above ground to make tunneling from the barracks impossible (the earlier fifty-foot tunnel conveniently ignored now).

The story would not go away; a week later Camp commander Colonel J. T. Van Orsdale finally spoke to a reporter, saying that April 19, "happened to be the regular day for the band's concert, but no such [national] airs were played." He then produced the "Teuton Band" director for a prepared statement: "I have been instructed by both the American officers and the interned German officers to refrain from playing any German national airs, and I have followed these instructions as long as I have been the leader of the band."

Col. Van Orsdale certainly misrepresented the "concert," given the disposition of the band seen in figure 3, lined up as they are to serenade the submariners rather than play the usual sit-down concert seen in figures 1 and 4. The bandmaster never stated when he received his orders or if he was the bandmaster on April 19. Based on the earliest reports, photo captions, and

continuous denials, they probably played the German national anthem.

Caught red-handed and facing public outcry, the brass—of the military variety—turned to damage control. May conveniently closed with the French "Blue Devils" delegation inspecting the internment camp. Those French soldiers were a World War I parallel of sorts to the modern Blue Angels, drumming up support and morale among the Americans. The war heroes of Verdun proudly flew the Tricolor from their car in the face of the Germans (figure 5).<sup>10</sup> Six

<sup>10</sup> "Famous 'Blue Devils' are Enthusiastically

Figure 5: The French "Blue Devils" before the gates of the internment camp in May 1918. Note the two trumpets visible in the car. National Archives.



<sup>9</sup> Quotes in this paragraph variously from "Fort McPherson Denies That Huns Play Boche Music," *Macon News*, May 5, 1918, 9; Francis Spears, "No German Airs Played by Teutons at Ft. M'Pherson," *Atlanta Constitution*, May 15, 1918, 6.





## The Enthusiast

By Susy Wilcox

**W**hen starting this column, I was hoping to have input from current brass enthusiasts about what their groups are playing, where they are presenting, and how they manage all of that so that I could share their stories on this new platform. Not having this input because of lack of response, I am falling back again on the group I play with: a Renaissance group, **Los Grillos** (You can see us at [LosGrillosConsort@weebly.com](mailto:LosGrillosConsort@weebly.com).) We are not exclusively a brass ensemble, with only four of the thirteen of us being brass players, but perhaps we represent musical life 400 years ago pretty well by integrating brass with voice, string, keyboard, double-reed, recorder and the vital percussion sections into our performances. I, myself, played eight different instruments during our presentations last summer. Others played one, two or even more than I did. I've never counted the total number of instruments the group picks up during the

performance because it is too complicated. Furthermore, several of us sing and act out the goofy dramas of the narrative songs, including appropriate masks, hats, hooves, claws, and hobby horses. We rehearsed for a year, once or twice a week for gigs at renaissance-type fairs and wineries, making enough money—we like to think—to cover gas, dinner and drinks. The payoff is in experiencing this music and expanding our skills with a group of friends, where each rehearsal is a party.

Our basic one-hour program ended up with fifteen medieval and renaissance pieces, or pieces in the same styles but recently written or arranged by some of our ensemble members. For the wineries, where we play for a longer period, we fluffed the playlist out with some four-part recorder dance tunes. Brass figured into the program with an opening fanfare on three buccinas, a sackbut quartet, and occasional sackbut parts when pairing with other instruments (**Buccina** is spelled in a handful of different ways, so

Images: (above) Los Grillos Ensemble buccina trio executing a fanfare to draw an audience to their performance. Photo by Maile Nadelhoffer; (next page) various props used by Los Grillos in performances. Photo by Susy Wilcox; “Trumpet (buisine [pastiche])” probably by Leopoldo Franciolini (Italian, 1844–1920). Image in the public domain via [Museum of Fine Arts Boston](#).

I am sticking with the one I used last year. No one complained about it.) Typically, in this music, especially with dance tunes, the same musical expression is repeated many times, so varying the voices is what makes the piece more intriguing and versatile for performing groups. (Note: for our December holiday appearances, we have a completely different and more sacred playlist than our Renaissance Faire antics.)

In the fall 2022 issue of this publication, I introduced the buccinas and noted where they can be purchased. Now I'd like to describe how we used them this year in a fanfare trio. They are among the most fundamental of instruments, merely a tube with a shaped mouthpiece. They have no valves, nor holes to open or close to change the length of the sound wave they create. They ring out with only five notes in the overtone series (that's all I could manage). All is controlled only by the players' lips, mouths and diaphragms. Our three buccinas sounded out over the



fair grounds and gathered a large audience in front of us. Although we make the other instruments, there is no need to boost the sound of these louds.

We played a piece called *Introitus de Tuba*, which our leader, Tony Peterson, arranged in three parts. Another group that performs this piece is [Les Haulz et Les Bas](#), whose website shows them in a photo and includes information about their band, its background, and how to order their CD. Also you can see them playing buccina and shawm.

My favorite statement about brass from their website is:

“Eyewitness Ulrich Richental described in his *Chronicle of the Council* (1414-1418) the state entrance of King Sigismund and his retinue:  
*... the pipers and trumpeters started to pipe and trumpet so loudly that no-one could hear his own words ...*”

Also, you can see them playing buccina and shawm in two videos [here](#) and [here](#).



That's it for now. Who knows what we'll play next year. What are you playing? ■

## CONCERT DIARY (CONTINUED ON P. 28)

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

### Concerto Köln

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

*"Mozart: Requiem"* – with the Chamber Choir of Würzburger Cathedral & Soloists

June 15, 7:00pm

Kiliansdom Würzburg, Bavaria, Germany

*"Unerhörte Romantik"* with director Kent Nagano & Duisburg Philharmonic

Featuring Anton Bruckner, Symphony No. 4

July 5 and 6, 7:30pm

Mercatorhalle Duisburg, North Rhine-Westphalia, Germany

Richard Wagner - *"Die Walküre"* directed by Kent Nagano using historical performance practice

Lucerne Summer Festival

Aug. 21, 5:00pm

Konzertsaal, KKL Lucerne, Switzerland

*"Bruckner: Die Romantische 1874"* – with director Kent Nagano

Featuring Anton Bruckner, Symphony No. 4

Oct. 4, 7:30pm

Großer Saal im Brucknerhaus Linz, Austria

### His Majestys Sagbutts and Cornetts

*Henry on Tour: Tudor Music in Exeter Cathedral*

June 13, 7:00pm

Exeter Cathedral

[Tickets available here](#)

*Midsummer Music for Medieval Coventry*

June 23, events all afternoon and evening

Holy Trinity Church and St Mary's Guildhall, Coventry

[Tickets available here](#)



# Scott Clements

## Recently Documented Harper's Walking Stick Trumpets by John Köhler

Until 2020 only one surviving example of Thomas Harper's walking stick trumpet was documented (located in the collection of the Royal College of Music, London (5)). Since 2020, three additional examples have been located, enabling us to see a complete instrument by comparing the parts of all four extant examples—none of which is complete.

The following is a descriptive comparison of the four currently located examples (all are of the same design with a brown leather-wrapped brass shaft):

### 1. Royal College of Music in London (RCM 290):

- Provenance: Gifted to the museum in 1924 by Thomas F. Harper (Thomas Harper Sr.'s great-grandson). Harper Sr.'s personal instrument.
- Pitch: Eb (A=440 with modern mouthpiece).
- Cap: Ivory pommel cap with brass threaded collar.
- Collar: Brass collar with engraved geometric design and single wrist strap eyelet with strap ring attached.
- Interior of collar: Threaded for the bell and cap, but lacks the extended "lip" for storing the mouthpiece.
- Ferrule: Brass with removable brass tip.
- Mouthpiece: Missing.
- Bell: It is presumed that it originally had a detachable bell—as this accessory was extant or was at least known to have existed at the time it was cataloged by E.A.K. Ridley in the 1960s, where he describes it as having a detachable bell inscribed, "T. Harper's New Invented/TRUMPET." The bell is now missing.
- Original Köhler advertisement c.1833.

### 2. Metropolitan Museum of Art in New York (MET 89.4.1172):

- Provenance: Part of the Crosby-Browne Collection gift of 1889.

- Pitch: Not tested.
- Cap: The original pommel cap is missing.
- Shaft: Leather shaft has decorative crowns stamped next to the collar and ferrule. This is the only example with this feature.
- Collar: Brass collar with engraved geometric design and single wrist strap eyelet ring.
- Interior of collar: Threaded for the bell and cap, but lacks the extended "lip" for storing the mouthpiece.
- Ferrule: Tip missing.
- Mouthpiece: Missing.
- Bell: This is the only known example still having the original bell, which is marked "KÖHLER/MAKERS/LONDON." The bell is of a darker brass color than the threaded receiver indicating a higher copper content. The bell dimensions are shown on the accompanying measured drawing.

### 3. Scott Clements Collection (SRC 25):

- Provenance: Purchased at Susanin's Auction (Chicago), October 21, 2020; Lot 2448018.
- Pitch: D ("Old Philharmonic Pitch" of A=453 with original mouthpiece)
- Cap: Ebony pommel with brass threaded collar (hairline crack to wood).
- Collar: Plain turned collar with single wrist strap eyelet ring.
- Interior of collar: Threaded for the bell and cap and differs from the other examples by possessing an extended "lip" for storing the mouthpiece.
- Ferrule: Brass ferrule with brass tip.
- Mouthpiece: Original silver-rimmed brass Kohler style (unsigned but identical to those found on other signed Köhler instruments).
- Bell: A replica of the MET.89.4.1172 bell has been made by Robert Barclay of Ottawa, Canada.



### 4. Private Collection, Germany. No further details available (2).

It is not known if either of the private collection instruments are the same instrument from the estate of Thomas Harper Jr. (1816–1898) which was sold at Sotheby's on 22 Dec 1898, Lot #376, to Dixon for £1/10/0 (3). If not, there is an unlocated fifth example documented as having been made.



## Brief History and Description:

The 19th Century saw a bit of a mania for “systems canes” and the design of this instrument fits well within that tradition which extends back into the 17th century. Although there are numerous surviving flute canes, guitar and banjo canes, violin canes, and even music stand canes—trumpet canes are the rarest of the musical ones: only these by Köhler and a “Walkingstick Cornetto” made by Distin (6) are known to have been made during the 19th century. A cane of a different design from c.1900 can be found in the Anthony Moss Collection (4), as are other examples from the 20th century and later (5).

The Köhler canes were made to a design by Thomas Harper Sr. (1796-1853) as documented in an advertisement from the period, which reads in part:

A NEWLY-INVENTED WALKING-STICK/  
TRUMPET,/T. HARPER/.../  
Manufactured solely by/J. KÖHLER/.../  
N.B.-This Instrument possesses all the  
fixed Tones of the Trumpet in a superior  
degree.

In addition, Köhler’s 1833 agreement with Harper for making slide trumpets includes the right to manufacture a “Walking Stick Trumpet.” These were made until at least 1851 when they were still listed on Köhler’s price list of available instruments. This list shows the cost as £4/4/0 which demonstrates they were rather expensive (approximately 2 weeks wages for a senior clerk at the time). For comparison, a 3-valve trumpet sold for £12/12/0 and a “Harper’s Chromatic” (slide) trumpet sold for £9/9/0. It is interesting that the model is still listed as available at this late date, as it has been presumed very few were ever made. Additionally, according to Harper’s agreement with Köhler, all walkingstick trumpets were to have been numbered (starting with “28”),

although none of the extant walkingstick specimens has such a serial number (3).

## Instrument Construction and Pitch:

The design of Harper’s walking stick is rather ingenious in that, while to outward appearances it is comparable in size to a limited note coach horn, it indeed sounds all the harmonics of a true natural trumpet. The approximately 6 feet plus of tubing is cleverly arranged to double back and fit within the cylinder of the cane exterior. The trumpets are made of brass tubes (which appear to transition from round to oval) encased in a leather-wrapped brass shell. The top pommel cap unscrews from a brass collar to allow attachment of the threaded brass bell. The lower end has a brass ferrule tip which unscrews to reveal the mouthpiece receiver. MET 89.4.1172 and RCM 290 both have geometric decoration on the collar (and no widened storage “lip” to hold the mouthpiece), while SRC 25 is plain and has a widened “lip” for keeping the mouthpiece secure when stored in the bell throat—indicating two versions of the instrument were made.

There are no known descriptions of how these instruments were used historically. Using the replica bell made by Robert Barclay, the instrument plays with a surprisingly full tone throughout its range with good intonation for a natural trumpet. Considering the sound quality the instrument is capable of producing, it is easy to see a possible use for renditions of Harper’s trumpet obbligati at informal musical gatherings. It would certainly make a suitable practice trumpet for travel. Coachmen of the period were known for playing tunes to entertain their passengers on long rides, and this instrument could also have performed that role quite easily.



.....  
Images from top: cap; ferrule; mouthpiece

1 The author wishes to thank Dr. Bradley Strauchen-Scherer of the Metropolitan Museum of Art, New York, for allowing him to measure and photograph the instrument in the collection.

2 The author wishes to thank Professor Gabriele Rossi Rognoni of the Royal College of Music, London, for additional information and photos of Harper’s personal instrument and for making him aware of the fourth example described in this article.

3 The author wishes to thank Dr. Arnold Myers for his help and for the information provided in the Galpin Society, *List of Surviving Köhler Brasswind Instruments*, (<https://galpinsociety.org/reference.htm>).

4 Anthony Moss. *A Visual History of Walking Sticks and Canes*, (Rowman & Littlefield Publishers, October 10, 2021).

5 Sabine Klaus. *Trumpets and Other High Brass*, (Edition Walhall, January 1, 2001).

6 Eugenia Metroulia and Arnold Myers. *The Distin Family as Musical Instrument Makers*, (Scottish Music Review, Volume 2, No. 1, 2011).



# An Interview with collector Mark Elrod

by Mark Jones

**M**ark Elrod is an internationally known collector, musicologist, music arranger, and military historian of early-to-mid-19th century American antique wind band instruments and band music. He was a combat veteran of the Vietnam War and retired from the U. S. Army in November, 1998 with the grade of master sergeant after thirty years combined Army and Marine Corps service. Highlights of his active duty military career include: eighteen months service as a field artilleryman (1970–71), musician in the Army’s prestigious honor guard, the 1st Battalion, 3rd Infantry (“Old Guard”) at Fort Myer, VA (1971–74), and music librarian for the U. S. Marine Band (“The President’s Own”) (1974–78). He also served on active duty in joint Army and Air Force positions for over fifteen years in the Army National Guard Bureau (1983–98). He is the co-author with Robert Garafolo of *A Pictorial History of Civil War Era Musical Instruments and Military Bands*, first published in 1985 and for many years the definitive reference work on the subject.

Elrod’s “working collection” of restored early- to mid-19th-century American brass and percussion instruments (and a few woodwinds to boot) is considered by many to be the finest “working/functional” collection assembled of its kind. Since his retirement from the Army in 1998, he has researched, arranged music, performed in, and advised numerous musical performing organizations.

**Mark Jones:** How did you begin playing the tuba?

**Mark Elrod:** After I left the Fife & Drum Corps (“Old Guard”) in May of 1974, I became interested in the tuba, and began taking tuba lessons with Bob Pallansch of the U.S. Army Band. Bob’s close friend, Harvey Phillips, took an interest in me, and I was honored to take several lessons with him.

**MJ:** What was your first tuba?

**ME:** I have always been an Eb tuba player, and my first modern tuba was a Yamaha 4-valve Eb, but my first “period” tuba was an over-the-shoulder (OTS) Eb tuba by Kummer & Schetelich of Baltimore, MD.

My “collecting journey” probably commenced around sixty years ago and became multi-faceted—to make history live in sight and sound. As you know, I had for a good bit of my life been infatuated with band music but in my way of thinking I never became anything near to a professional musician. My father was the earliest influence on me along with his taking me to band concerts during the times our family went to NYC to visit relatives. During many of these family visits, my father would take me to hear the Goldman Band perform in Central Park. While growing up in Washington (D.C.), he would take me to the various service band concerts in and around our nation’s capital as well. While a cadet at Valley Forge Military Academy in the early 1960s, I was simply “taken away” by listening, seeing and yes . . . marching to a military band considered at that time to be as fine a military band of its kind where all the musicians were on full band scholarships. I could go on and on talking about the VFMA Band, but I can say that the most important event that introduced me to collecting was probably in the early summer of 1967. Among other early



lifelong interests, I had always been involved in shooting muzzle-loading weapons, especially those of the American Civil War period. I started competitive shooting in the mid-1960s on a competitive team in an organization known as the North-South Skirmish Association. While attending the colorful annual Greenfield Village (Michigan) event with my team, I saw and heard the First Brigade Band from Milwaukee, Wisconsin, the first organization of its kind that played period Civil War music on original instruments. This was a seminal moment for me and you could say my life changed dramatically. Its founder was the late Fred Benkovic, a collector of Civil War military musical instruments, music, and other related material as well as a military arms collector. From that point on, I became a Civil War music nut—at first just looking for instruments for Fred.

By the early 1970s, I finally started collecting instruments on my own; it's hard to believe that it has been over half a century. Throughout that time, Fred Benkovic became my best friend and even though we lived hundreds of miles apart, I would come out to visit him and the band several times a year, which included playing in the band, and yes . . . at the same event where I first met Fred and the band. When Fred passed away (I believe it was around 2012) [ed. note: Fred Benkovic died in 2009] I actually came out to Milwaukee, and rendered "Taps" in conjunction with his military honors as a World War II veteran at his internment. Since I had been doing "Taps" as an almost paid full time job for the Maryland National Guard Honor Guard, I had become quite good at this work.

In addition to Fred's influence, Fred Fennell and his iconic recording of Civil War band music for Mercury Records at Eastman back in the 1960s as well as many other recordings to follow heavily influenced me. I became a life-long friend of his. One of the pictures [ed. note: accompanying this article] has Robert (Bob) Sheldon in it. He played under Dr. Fennell on the Mercury recordings and, while not the curator, became associated with the brass musical instrument collection at the Smithsonian History and Technology Museum and then later Curator of the Dayton Miller Woodwind Instrument Collection at the Library of Congress.

**MJ:** How has collecting brass instruments (or any collectable) changed since you began your activity?



.....  
 Previous page: Mark Elrod with Civil War-era instruments; clockwise above: OTS tubas in Elrod's collection; Eb keyed bugle by E. G. Wright of Boston; Elrod with Fred Fennell and Robert Sheldon.

**ME:** There are two major factors that have affected the market over the years: the availability of certain types of instruments in playable or repairable condition by (so called) recreated period bands and individuals able to restore them to, at minimal, playing condition. The height of demand and value and instant sale was some twenty years ago. An instrument—say any OTS one in need of general restoration—could fetch \$5,000 or more instantly on eBay and if a rare or desirable maker, much more. We are talking now in generalities. Today, many of these instruments that turn up and are put on line for sale are literally begging to sell for a fraction of what they may

have brought a decade or two ago. Factors include the disappearance of period bands thus reducing demand as well as repair people who were willing—not to mention capable of—repairing/restoring them at a reasonable cost.

**MJ:** Do you consider yourself a collector or an accumulator?

**ME:** I have known many collectors who are general collectors but not focused on any particular type. I have often heard these collector types referred to as "accumulators" whose collections are not sharply "focused." From my viewpoint as *both* a collector and performer,



I do not consider myself a “general collector.” Throughout my over fifty years of collecting, I have always been very selective in what I acquired with the parameter of my collecting specialty being high-condition, New England American, signed brass instruments made between 1820–75. While there certainly are exceptions, these must be in some way directly related as forerunners or derivatives of my primary focus.

**MJ:** What would you consider your most important instrument?

**ME:** One might think I would choose something like one of my New England-made instruments from what I often refer to as “the fabulous four” (E.G. Wright, Graves & Co., Isaac Fiske, or Allen & Co) but it isn’t! That instrument is the Andrew Ellard, Dublin (No. 584) 6-key, Bb copper keyed bugle c. 1818–20 that I got from you. It’s the earliest keyed bugle of some 20 in my collection. My reasons are straightforward ones. First, it is probably the earliest brass-wind in my collection. Second, as just a “guestimate,” there are probably [only] two known early 6-key Dublin-made instruments that are signed “Royal Kent Bugle, Made by A(ndrew) Ellard Dublin No. 584” on the bell and “Halliday Inventor” on its brass bell garland. The American connection here is tied to [Dublin native] Richard Willis, whom many consider the first solo performer on the keyed bugle in America and leader of the West Point Band. While we cannot prove it, my Ellard may be an example of an identical bugle that Richard Willis used in his early days as a soloist and leader of the West Point Band. In addition, he was a student of Johann Bernard Logier. Willis undoubtedly used an identical keyed bugle made in Dublin, maybe even by Ellard. Ellard’s association with the Logier music store prior to 1820 makes this instrument a gem in the crown of my instrument collection, yes . . . even if is not American-made! Lastly, the provenance of this instrument is as they say “icing on the cake.” It has been documented that my instrument (No. 584) was originally in the internationally known R. Morley Pegge collection. While the entire collection was transferred to Oxford University to join the Bate Collection, Oxford University in the UK, this instrument never got there and was not on any transfer inventory.

**MJ:** What advice do you have for folks that would like to start an antique musical instrument collection?

**ME:** In general, the absolute basic tenet



is to know what you want to collect. The key word here is to have a definite focus. Try to narrow your focus down as much and as soon as possible. As an exaggerated example might be, “I want to collect American brass band instruments.” That would encompass a huge collecting field but if you, say, happen to be a low brass player and appreciate early-to-mid-19th-century instrumental or band music, you might want to start your collection by acquiring low brass instruments of that period and as time goes by, expanding to period brass instruments in general. Rarity and condition in anything you go after might play a major factor as to what you are able to afford. Due to the availability of extremely desirable pieces, you might experience very competitive competition by a potential collector with lots of money to spend. Lots more could be said on this subject, and with my experiences, I could write a book on the subject.

**MJ:** Of all the pre-Civil War period music collections that you have put into performance editions, which would you consider the most virtuosic?

**ME:** Insofar as music from the 1850s and Civil War-era manuscript band books, it would be (hands down) the Walter Dignam Collection, aka The Manchester (NH) Cornet Band music located at the Manchester Historical Association in Manchester, NH. I along with many others have put a great deal of time and effort over many years putting a great deal of the music selections from these band books into beautiful parts and score editions—even into sextet editions where possible. The John F. Stratton Military

Band Journal collections located in the Library of Congress in Washington, D.C., would be the printed music choice.

**MJ:** Do any of the period instruments in your collection come with information on the original owners?

**ME:** Yes, two come to mind. The first is a “presentation” 12-key, German silver (not sterling silver), Eb keyed bugle by E.G. Wright of Boston “Presented to Wm R Kay By The Members of the National Brass Band of Boston Oct 1st, 1853.” The *Amador Dispatch* (California) published an obituary of Kay in 1906 stating that “Mr. Kay had in his possession until his death, a bugle, which the old man valued above all his possessions, often relating incidents in which this bugle was the chief factor in cheering the weary soldiers. The instrument was presented to him by the National Brass Band of Boston in 1853 and has been in his possession for 53 years.”

The other instrument is a nickel silver, top-action, 3 rotary valve Eb OTS with one key to facilitate the high C. It has an engraved bell garland with a patriotic eagle with shield. Inside the shield in tiny letters is stamped “I. Fiske, Maker.” The gold plaque on the bell reads: “Presented to C. Rubsam, by the Newark [New Jersey] Brass Band, September 1, 1853.” Christopher Rubsam, born in Thuringia, Prussia, was a grocer by trade, and was the leader of Rubsam’s Newark Brass Band from 1844–68. This band played for Abraham Lincoln when he visited Newark on February 20, 1860 on his way to be sworn in as President of the United States. It is very possible Rubsam performed on this very instrument for Abraham Lincoln.

**MJ:** What does the future hold for your collection?

**ME:** My entire collection will be going in the future to the Library of Congress in Washington, D.C., and will be part of the Mark Elrod/Judith Foulke (Mark’s wife) Instrument Collection.

**MJ:** Mark, I want to thank you for sharing your history of collecting and your deep knowledge of 19th-century American brass bands and instruments!

**ME:** Always a pleasure, Mark.

*Mark Jones is a tuba player, having played with the New Sousa Band and the Buffalo Philharmonic. Jones is also a collector of antique brass musical instruments and ephemera. Jones and Elrod have known each other for nearly 50 years.*



# Historic Brass at the Musical Instrument Museum, Phoenix, AZ



**N**estled in the heart of the desert landscape of Phoenix, Arizona, the Musical Instrument Museum (MIM) stands as a testament to the incredible history of human ingenuity and creativity. As visitors step into this unique institution, they embark on a global journey of musical traditions. Among the museum's many treasures include an astonishing collection of historic brass instruments that offers a glimpse into their evolution.

## A Symphony of Cultures: The Musical Instrument Museum

Opened in 2010, MIM has become a beacon for music enthusiasts, historians, and curious minds alike. MIM's mission is to gather, protect and share musical instruments and performance videos from around the globe, fostering appreciation for diverse cultures and illustrating how humans innovate and learn from each other through music. The museum boasts an extensive collection of over 3,200 instruments on display, each telling a story of cultural identity, craftsmanship

and artistic expression. The origins of the instruments span approximately 6,000 years and are from every country in the world.

Resources for acquisition include their vast international network of curators, instrument makers, instrument repair technicians, and performing musicians. The team of MIM curators scours the world, investigating every lead to ensure they miss nothing.

## Echoes of Time

For aficionados of historic brass instruments, MIM provides a fascinating exploration of their significance. The collection includes an array of instruments that resonate with tales of innovation, craftsmanship and artistic prowess that span their use in ceremonial traditions and classical, jazz and folk music. The instruments are beautifully preserved. They are adorned with intricate engravings and delicate attention to detail, speaking to the elegance and refinement of bygone eras.

The collection includes brass instruments that accompanied military bands throughout Western history. From bugles to tubas, these instruments played a vital role in signaling commands on the battlefield and fostering a sense of unity and pride. Moreover, these instruments offer a glimpse into the problem-solving ingenuity of their designers to accommodate various playing environments. The "Modèle Séha" is a great example, and it is on display at MIM. It is a 6-valved trombone from Brussels, Belgium, made in 1923 by C. Mahillon and built for a cavalry band. Its compact design with 3-valves positioned horizontally and 3-valves positioned vertically made it easier to play while on horseback (a publishable image is not available).

Figure 1: "The Serpent d'église (bass horn, France, c 1800)." This "church serpent" accompanied choirs as early as the sixteenth century, often to enhance their bass voices. The instrument itself is made of wood, leather, and brass. Mozart used this kind of instrument in his opera "Ascanio in Alba."



Figure 2: Cornopean (valved cornet, London, England, c. 1853, silver-plated brass, made by John Augustus Köhler). The "patent lever" cornopean is one of very few Köhler-made instruments known to survive with these rare disc valves. The novel design was admired at the 1851 Great Exhibition in London.



The oldest brass instruments on display are a pair of baroque trumpets from Nuremberg, made by the Johan Wilhelm Haas family, one of the most distinguished brass instrument makers in that city. These instruments were used in the military and for royal pageantry. They have engravings in the shape of a hare ("Hase" in German), a trademark that verified the horn's authenticity. These precious, rare instruments are appropriately displayed in the Europe/Germany collection display.

### Allocating Precious Musical Treasures

All instruments are apportioned and displayed within geographical galleries that identify instruments by their countries of origin and then further by their respective musical genres, traditions or instrument families.

### Navigating Cultural Significance

The MIM's curators each are responsible for different geographical regions and their representation across the museum galleries. With regard to historic brass, MIM relies on a team of talented and knowledgeable curators, exhibit designers and mount makers including:

- Dr. Rich Walter, Senior Curator and Curator for USA and Canada
- Dr. Matthew Zeller, Curator for Europe
- Rodrigo Correa-Salas, Conservator, responsible for all instrument conservation and maintenance

They play a pivotal role in curating the historic brass instruments to be displayed based on a unique set of criteria that goes

beyond monetary value or that of amassing a collection. Instead, they focus on the cultural and human significance of each piece that will resonate with audiences worldwide.

According to Dr. Zeller, one of the key criteria is recognizing that different audiences place varying degrees of value on different instruments. Every guest, regardless of their interests—be it music, history, craftsmanship, or any other passion—finds something to admire and value in the instruments within this collection.

In similar fashion, many of the historic brass instruments display clever technical innovation to solve problems. A double bell, 5-valve euphonium is an example. The smaller forward-facing bell also produced a brighter tone for solos and special effects.

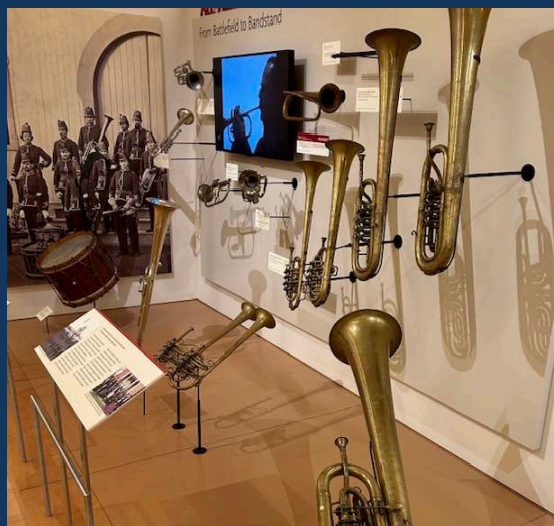
### Breathing New Life into Musical Heritage

As the Conservator of the Musical Instrument Museum (MIM), Rodrigo Correa-Salas is no stranger to the intricate dance between craftsmanship and preservation. With a keen eye for detail and a deep reverence for musical heritage, he navigates the delicate balance of preparing and preserving instruments, ensuring they continue to resonate with future generations intact and in their historical context.

With approximately 300 repairs completed annually—an average of nearly one repair per day—his workload is nothing short of formidable. Yet, he approaches each restoration with meticulous care, drawing inspiration from a team of curators, exhibit designers and mount makers to execute a cohesive vision for the final display. From determining the age of the instrument to exploring its potential conservation treatment, his goal is always to return the instrument's "energy"—its structure and integrity so the instrument can be responsibly displayed.



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 Figure 3 (above left): "The Evolution of the Valve": the "Cornet à pistons" (French for "valved cornet"), sometimes called a "cornopean," featured two Stölzel valves (Paris, France, ca. 1840, David, maker). Air flows through the bottom of the valve casing. Before 1850, particularly in France, Stölzel valves were an early and popular valve; figure 4 (above): "The Evolution of the Valve": the Soprano Cornet (Paris, France, c. 1875, Antoine Courtois, maker) with Périnet valves commonly used today; figure 5 (left): Conn Wonder Solo model cornet (Elkhart, Indiana, USA, 1886, C.G. Conn, maker) with an engraved portrait of Patrick Gilmore (full image on previous page); figure 6 (right): inside the museum. All instrument photos courtesy of the Musical Instrument Museum, Phoenix, Arizona, USA.





When faced with historic instruments requiring new parts that cannot be sourced, Rodrigo's solution is simple yet profound: he constructs the part himself.

In his quest to revive each instrument, Correa-Salas strives to follow the maker's original intent, ensuring that the instrument is stable and structurally sound so that it is ready to be an authentic representation of its musical tradition. Upon successful completion, he can't help but exclaim, "It's Alive! It's Alive!" as he witnesses the instrument spring back to life.

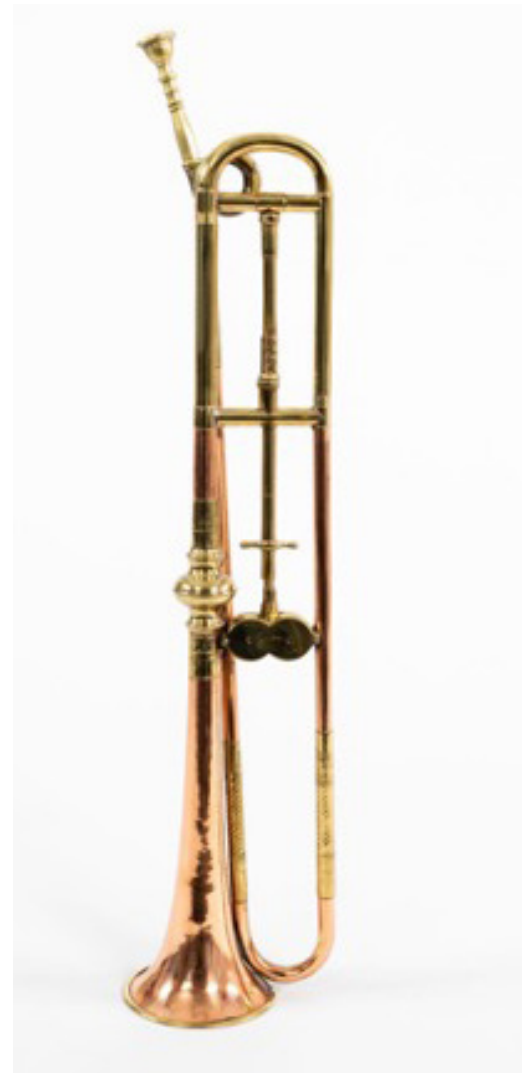
He also admits that the most rewarding aspect of his job is the privilege of becoming part of an instrument's long history. With each successful conservation treatment, he contributes to the ongoing narrative of musical heritage, leaving his mark on instruments that will continue to inspire and captivate audiences for generations to come.

He acknowledges that the biggest challenge lies in understanding the materials with which he works and their reactions to different environmental conditions. From temperature and humidity to altitude and climatological cycles, each factor plays a crucial role in determining the longevity and stability of the instruments under his care. He relies on inorganic chemicals such as calcium carbonate for cleaning historic instruments as its softer composition allows for gentle yet effective conservation treatment without compromising the instrument's integrity.

### The Future of Brass Instruments at MIM

The Musical Instrument Museum continually strives to expand and enhance its collections. As a living testament to the enduring legacy of brass instruments, the museum is dedicated to preserving, researching, and sharing the stories behind these remarkable artifacts. Through educational programs, live performances, and community engagement, MIM ensures that the history and artistry of brass instruments remain alive and vibrant. It now stands as a testament to the power of music to transcend borders and epochs. Its collection of musical treasures invites visitors to listen, learn, and appreciate the rich heritage of these timeless creations. As the museum orchestrates a symphony of cultures, the collections of brass, woodwind, string, and percussion instruments play a leading role in preserving the harmonious melodies of our shared human history.

Visit the Musical Instrument Museum in Phoenix, AZ: <https://mim.org/>



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Figure 7 (above left): a Tenor Normaphone (trumpet, Markneukirchen, Germany, c. 1925, Richard Oskar Heber, maker) which tried to capitalize on the saxophone's popularity in the 1920s.; figure 8 (above): "English Slide Trumpet (London, UK, c. 1830)". This rare instrument in the museum's collection is one of the predecessors of the valved trumpet. An in-depth article on the English Slide Trumpet can be found in a 1993 edition of "Historic Brass Journal" by collector John Webb. It can be found [here](#); figure 9 (right): the Double Bell Euphonium in Bb (Worcester, MA, USA, 1894, C.G. Conn, maker)

# TROMBONE ICONOGRAPHY: AN OVERVIEW

Will Kimball

Using a collection of 726 trombone images found on [www.kimballtrombone.com](http://www.kimballtrombone.com), I conducted a broad overview of trombone iconography from its beginnings in the 15th century through the 20th century. One of the trends most evident in the overview is the prominence of trombone-playing angels (including cherubs and putti): angels are the most common visual theme for each century of the trombone's first three and a half centuries of existence. This is not the case for any other brass instrument and possibly any other musical instrument. The angel-trombonist theme comes as a surprise to many modern observers who are unaware of the trombone's long standing role in sacred music. It is intriguing to then observe the shift in the following two, final centuries of trombone history from angels to military. Music iconography pioneer Emanuel Winternitz is often concerned with instruments "gaining and losing caste" or social status in their iconography; whether the trombone loses caste in the shift from angels to military depictions is an open question; however, according to Winternitz, it is clear that the instrument's emphasis changes from sacred to secular. Another noteworthy trend in trombone iconography is the country of origin for visual depictions: the most common artwork locations in trombone history alternate between Italy and Germany each century for the first four and a half centuries of the instrument's existence. This prominence of the trombone in German and Italian artwork may well reflect the social status of the trombone and the prominence of the instrument in performance settings in these locations; it may also reflect any number of other factors, including the emphasis on visual art in these countries, the presence of visual art patrons in these locations, the preservation of visual art in sacred buildings in these countries, etc. A summary of each century, including a representative piece of iconography for each century, follows below.

**15th century** (6 total images)  
Most common image type: angel  
Most common image origin: Italy

With only six reliable depictions of the trombone in the 15th century, the sampling is small, but the most common subject matter is angels and the most common location is Italy.

Representative image (below): 1488-93—Rome, Italy: In the Carafa Chapel of the church of Santa Maria sopra Minerva, a fresco by Filippino Lippi titled *Assumption of the Virgin* includes a trombone (Kurtzman, *Trombe*; Herbert, Susato 118; Partridge 118; Goldner 73). Many experts set the date for the birth of the trombone as roughly mid-late 15th century. Iconography is helpful in establishing this starting point. Although a few earlier examples exist, they are somewhat problematic, and the first widely accepted, reliable depiction of a trombone is in Lippi's fresco. The date for this painting, 1488-1493, is sometimes applied as the date for the birth of the trombone. It is worth pointing out that it is highly unlikely that the trombone was invented one day, the artist saw or heard about the instrument that same day,

then the artist headed to the church and painted the instrument later that day for all to see. That is to say, one would expect a time lag—quite possibly a decade or two—for the instrument to become sufficiently familiar to the artist (not to mention the artist's audience) before it is included in a painting. Further, as Winternitz has observed, Christian religious art is conservative in most parameters, with the artist "usually not permitted to apply his full imagination to his subject" (Winternitz 138). This, of course, would suggest the birth of the trombone as closer to mid-century than late-century.

**16th century** (156 total images)  
Most common image type: angel  
Most common image origin: Germany

The 16th century, the first full century of the trombone's history, is replete with trombone images. The most common subject matter is the angel, again reflecting the use of the trombone as a religious instrument in Western art music. Other common themes are the trombone in procession, as well as the trombone in allegory or mythology. The most common location for trombone iconography is







Germany, followed by Italy and the Low Countries.

Representative image (above): 1516—Freiburg, Germany: Hans Baldung's painting, *Coronation of the Virgin*, the central panel of an altarpiece located in the Freiburg Cathedral, includes an angel-trombonist among a group of angels playing wind instruments in the heavens above Mary. Like the Lippi fresco from the previous century, discussed above, this painting depicts joy and a sense of movement within the context of a Marian subject. Hans Baldung is rated one of the great artists of the German Renaissance and this altarpiece his masterpiece (see detail above; public domain).

#### 17th century (215 total images)

Most common image type: angel  
Most common image origin: Italy

In the 17th century the angel continues to be the most common subject matter, followed by allegory/mythology and procession. The most common location shifts back to Italy, followed by Germany and the Low Countries.

Representative image (next page, top): 1644—Florence, Italy: Il Volterrano (also known variously as Baldassare Franceschini and Franceschini Baldassare detto Volterrano) is commissioned to paint a lunette fresco in Florence's Santissima Annunziata. He makes several preparatory sketches for the painting (see [www.kimballtrombone.com/2010/the-evolution-of-a-trombone-painting](http://www.kimballtrombone.com/2010/the-evolution-of-a-trombone-painting)). See below for the finished image (Strozzi 332; Falletti 76).

#### 18th century (46 total images)

Most common image type: angel  
Most common image origin: Germany

The number of iconography examples decreases dramatically in the 18th century, reflecting the general decline in actual use of the trombone in music. For the fourth century running (third full century), angels are the most common trombone iconography. Other common subjects include decorative/trophy settings and military depictions. The most common location shifts back to Germany, followed by Italy and Austria.

Representative image (next page, middle): 1704—Tönning, Germany: A painted wood ceiling by Barthold Conrath at the Church of St. Laurentius depicts a group of angels playing wind instruments and percussion, including a jubilant angel-trombonist (see below image; public domain). This painting is considered among the most important Baroque paintings in Schleswig-Holstein, Germany's northernmost state (Bowles, *The Timpani* 167).

#### 19th century (236 total images)

Most common image type: military  
Most common image origin: France

The 19th century sees a large increase in the number of iconography examples but shifts away from angels for the first time in trombone history. Military images become the most common, followed by political/humor and amateur musical scenes. For the first time, the largest number of images originate from France, followed by Germany and the United States.

Representative image (next page, bottom): c. 1845—Paris, France: An





illustration by Charles Vernier, *Uniforms of the French Army, Musicians*, no. 51, from a collection of 66 lithographs by the artist illustrating the many uniforms of his country's army, includes a depiction of a military trombonist. Also pictured is the ophicleide, an instrument that had found a home in military bands in that century (**public domain**).

**20th century** (67 total images)

Most common image type: military  
Most common image origin: United States

The 20th century is unusual because many potential images are excluded from the collection due to copyright concerns. Of the 67 images from my collection that fall in the public domain, the largest number of examples are military, followed by jazz and humor. It is also worth noting that many photographs of early brass bands from this period have not yet been incorporated into the collection. The most common locations are the United States, followed by England and Germany. Photography has firmly taken hold in this century and is included in this collection.



Representative image (next page): c. 1915— A photo of the trombone section of the US Marine Band shows the following players (from left): Peter Hazes, Robert E. Clark, Lee Sanford, and Louis M. Kruger (see below image; public domain). Not only are military band images popular in the early 20th century, but military uniforms become popular dress for individual portraits, and military dress becomes a status symbol in general; instead of dressing up in a tuxedo, for example, musicians often dress in a military uniform to convey the importance of an event or the person's status. Thus, many musician images from the early 20th century feature military uniforms.



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## HISTORIC BRASS NEWS IN BRIEF

### 2024 Monk Award



The Historic Brass Society is pleased to announce Howard Weiner as the recipient of the 2024 Christopher Monk Award.

Howard Weiner, a native of Chicago, studied trombone with Frank Crisafulli at Northwestern University. In 1978 he moved to Europe where he studied early music at the Schola Cantorum Basiliensis in Basel, Switzerland, and established himself as a freelance musician performing with numerous ensembles and orchestras, including the Edward Tarr Brass Ensemble, the Freiburger Barockorchester, Cappella Coloniensis, the Basel Symphony and Radio Symphony Orchestras, and Ensemble Aventure Freiburg. Howard has authored a number of important articles on the history of the trombone and published editions of

early trombone music. From 1997 he was assistant editor and since 2004 co-editor of the *Historic Brass Society Journal*. Moreover, he is a contributor and member of the editorial advisory board to the *Cambridge Encyclopedia of Brass Instruments*. Most recently, he co-edited *The Early Trombone: A Catalogue of Music* with Charlotte Leonard and Linda Pearce (Brepols, 2023).

### HBS NY Symposium

The 4th International HBS Symposium will take place Wednesday July 10 – Sunday July 14, 2024, in New York City. The event will be held in the Marjorie S. Deane Little Theatre, 10 West 64th Street, just steps from Central Park and one block from Lincoln Center. This is a state-of-the-art theater with excellent projection and sound, a baby grand piano, comfortable tiered seating, and a variety of other amenities. It is located within the Westside YMCA complex, which also provides a variety of housing options at a reasonable cost. Our keynote speakers include Sabine Klaus, Peter Holmes, and John Wallace. There will be over 35 presentations on a wide range of topics, playing sessions open to all participants, and opportunities to try instruments from attending makers, as well as evening concerts and a tour of the Met Museum instrument collection led by

Bradley Strauchen-Scherer on Saturday afternoon.

Program: [Historic Brass Society - Recent News](#)

Register at <https://historicbrass.regfox.com/historic-brass-society-symposium-2024>

Registration includes all sessions and concerts, including playing sessions, a tour of the Met Museum collection on Saturday afternoon, and 2 concerts at the Museum on Friday and Saturday evenings. Light refreshments will be available during the breaks as well. Rates are: General: \$250 Students: \$150. Daily rates (available at the door: \$55 (General) / \$35 (Student) Housing: We have a very limited number of single rooms available via the Registration page. You can also book a room at the Westside YMCA directly through their website: <https://ymcanyc.org/locations/west-side-ymca/guest-rooms>

A variety of room types are available. We have also reserved a block of 20 single rooms at NYU University Hall at a cost of \$130/night. These reservations must be handled on the Registration form. We are continuing to look for additional housing options at reasonable costs and will update information with any discount codes as we are able.



## New HBS Officers

### President - Dr. Elisa Koehler

Elisa has served as the president-elect for the past two years and the HBS is thrilled to have her move into this role. She is Professor of Music and Chair of the Music Department at Winthrop University in Rock Hill, South Carolina, USA, where she conducts the Winthrop Symphony Orchestra. Previously, she was Professor of Music and Director of the Center for Dance, Music, and Theatre at Goucher College, where she received the college's highest faculty honor, the Caroline Doebler Bruckerl Award. Elisa earned degrees from the Peabody Conservatory (DMA, Conducting; BM, Trumpet; BME) and the University of Tennessee (MM, Trumpet). As a professional trumpeter, she has performed with the Baltimore Chamber Orchestra, the Dayton Philharmonic Orchestra, the Knoxville Symphony Orchestra, the Lyric Brass Quintet, and as the solo trumpeter of Baltimore's Bach Concert Series. She has performed and recorded on period instruments with the Bach Sinfonia, the Handel Choir of Baltimore, the Washington Cornett and Sackbut Ensemble, and Newberry's Victorian Cornet Band. Elisa is the author of *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Indiana University Press) and *A Dictionary for the Modern Trumpet Player* (Rowman & Littlefield), as well as numerous articles in the *International Trumpet Guild Journal*. Her editions of the Haydn and Hummel trumpet concertos have been published by Carl Fischer Music. As a professional conductor, she was the Music Director and Conductor of the Frederick Symphony Orchestra for 17 years. Also active in professional organizations, Dr. Koehler served on the Board of Directors of the International Trumpet Guild (ITG) for four years, served two years as ITG Secretary, and was a member of the ITG Journal Editorial Committee for ten years. Elisa also serves as the HBS Archivist.



### Vice-President, Dr. Steven Plank

Steven is the incoming Vice President of the HBS Board of Directors. He will move into the role of President for 2026 and 2027. Steven is the Andrew B. Meldrum Professor of Musicology and the Director of the Collegium Musicum Oberliniense at Oberlin College, where he has taught since 1980. Trained as an orchestral trumpeter by Leon Rapier and Roger Voisin, he was a member of the Louisville Orchestra in the 1970s, performing and recording under Jorge Mester. A burgeoning interest in old music and period instruments drew him to musicology and performance practice, taking a PhD at Washington University in St. Louis, where he studied with Sir Curtis Price, Trevor Pinnock, Bruce Dickey,



Nicolas McGegan, James Tyler, and Alan Lumsden. He also undertook courses with Edward Tarr in various summer venues. In recent years he has been particularly active as a conductor and organist, enjoying a long collaboration with Baroque trumpeter, Barry Bauguess. In 2009 he received the Thomas Binkley Award from Early Music America. He is widely known for his scholarship in performance practice, the music of Restoration England, and the intertwining of liturgics and musical style, and his articles appear in a range of international journals, including *Early Music*, *Music & Letters*, *The Musical Times*, *Notes*, and *American Music*. He is the author of two books, *The Way to Heavens Doore* and *Choral Performance: an Introduction to Historical Style*, as well as the co-author of an *Historical Dictionary of English Music* and the co-translator of Edward Tarr's *Die Trompete*. Long associated with the Historic Brass Society, he is a member of the editorial board of the society and a frequent participant in its conferences and competitions.

### New Board Member - Dr. Liza Malamut

Liza is a new member of the HBS Board of Directors. She is Artistic Director of The Newberry Consort, a Chicago-based organization that creates accessible and historically informed performances of Medieval, Renaissance, and Baroque music, and a founding member of Incantare, an ensemble of violins and sackbuts formed to highlight music of lesser-known and marginalized composers and their contemporaries in early modern Europe. She regularly appears with period-instrument ensembles throughout North America and beyond, and her playing can be heard on the Musica Omnia, Naxos, Hyperion, New Focus Recordings, and George Blood Audio labels. A passionate teacher and researcher, Liza is a coeditor and contributor for the book *Music and Jewish Culture in Early Modern Italy: New Perspectives* with Rebecca Cypess and Lynette Bowring (Indiana University Press), which won the 2023 American Musicological Society Ruth A. Solie Award. She holds a Bachelor of Music degree in Trombone Performance from the Eastman School of Music and a Master of Music degree from Boston University, and she earned her Doctor of Musical Arts degree in Historical Performance from Boston University. Her dissertation, a method book for modern trombonists, integrates historical techniques with mainstream playing and introduces eighty-eight solo etudes for trombone. When not engaged in musical pursuits, Liza enjoys running, hiking, baking, gardening, a good book, and all things outdoors. She currently teaches historical trombone at Indiana University.



# The 1871 George Stratton Tuba Quartets

By Chris Troiano

**T**he United States Army Band Tuba-Euphonium Workshop is an annual event hosted by The United States Army "Pershing's Own" Band at Joint Base Myer-Henderson Hall in Arlington, Virginia. The workshop features international soloists, lecturers, professional chamber ensembles, collegiate tuba-euphonium ensembles, and dozens of tuba-related vendors.

For the first day of the workshop, I was invited to give a lecture-recital performance titled "The First Tuba Quartets? - The 1871 George Stratton Tuba Quartet Arrangements." I was joined by members of the 8th Green Machine Regiment Band, alumni of the Green Machine Ensembles, and colleagues on faculty at George Mason University (see roster below). Together, we performed all 11 "tuba quartet" arrangements written by George W. Stratton in 1871 for the Stratton "Military Band" music publication on period low brass instruments.

George W. Stratton (1830–1912) and his younger brother John F. Stratton (1831–1901) were born in New Hampshire to a musical family and were quick to learn multiple instruments and music theory, as well as trade skills as machinist apprentices.

As they grew up, both John and George became very proficient as performers, bandleaders, and as arrangers. John Stratton opened his first music store in 1855 in Massachusetts, but an economic recession in 1857 led to the store's closure and John's relocation to New York City. In 1859, John formed "John F. Stratton & Co." and began manufacturing brass instruments, eventually becoming one of the primary suppliers of brass instruments to the United States Army during the American Civil War.

In 1866, John began publishing music for full brass band in score format under the "Military Band" collection. These pieces include quicksteps, operatic serenades, waltzes, and polkas. Referred to as "Series 1", these first 10 arrangements published in 1866 became the first series of six published by John and George

Stratton between 1866 and 1871. Though George remained in New England until 1871, he appeared as an arranger and composer for some of the pieces included in the Military Band collection as early as 1867. It is important to note that also in 1866, John opened a brass instrument manufactory in Saxony after he found that brass instruments there were manufactured significantly cheaper than in New York and at a moderate quality.

In 1871, the "Sixth Series" of the Stratton Military Band collection was published. However, this is the only series that lists "George W. Stratton - Boston" as the publisher. Consisting of 62 selections, this is also the only series that includes arrangements for chamber ensembles. Of the 62 arrangements, 11 of them are written for 2 Bb tenors, 1 Bb baritone, and 1 (Bb) bass. All 11 of these quartets are originally vocal quartets written by composers with connections to the Saxon city of Leipzig. It is believed that John found these vocal quartets while over at the Saxony shop and mailed them back to his brother, George, who then arranged them for brass quartet and published them among the "Sixth Series."

Of George's 11 "tuba quartet" arrangements, 10 of them list "bass" as the bottom voice of the quartet. However, in No. 639 *Ueber allen Wipfeln ist Ruh* "Abendlied" by Friedrich Kuhlau, George specifies "Bb basses" as the bottom voice. (This is also the only voice in all 11 examples that refers to instruments



in the plural, and this is likely an error.) Brass bands of the mid-19th century primarily had 4 instruments in the low brass voice. The brightest in tone and most cylindrical in bore was the Bb tenor. In the same octave but with a slightly more conical bore was the Bb baritone. And in the same octave but with an even more conical bore was the Bb bass. The Bb bass had the roundest and darkest sound of the three low brass instruments in this octave and was used to play the bass lines at the upper octave, assuming a role previously held by the bass trombone. Below the Bb bass was the contrabass instrument, the Eb bass. For these 11 quartets, the bottom voice sits primarily within the bass-clef staff, rarely going below it but often reaching the top line. Due to this range, it is likely that all 11 George Stratton "tuba quartets" were intended to have Bb bass as the bottom voice rather than Eb bass. However, we used Eb basses in our performance at the Army Workshop due to instrument availability. It is also interesting to note that even though the Bb baritone was regarded as the most soloistic low brass instrument of the time, it is only listed as the top voice in 6 of the 11 quartets. In the other 5, the 2 Bb tenor horns are the top voices and the Bb baritone is listed as the third voice.



In 1875, John F. Stratton & Co. published *A Practical Guide to the Arrangement of Band Music* by George F. Patton. This textbook begins with a preface written by Patton in Leipzig where he says “The appendix, added at the suggestion of the publisher, Mr. Stratton, who is himself an experienced leader and teacher, is designed to assist inexperienced parties in the [organization] and management of Bands, as well as to serve as a sort of reference in general for various minor points in connection with the management of Band business, both in private and in public.” This shows both the continued connection with Leipzig, as well as John Stratton’s interest and support of this particular publication. Within it, Patton suggests only having one on a part for quartet performances. He also notes on page 62 that John F. Stratton & Co. has published a number of quartets that are suitable for study, concert performance, and serenade performance.

After rehearsing and performing these 11 quartet arrangements, I agree with Patton that these pieces can be used for both study and performance. They are very melodic and the harmonies are pleasant. They could be played by professional ensembles, amateur ensembles, and young student ensembles alike. I would suggest that they be played today as either a euphonium quartet or with 3 euphoniums and 1 Eb or F tuba.

George W. Stratton did not only publish these 11 tuba quartet arrangements. In the same 1871 series, there are also quartets for “Bb cornet, Eb alto, Bb tenor, Bb baritone”, “Eb cornet, Bb cornet, Bb tenor, Bb baritone”, a quintet for “Eb cornet, Bb cornet, Eb alto, Bb baritone, Bass”, and a double quartet. All of these arrangements are available for free through the Library of Congress [website](#). If you would like to watch the lecture-recital from the 2024 United States Army Band Tuba-Euphonium Workshop, click [here](#).

**Sources:**

All Stratton “Military Band” publications are available through the Library of Congress at <https://www.loc.gov/item/cwband.mlbm/>

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Patton, George F. *A Practical Guide to the Arrangement of Band Music*. New York: John F. Stratton & Co., 1876.

**Chris Troiano, DMA**  
**Historical Ensembles Program**  
**Manager, George Mason University**

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Images (previous page): Dr. Chris Troiano discusses the history of the Stratton family and their contribution to band music during the 19th-century; Upright brass instruments playing quartets by George Stratton. (L-R): Andrew Dougherty, Chris Troiano, Hunter Swanson, Mark Jenkins; (below) A combination of upright and over-the-shoulder low brass instruments playing John Stratton’s Hail Columbia, transcribed by Chris Troiano. (L-R): Andrew Dougherty, Hunter Swanson, Mark Jenkins, Stephen Cannistraci, Chris Troiano, David Porter, Michael Nickens; Over-the-shoulder brass instruments playing quartets by George Stratton. (L-R): Stephen Cannistraci, Chris Troiano, David Porter, Michael Nickens.

**Musicians and their instruments:**

**Stephen Cannistraci:** Over-the-shoulder Bb tenor (DC Hall, Boston, c. 1863). DMA candidate, George Mason University.

**Andrew Dogherty:** Upright Eb bass (Slater and Martin, New York, c. 1868-1872).

**MGySgt Mark Jenkins:** Upright Bb tenor (Boston Musical Instrument Manufactory, Boston, c. 1869/1870s). United States Marine Band, Applied Euphonium Adjunct, George Mason University.

**Dr Michael Nickens:** Over-the-shoulder Eb bass (unmarked, likely European, c. 1850s). Director, Green Machine Ensembles, George Mason University.

**CMSgt (ret.) Dr Dave Porter:** Over-the-shoulder Bb baritone (R. Wurlitzer, Cincinnati, c.1857-1871. United States Air Force Band (ret.), Applied Tuba Adjunct, George Mason University.

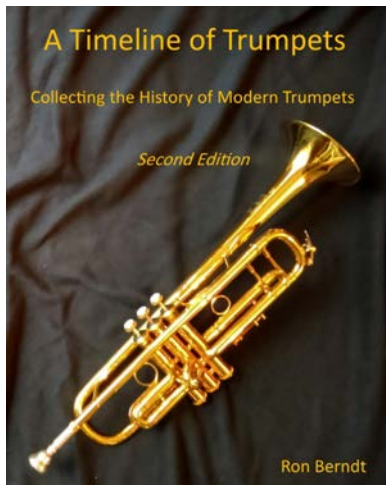
**Hunter Swanson:** Upright Bb baritone (Firth, Pond & Co., New York, c. 1850s). The Eight Green Machine Regiment Band, George Mason University.

**Dr Chris Troiano:** Upright Bb bass, (EG Wright, Boston, c. 1860s), over-the-shoulder Bb baritone (Kummer & Schetlich, Baltimore, c. 1860s). Historical Ensembles Programme Manager, Green Machine Ensembles, George Mason University.

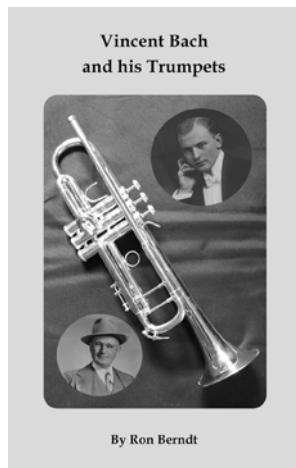




## New Publications by Ron Berndt



*A Timeline of Trumpets: Collecting the History of Modern Trumpets, Second Edition* by Rob Berndt. Self-published, 2021. 400 pp. ISBN 9798705582815



*Vincent Bach and His Trumpets* by Ron Berndt. Self-published, 2022. 172 pp. ISBN 9798817284904

These two recent publications were decidedly not intended for general readership. They offer a world of trumpet information that borders on the obsessive, which only the most dedicated trumpet enthusiast will find valuable. But for those of us who fall into that category, we owe Ron Berndt a great debt of gratitude for this research. Berndt's background is as an engineer and expert on various aspects of

automotive technology, but he is also the webmaster of Trumpet History.com [Ed. note: At the time of publication, the home page for this site was blank. Pages in the site can be found via a search tool, however]. This is an amazing site. It's a variable cornucopia of trumpet history that focuses on 19th and 20th century topics. Berndt's deep knowledge of engineering comes to great use. The Bach monograph is a dive into the minutiae of practically every technical change of bell size, tubing wall thickness, valve placement, and other technical details.

The Vincent Bach monograph does an exemplary job of telling the story of the man's life, particularly the beginning stages of his career, putting in focus the various influences of contemporary performers and makers. Berndt's research acknowledges the authorial work of Andre Smith, Alexander McGrattan, and others. Berndt's detective work is impressive, overcoming Vincent Bach's secretive nature and the general state of confusion in which the Bach shop frequently found itself. Shop cards are notoriously unorganized and replete with confusing and sometimes contradictory information. Berndt traces the evolution of every aspect of trumpet design from New York to Mount Vernon and finally to Elkhart (Indiana) in the days after Vincent Bach's retirement from day-to-day supervision. His relation of the conflicts between the union and the company, however, displays a decided anti-union bias.

*A Timeline of Trumpets: Collecting the History of Modern Trumpets* is a remarkable reference book. This second edition is much expanded from the first to 400 pages with over 700 color illustrations, over 400 examples, essays, tables of major makers' products, and a detailed index. There is a brief essay on the history of trumpets from pre-history up until the invention of valves, but the 25 chapters focus primarily on the years from the mid-19th century until the present, covering many aspects of trumpet design and history of all the major and lesser-known makers. Berndt does not leave out influences from changes in musical styles, noted players, and aspects of social change.

**Jeffrey Nussbaum**  
Past President of the Historic Brass Society

## Handel's Rival in Dublin



**Irish Baroque Orchestra, Peter Whelan, director. *Mr. Charles the Hungarian: Handel's Rival in Dublin*. Linn Records, 2023.**

I was delighted to have been asked to review the Irish Baroque Orchestra's recent CD, *Mr. Charles the Hungarian: Handel's Rival in Dublin*, for the Historic Brass Society, as hornist Anneke Scott is highly featured on this recording. I have been enthusiastically following her recordings, publications, and videos for many years. She has so generously shared her knowledge and expertise of historic brass instruments with our community! Recordings of her playing are shining examples of the subtle nuances that a natural horn is capable of in the right hands. This disc is no exception.

According to Peter Whelan, the musical director of the Irish Baroque Orchestra, the man known as "Mr. Charles the Hungarian," was a horn specialist who traveled to Ireland during the eighteenth century, where he championed the horn to audiences in Dublin. This CD is a recreation of sorts of the program Mr. Charles performed at a concert in Dublin, as listed in a surviving newspaper story. He was known to have performed compositions by George Frideric Handel in Dublin while the composer himself was in town, which would have been perceived as a cheeky move for the time. This explains why Mr. Charles is referenced as "Handel's rival in Dublin" in the title of this recording. Music from Handel's opera *Il pastor fido*, his *Water Music*, and the "Va tacito" aria from the opera *Giulio Cesare* are three of the horn feature pieces on this disc that

Mr. Charles would have performed for his Dublin audiences. Another such work is Mr. Charles's own composition, "Chasse," a clear reference to the hunting horn origins of the instrument.

In particular, Handel's "Va tacito" interested me. This aria is well-known to hornists for the unique prominence of the horn as a solo instrument in a Baroque aria. Handel employs the horn in florid call-and-response hunting horn calls with the countertenor voice. On this CD, the voice part is performed beautifully on a baroque flute. On the reprise of the aria, Anneke Scott improvises splendidly extravagant arpeggios, scales and ornaments to the horn part. I've not heard another rendition of this aria that was as joyful as this one is! This track alone has become one of my absolute favorite Baroque period instrument performances. I will perform this aria on natural horn at a colleague's voice recital later this academic year and will draw much inspiration in approach, sound, color and ornamentation from Professor Scott's performance.

Similarly exciting is the rendition of Handel's *Water Music*. Performances of this work often come across as straightforward and somewhat bland. Here, the dynamic contrasts, tempi and Baroque stylistic lengthening of note values for phrasing are enthusiastically displayed. The entire ensemble showcases this thrilling character throughout the disc. Period brass instrument enthusiasts must listen to this CD. You will be glad you did. Congratulations, Anneke and company!

**Matthew C. Haislip, DMA**  
Assistant Professor of Horn  
Mississippi State University



***Bravura: Oeuvres pour cor naturel et piano*; Louis-Pierre Bergeron, horn; Meagan Milatz, Piano. ATMA Classique, ACD2 2864, 2023.**

Louis-Pierre Bergeron, currently the 4th horn of Canada's National Arts Centre Orchestra and formerly of the Montreal Symphony, has made a considerable name as a natural horn player. A student of Teunis van Der Zwart, he has performed with Tafelmusik, the Pacific Baroque Orchestra, and the Arion Baroque Orchestra. Additionally, he has performed with European ensembles including the Freiburger Barockorchester and the Akademie für Alte Musik Berlin.

His debut recording features a selection of early works for classical horn and piano, offering a blend of well-known sonatas by Beethoven and Krufft alongside lesser-known compositions by Righini, Potter, and Süssmayr. It is a collection of works spanning over 40 years of musical development. In the CD booklet, Bergeron notes that the featured compositions represent a progression from the Classical period, as exemplified by Righini and Süssmayr, to the more reserved Romanticism of Krufft, followed by Potter's assertive style.

Perhaps the most delightful aspect of the album (besides the playing) is the album's liner notes, penned by Claude Maury, who provides insightful background information on each composer and their work. Maury also offers a detailed exploration of the harmonic series, the natural horn, and the techniques involved in creating non-harmonic tones with the right hand.

The Beethoven sonata, a cornerstone in the horn repertoire, was traditionally believed

to be the first sonata composed for the horn. However, a recent discovery in a Berlin library, edited by John Manganaro, suggests that the title of the "first sonata" might now belong to Vincenzo Righini. His 1780 *Duo for Horn and Piano in D major* predates Beethoven's by a good 20 years, making the performance on this album a world premiere recording.

Similarly, the "Movement" for horn and piano in E-flat major by Franz Xavier Süssmayr shares an interesting story. Fragments of the work reside in the British Library, but this hidden gem was completed by Herman Jeurissen, and given Süssmayr's connection to Mozart, it comes with no surprise that the composition exudes a distinct Mozartian influence.

Among the standout pieces on the album is Cipriani Potter's *Sonata di bravura*, originally composed for the renowned horn soloist Giovanni Puzzi. This work demonstrates the chromatic possibilities of the natural horn, both technically and sonically. Potter himself acknowledged the technical challenges of the piece, particularly after the fourth variation. Potter states, "The author, who has composed this Sonata for the famous horn player Mr. Puzzi, knows that these modulations are extremely difficult to execute well on the horn and advises those who find them too difficult to go immediately to [the passage marked] B."

Bergeron, utilizing faithful instrument copies by Richard Seraphinoff, showcases the evolution of the classical horn as a solo chamber instrument, both technically and compositionally. While, with the exception of the Potter sonata, the identities of the intended performers of these pieces remain uncertain, the album pays homage to the artistry and skill of those musicians.

The performances by Bergeron and Milatz are exceptional, with Milatz's pianism demonstrating musical sensitivity and creating engaging dialogues with the horn. Bergeron's mastery of the instrument is evident throughout the album, navigating challenging passages with ease.

This recording stands as a testament to the expressive capabilities of the valveless French Horn, and the stellar performances by Bergeron and Milatz make this album a captivating listening experience.

**Nathanael Udell**  
Historic Horn Editor



**Hermann Baumann  
(1934-2023)**



Famed horn soloist and pioneer of the period-horn revival, and Monk Award winner, Hermann Baumann, passed away on December 29, 2023 at the age of 89.

Born in Hamburg, Germany in 1934, Baumann began his musical career as a singer and jazz drummer, and at the age of 17, he switched to French horn and began studying with Fritz Huth at the Hochschule für Musik Würzburg. After his studies, he held principal horn positions in orchestras such as the Dortmunder Philharmoniker, and the Stuttgart Radio Symphony.

His rise as a prominent horn soloist began when, in 1964, he won first prize in the ARD International Music Competition. Shortly after, touring, recording contracts, and solo engagements became the norm in his life. He recorded works by Mozart; Richard Strauss, Dukas, Ligeti, Brahms, and many, many more. He commissioned new works from prominent 20th-century composers and gave the world premiere of Ligeti's *Trio for Horn, Violin, and Piano "Hommage à Brahms"* in 1982.

Hermann Baumann's interest in the natural horn was already beginning to grow during his time participating in the ARD Competition, and after a

performance, an audience member by the name of Willi Aebi, mentioned to Baumann that he was upset because Baumann "knew nothing of the natural horn." After this meeting, Aebi invited Baumann to his house to play the natural horns found in his collection. A few years later, in 1974, Baumann recorded all the Mozart horn concerti with Nikolaus Harnoncourt and Concentus Musicus Wien. In 1999 the Historic Brass Society awarded Baumann with the Christopher Monk award for his lifetime contributions to music on period instruments.

Beginning in 1969, Baumann was appointed as Professor of Horn at the Folkwang Hochschule in Essen, a position he held for 30 years. Noted for his expressive and singing musicianship, his teaching focused on passing these qualities to his students, as well as learning to share a story through one's music making. He did not want his students to merely imitate him and his playing, but to respect the process and the individual. The main rule he preached was to sing through a phrase or melody before playing it on the horn.

In the early 90s, while on a concert tour throughout North America, Baumann, after performing Strauss' Second Horn Concerto with the Buffalo Philharmonic, he suffered a stroke, resulting in paralysis to his entire right side of his body. He had to relearn to walk and speak German since he could only converse in English, write, and even play the horn. Not even six months later, he resumed his teaching duties, and two years later he was a featured soloist and conductor at a gala.

In 1992, he became an Honorary Member of the International Horn Society, and the August 1998 issue of *Horn Call* was entirely devoted to him, and featured an article that he wrote, sharing the experiences of his stroke and the process of his recovery.

Baumann is survived by his four children; his wife of 40 years, Hella, passed away in 1997 after a fight with cancer.

**Nathanael Udell**

**Jean-Pierre Mathez  
(1938-2023)**



A great figure in the brass world has left us: the Swiss publisher Jean-Pierre Mathez. A talented networker, he and his wife Gabi created BIM, an international brass center as an addition to his artistic and educational activities, which included sheet music sales, the publishing of almost 2,000 works. Who doesn't know James Stamp's Warm-Ups + Studies, Editions Bim TP2, the publisher's second book for trumpet from 1978, or the legendary *Brass Bulletin*, which reached its public worldwide as a multilingual magazine with a broad subject matter? Even though he focused on the future with the editions and the present with the *Bulletin*, history was important to Jean-Pierre Mathez. He researched and published on Jean-Baptiste Arban and edited historical works such as Fantini's trumpet method (after taking over The Brass Press). Among other projects, I had the pleasure of initiating the carefully produced facsimile edition of J.N. Hummel's trumpet concerto at BIM with an accompanying booklet by Ed Tarr. Jean-Pierre's son Jeremy Mathez, who took over BIM years ago, wrote to me to say that Jean-Pierre had "passed away peacefully from old age without illness—a Viking to the end!"

**Adrian von Steiger**

**Willie Ruff (1931-2023)**



Noted music scholar, educator, Jazz French Horn, and double bass player Willie Henry Rugg, Jr. passed away at the age of 92 on December 24, 2023.

The sixth of eight children, Willie was born in Sheffield, Alabama, on September 1, 1931, to Willie and Marie Ruff. In a 2017 interview, Willie mentioned that despite having no electricity, there was always dancing to one's own rhythm.

He quickly found his rhythmic path through piano and drums, and at the age of 14, he joined the military on the advice of an older cousin. Willie had hoped to join the highly-regarded all-black military band, but, unfortunately, they had an excess of drummers, so he decided to fill a void in the band and picked up the French horn. While performing with this band, he befriended Dwiki Mitchell, who taught him how to play the upright bass.

After his military service, Ruff applied to the Yale University School of Music, with the hopes that the financial assistance from the G.I. Bill would allow him to study horn with the famed composer Paul Hindemith. Ruff is quoted in an interview with the quarterly newspaper, *The Soul of the American Actor*, saying, "I brought my French Horn and played an audition, and by some miracle, they let me in."

He earned his bachelor's degree in 1953 and quickly followed with his master's degree the following year. In 1955, Ruff, one day while deciding whether or not to join the Israel Philharmonic's horn section, spotted his military friend, Dwiki, playing piano with Lionel Hampton's band on "The Ed Sullivan Show." Willie got in touch with Mitchell and was soon recruited to play in Hampton's band.

The Mitchell-Ruff duo was formed in 1955 with Mitchell at the piano, and Willie on French horn and bass, and lasting until Dwiki's death in 2013. The "second-act" duo opened for many jazz legends such as Duke Ellington, Miles Davis, and Sarah Vaughan. They also conducted many educational outreach performances at numerous schools and colleges, even touring foreign countries where the jazz art form was not well known or was even considered taboo. The duo performed in the face of cultural adversity and went on to play in the Soviet Union in 1959 and China in 1981 (for these tours, Willie taught himself both Russian and Chinese to discuss the history of Jazz with these audiences).

In 1971 Willie joined the faculty at Yale University and taught music history, ethnomusicology, and arranging, until his retirement in 2017. During his second year on faculty, he founded the Duke Ellington Fellowship Program, a "conservatory without walls," community-based organization aimed at expanding the study of African American music, sponsoring mentoring artists who perform with Yale University students as well as local young musicians from the public school system.

A noted storyteller, Ruff's classes at Yale introduced students to many important musicians, such as Eubie Blake, Benny Carter, Miles Davis, Dizzy Gillespie, and others. Ruff donated a large number of recorded conversations to Yale's Oral History of American Music Project.

Ruff is survived by his brother, Nathaniel Ruit, numerous extended family members, cousins, nieces, and nephews. He was predeceased by his daughter, Michelle, and former spouse, Emma Ruff.

**Nathanael Udell**

**His Majestys Sagbutts and Cornetts**

*The Glory of Venice, with Derbyshire Singers*  
July 6, 7:30pm  
Derby Cathedral  
[Tickets available here](#)

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

*A Venetian Coronation 1595*  
July 14, 9:00pm,  
Notre-Dame Basilica, Beaune, France.

*Morales Mass for the Feast of Saint Isidore of Seville*  
Utrecht Early Music Festival  
Aug. 27, 8:00pm  
TivoliVredenburg / Grote zaal, Utrecht, Netherlands

**The Monteverdi Choir & Orchestra**  
<https://monteverdi.co.uk/whats-on>

*Handel: Israel in Egypt*  
Salzburg Festival  
July 21, 6:00pm  
Haus für Mozart, Salzburg, Austria

**The Orchestra of the Age of the Enlightenment**  
<https://oae.co.uk/see-us-live/>

*Bruckner, Symphony No. 5*  
Oct. 13, 7:00pm  
Southbank Centre's Queen Elizabeth Hall, London, UK

**Les Saqueboutiers de Toulouse**  
<https://www.les-saqueboutiers.com/fr/concerts>

*L'Homme Armé, Larmes et Alarmes*  
*With Ensemble Clément Janequin*  
July 2, 8:00pm  
Namur Concert Hall, Namur, Wallonia, Belgium  
July 9, 9:00pm,  
Basilique Notre-Dame de l'Épine, Évron, Mayenne, France

Various concerts May–October 2024. See their calendar link above.

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





## HBS Journal and Historic Brass Today Ad Rates and Contract

### Basic Information

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

### Deadlines

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

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

### All Material and Correspondence should be directed to:

David Wharton, HBT Advertising Manager

Email (Preferred): [advertising@historicbrass.org](mailto:advertising@historicbrass.org)

Cell Phone: 614-395-3632

### Format and Dimensions

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

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



Historic Brass Today Ad Rates

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

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

Historic Brass Society Journal Ad Rates

Single issue ad for annual HBS Journal only.

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

Journal and Historic Brass Today Package Rates

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





### Advertising Contract

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

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

Signed: \_\_\_\_\_

Date: \_\_\_\_\_

**Please email this page to:**

David Wharton, HBT Advertising Manager

Email: [advertising@historicbrass.org](mailto:advertising@historicbrass.org)