



Historic Brass Society Virtual Symposium

POND LIFE: CROSSCURRENTS OVER THE ATLANTIC

Schedule of Events & Presentations

All times listed in BST (UTC +1)
2pm-9pm BST / 9am-4pm EDT

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Check out historicbrass.org for more info!

POND LIFE: Crosscurrents over the Atlantic is made possible with support from the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and with additional support from St Cecilia's Hall.



Council on the Arts

St Cecilia's Hall
CONCERT ROOM & MUSIC MUSEUM



**Pond Life: Crosscurrents over the Atlantic
May 24-26**

Schedule of events and presentations

Times listed in BST (EDT) [UTC + 1]
2pm-9pm BST / 9am - 4pm EDT

~Monday May 24~

2:00pm (9am) Opening Comments - John Wallace and Jeff Nussbaum

Keynote Address: Clifford Bevan

3:00 (10am) Katy Ambrose: The Impact of the Atlantic Slave Trade on Horn Players of African Descent in 18th century England and American Colonies (Lecture)

3:30 (10:30am) Tommi Hyytinen & Johanna Eränkö Hyytinen: Bernhard Crusell's Horn Concerto (Lecture - Demonstration)

4:00 - BREAK

4:15 (11:15am) Nicolas Roudier: The horn of Leutgeb and Mozart: investigation and experimentation (Lecture - Demonstration)

4:45 (11:45am) Jack Adler-McKean: The contrabass tuba: Wagner's most mysterious, divisive and influential "invention"? (Lecture)

5:15 (12:15pm) Jimena Palacios Uribe: Transatlantic musical legacies: the importation of musical instruments for brass bands from Europe to Mexico from the second half of the 19th century. (Lecture)

5:45 Break

6:00 (1:00pm) Eric Roefs and the new *Kaiser-Cornet-Quartett*: "The Most Skilled Combination of the Kind in the World"—The *Kaiser-Cornet-Quartett* in the United States, 1872. (Lecture-Recital)

7:00 Break

7:15 (2:15pm) Liza Malamut: Sprezzatura or Athleticism? The Influence of 20th-Century Sound Recordings on Historical Brass Performance Practice (Lecture)

7:45 (2:45pm) Robert Warren Apple: The Keyed Trumpet and the Fathers of the Viennese Waltz (1826-1832) (Lecture)

8:15 (3:15pm) Gilbert Cline: Fantini's "Tromba Sordina" -- the other two-handed Trumpet? (Lecture- Demonstration)

~TUESDAY May 25~

Times listed in BST (EDT) [UTC + 1]
2pm-9pm BST / 9am - 4pm EDT

2:00pm (9:00am) Stewart Carter: Trumpets and Drums in Early China: The Art Militaire des chinois of Joseph-Marie Amiot (Lecture)

2:30 (9:30am) Memorial Session in remembrance of Jeremy Montagu, Alan Lumsden, Peter Ecklund, John McCann and Edward Tarr.

3:30 (10:30am) Break

3:45 (10:45am) Stuart Harris-Logan: Introducing the Brass Archives of the Royal Conservatoire of Scotland

4:15 (11:15am) Arnold Myers: John Webb and his Collection of Brass Instruments

4:45 (11:45am) Break

5:00 (12:00) British and American Dance Bands 1910-1970 Part 1: Richard Michael Interactive Come-and-Play session / Intro to Dance Band - BRING YOUR INSTRUMENTS!!

5:45 (12:45pm) British and American Dance Bands 1910-1970 Part 2: John Wallace, moderator with Clifford Bevan, Dan Block, Hilary Michael, Richard Michael

7:00 BREAK

7:15 (2:15pm) Alexander McGrattan: The emergence of a distinctive British orchestral trumpet style: a study of the formative years of Herbert Barr and George Eskdale (Lecture)

7:45 (2:45pm) John Humphries: The London Horn Scene in 1910 (Lecture)

8:15 (3:15pm) Anneke Scott and The Prince Regent's Band: The Celebrated Distin Family (Recital)

TUESDAY, May 25
8:15 PM BST (3:15pm EDT)

The Prince Regent's Band

“The Celebrated Distin Family”

Giacomo Meyerbeer (1791–1864) arr. Scott *Coronation March* from *Le Prophète*

Benoit Constant Fauconier (1816–1898) arr. Adolphe Sax (1814–1894) *Quatuor sur un Thème d'un Sextuor pour Piano, deux Violons, Violoncelle, Flûte et Contrabasse.*

John Distin (1798–1863) arr. Fomison *Distin's Military Quadrilles Le Pantalon - L'Été - La Poule - La Trenise [La Trénis]*

Traditional arr. Theodore Distin (1823–1893) arr. Dale *The Last Rose of Summer*

Simon Knaebel (1812-c. 1880) *The Boston Collection of Instrumental Music Brooklyn Waltz - Rockaway Quick Step - Manhattan Galopade.*

Anon. arr. Schatzman (second half 19th century) *Schatzman's Sax Horn Instructor Yankee Doodle*

Guiseppe Verdi (1813–1901) arr. Jean-Baptiste Arban (1825–1889) arr. Thomas *Ingemisco from Fragments mélodiques sur 'Messe de Requiem' de Verdi*

George Frederick Handel (1685–1759) arr. Scott 'Let the Bright Seraphim' from *Samson*

Anon arr. Schatzman (second half 19th century) *Schatzman's Sax Horn Instructor Auld Lang Syne.*

The Distin Family were one of the most famous ensembles of the 19th century. Impressively industrious in a number of fields, the British family of musicians crisscrossed the globe, bringing brass playing, and specifically the new family of sax-horns to ever growing audiences. In 1848 the *Theatrical Times*, lamented their forthcoming departure for the United States and praised them for their performance credentials: “Every lover of good music will regret the departure of these inimitable artistes; we sincerely hope that they will have a crowded house to cheer them on their way across the broad Atlantic to the American shores, where they will doubtless receive the welcome due to their extraordinary merits.” Our proposed programme weaves together the work of the Distin family with American compositions for the saxhorns that the Distins introduced as well as highlighting the work of other globe-trotting 19th century musicians such as Jean-Baptiste Arban.

~WEDNESDAY May 26~

Times listed in BST (EDT) [UTC + 1]
2pm-9pm BST / 9am - 4pm EDT

2:00pm (9:00am) Christer Fredriksson: The 19th Century Tradition -alive and well in Sweden! with Prins Carl, a brass sextet of Livgardets Dragonmusikkår (The Royal Swedish Cavalry Band) (Lecture-Recital)

2:30 (9:30am) Sandy Coffin: Brass chamber music in 1850s Paris: Spotlight on Auguste Mimart (Lecture)

3:00 (10am) Andrew Kershaw with Jeremy West: "Bringing a Collection to Life" Queen Victoria's Consort (Lecture-Recital)

3:30 (10:30am) Bede Williams: The crosscurrents or braided rivers of brass playing in New Zealand (Lecture)

4:00 Break

4:15 (11:15am) Monk Awards: Peter Holmes (2020) and Friedemann Immer (2021), presented by Arnold Myers

4:30 (11:30am) Development of the Brass Quintet - Roundtable: John Miller, moderator; with Allan Dean, Ray Mase, John Rojak, Simon Hogg, John Wallace, Tony George

5:45 (12:45pm) BREAK / Social time via Zoom

7:00 (2:00pm) Finale Concert - The Wallace Collection performing Bellon, Mimart and Beethoven on period instruments (Livestream via YouTube)

FINALE CONCERT

Wednesday, May 26

7:00 pm BST (2pm EDT)

Livestreamed from St Cecilia's Hall in Edinburgh

The Wallace Collection

Auguste Mimart (1828-58)

Septuor no 2 in C minor (*in one movement*)

Jean- François Victor Bellon (1795-1869)

Quintette no 1 in E \flat Movement I *Allegro*

Quintette no 4 in D Movement III *Andante con espressione*

Quintette no 8 in B \flat Movement II *Menuetto*

Quintette no 10 in E \flat Movement III *Finale: Allegro Maestoso*

Auguste Mimart (1828-58)

Quintette no 5 in F (*in one movement*)

Ludwig van Beethoven (1770-1827) arr. Wallace

Die alte gute Zeit: Songs for George Thomson

- 1) Heil unserm König! Heil! (God save the King!) (*Maestoso con molto spirito*)
- 2) Sion, der Sohn Evan's, oder die Wolfsjagd (Sion, the son of Evan, the chase of the wolf) (*Maestoso e con molto spirito*)
- 3) Des Soldaten Traum (Our bugles sung truce) (*Andante espressivo assai amoroso*)
- 4) Die alte gute Zeit (Auld Lang Syne) (*Allegretto*)

The Wallace Collection Ensemble

John Wallace and Tony George, Co-Artistic Directors

John Wallace, bugle, petit bugle

John Miller, cornets

Fergus Kerr, cor à pistons, saxotromba

Paul Stone, trombone, basse

Tony George, ophicleide, basse

Bede Williams, petit bugle

Sandy Coffin, bugle

Juliette Megan Murphy, cornet

Adam Dougherty, trombone

GUEST PRESENTERS (Alphabetical)



Clifford Bevan, Keynote Speaker was born in Manchester and served an apprenticeship as a composer before studying trombone and composition at the Royal Academy of Music. After freelancing he became chief arranger and pianist of "The Temperance Seven" during their chart-topping period, then spent eight years as principal tuba of the Royal Liverpool Philharmonic Orchestra. Moving back to London, he played tuba and euphonium with all the leading symphony, opera and broadcasting orchestras, in the West End Theatre and sessions. Since the first edition of *The Tuba Family*, in 1978, he has contributed to numerous reference works and journals as well as writing more books, about musical instruments and theory. He was the recipient of the 2008 Christopher Monk Award and the 2010 ITEA Lifetime Achievement, among others.



Photo Credit: Da Ping Lou

Dan Block has had a career that extends through multiple jazz styles from Traditional to Bebop to Hard Bop. He is classically trained and has participated in orchestral and chamber music settings. He is an educator and as a teacher he shares his passion for music as a whole and as opposed to specializing in a specific genre. Block has worked with The Jazz at Lincoln Center Orchestra, Maria Schneider Orchestra, Toshiko Akiyoshi, Vince Giordano's Nighthawks, David Berger and Ken Peplowski. He has recorded and performed with Tony Bennett, Linda Ronstadt, John Pizzarelli, Harry Connick and Catherine Russell. He has participated in numerous festivals and jazz parties including Newport, Jazz at Chautauqua, The Atlanta Jazz Party and the Norwich Party; he is currently a member of The Duke Ellington Orchestra. Dan has been affiliated with The New School and City College over the past twenty years, and is currently on the faculty of The Juilliard School in the Jazz Division where he shares his passion for the history of the music.



Allan Dean is Professor Adjunct Emeritus of Music at the Yale School of Music. He retired in 2020 after 30 years on the Yale faculty. Dean was a founding member of Summit Brass, a member of the American Brass Quintet for 2 years, the New York Brass Quintet for 18 years and the Saint Louis Brass for 36 years. With three different quintets he has had continuous brass chamber music affiliations from 1964 to 2020. Before joining the Yale faculty in 1988, he served on the faculties of Indiana University, the Manhattan School of Music, the Hartt School, the Eastman School, and the Mendez Brass Institute.



Tony George is co-Artistic Director of The Wallace Collection with John Wallace. He has enjoyed a varied career in many different aspects of brass performing and teaching. In 2009 he was appointed to his current position as Professor of Ophicleide and Serpent at the Royal Conservatoire of Scotland, a role which he had also previously held at both the Royal College of Music and the Guildhall School of Music and Drama. As a virtuoso on tuba and its related historical instruments, Tony's playing versatility has led him to perform with a wide spectrum of ensembles, on both modern and period

instruments from the Philharmonia, London Sinfonietta and London Philharmonic to the, Gabrieli Consort, Orchestra of the Age of Enlightenment and Orchestra of the 18th Century. Tony's specialist knowledge has led to his articles being published in the Galpin Society Journal, Historic Brass Society Journal and Music Teacher Magazine.



Stuart Harris-Logan is Keeper of Archives & Collections at the Royal Conservatoire of Scotland. Originally trained as a ballet dancer, he fell sideways into archives and couldn't get out again. He is Company Secretary for the Glasgow New Music Expedition and on the Board of Directors for the Scottish Music Centre.



A graduate of the National Youth Orchestra and the Royal Academy of Music, **Simon Hogg** became a founder member of The Fine Arts Brass in 1980. During this time he performed two thousand concerts, visited over sixty countries, recorded 150 BBC radio and TV broadcasts and made 25 commercial recordings. The ensemble commissioned seventy works by leading British composers and performed at most major British and European music festivals.

In 1994 Simon founded Warwick Music, a specialist publisher of brass music commencing with an unknown work for Trombone & Organ (1894) by Gustav Holst. Warwick Music also introduced the world's first plastic trombone the pBone. He has an unhealthy fascination for Venice and all things Italian.



As American Brass Quintet trumpeter from 1973 to 2013, **Raymond Mase** performed worldwide, premiered countless new works for brass, and is heard on over thirty-five ABQ recordings. He contributed many of his own editions of sixteenth, seventeenth, and nineteenth-century brass music to the ABQ library and was instrumental in the group's recordings on Civil War period brass instruments. Mr. Mase is Chair of the Brass Department of the Juilliard School and retired principal trumpeter of the New York City Ballet Orchestra.



Hilary Michael is a Scottish violinist and saxophonist who studied at the Royal Academy of Music, and specialises in Baroque violin and jazz. She has performed all over the world with ensembles such as Dunedin Consort, Academy of Ancient Music, the Orchestra of the Age of Enlightenment and Orchestre Romantique et Revolutionnaire. She has been a tutor on the Richard Michael Summer Jazz Course for 19 years and for the last 5 years has been the Historical Performance specialist at St Mary's Music School in Edinburgh. She also recently led/directed the Scottish-based Kellie Consort for 2 years, a training ensemble for music students and recent graduates. She lives in Edinburgh with her husband, 2 daughters and a cat.



Richard Michael, BEM, occupies a unique place in the musical life of his native Scotland, as he has the versatility to improvise on any theme, in any key and in any given style. He has a virtuosic piano technique enabling him to give recitals on “The History of Jazz Piano”, encompassing every major jazz pianist from Fats Waller to Keith Jarrett, and is a master of stride piano playing.

Years spent as Head of Music in Beath High School have led to an easy rapport with audiences explaining how music works. He had been a Tutor on The Benedetti Foundation opening up the skill of improvisation to thousands of players around the world on the Internet.

He is Honorary Professor of Jazz Piano at the University of St Andrews, and during lockdown, has broadcast weekly on Radio Scotland’s “Jazz Nights” from his home in Kirkcaldy. His most recent book is “Jazz Piano for Kids” published this year by Hal Leonard (and according to Richard, the book won’t go wrong for adults!)



John Miller was a trumpeter with the Philip Jones Brass Ensemble from 1972–80, the Philharmonia Orchestra, London, from 1977–94, and is a founder member of the Wallace Collection. He joined the staff of the Royal Northern College of Music, Manchester in 1999, where he was formerly Head of School of Wind, Brass and Percussion. His current project, a monograph, *The Modern Brass Ensemble in Britain*, is scheduled for publication by Boydell & Brewer.



Arnold Myers is Senior Research Fellow at the Royal Conservatoire of Scotland and Professor Emeritus of the University of Edinburgh. He read Physics at St Andrews University and received a doctorate from Edinburgh University for investigating acoustically-based techniques in the taxonomy of brass instruments. He was an editor of the *Cambridge Encyclopedia of Brass Instruments* (2018) contributing 86 of its articles, and one of three authors of *The Science of Brass Instruments* (Springer, 2021). He was formerly Director of Edinburgh University

Collection of Historic Musical Instruments; he currently researches at the interface of acoustics and the history of brass instruments.



John Rojak joined ABQ in 1991. He is bass trombonist for the Orchestra of St. Luke's and the NY Pops, among other NY musical institutions. Rojak has shared stages with Leonard Bernstein, Wynton Marsalis, Metallica, Pope John Paul II, Cab Calloway and countless other performers. He has performed with the NY Philharmonic, Boston Symphony, Cleveland Orchestra, and Los Angeles Philharmonic, as well as playing for many Broadway shows and commercial recordings. Besides the ABQ teaching associations at Juilliard and Aspen, he is artist-faculty at the Colorado College Summer Music Festival. He has a B.M. from Juilliard and is a longtime New Yorker via the Boston suburbs. Mr. Rojak performs on a custom designed Michael

Rath R9 built in 2008.



John Wallace was born in Fife, Scotland, in 1949 into a brass band family. He played with the London Symphony Orchestra, Philharmonia, and London Sinfonietta, as well as forming The Wallace Collection brass ensemble. From 2002-14 he was Principal of the Royal Conservatoire of Scotland. In 2011 he was awarded a CBE for services to Dance, Drama and Music. He currently chairs the Music Education Partnership Group, and a new orchestra, the Glasgow Barons.



The Wallace Collection exists to promote the diverse world of brass music. We aim to inspire, entertain, develop, educate and innovate. Equally at home in the music of our own times as well as in the great heritage of brass music stretching back through history, we are passionate about working with young people, the future of our music.

The Wallace Collection performs in many contexts and locations. Recent events range from Steve Harley and Cockney Rebels in the Glasgow Concert Hall to the Epiphany Festival in Kings College Chapel, Cambridge, which we organised with Stephen Cleobury, Markus Stockhausen, London Voices, George Benjamin, Judith Weir and the Philharmonia Orchestra.

PRESENTATIONS

Abstracts and biographies (Alphabetical)

Jack Adler-McKean: The contrabass tuba: Wagner's most mysterious, divisive and influential "invention"?

Richard Wagner is credited with "inventing" (in practice, initiating development of) several brass instruments. They all failed to enter mainstream orchestral performance practice, but with one notable exception: the contrabass tuba became and today remains a required doubling instrument for orchestral tubists worldwide. Wagner's contrabass tuba parts from *Der Ring des Nibelungen* are cornerstones of the orchestral tuba repertoire, but what instrument(s) he wrote for or came across at the time, and what the term 'contrabass tuba' itself means today are controversial topics.

In the early nineteenth century, the serpent was being pushed ever further out of its comfort zone by Wagner and other orchestral composers. Wagner was an 'early adopter' of many of the first experimental instruments with keys or valves, orchestrating for 'Basstuba' in *Tannhäuser* in 1845, barely a decade after its invention. Eight years later, he began to write for an instrument eventually referred to, somewhat ambiguously, as a 'CB Tube', thus generating a part for which extant musicological and organological research is scarce, and stimulates fierce debate amongst practitioners to this day.

This paper will discuss the relationship between this hypothetical instrument, those found at the time such as the Moritz's 'Baß-tuba' in F, Červený's 'Contrabaß' in B flat, Sax's 'saxhorn-contrabasse' in E flat, and Stowasser's 'Helikon' in C, and instruments commonly used today. Video demonstrations will illuminate the differences between these instruments, and the potential impact they have on broader pedagogical and performance practice-related issues with regard to a broad range of late Romantic repertoire.

Jack Adler-McKean is a performer-researcher on the tuba, promoting his instrument through collaborations with ensembles, composers and academic institutions. His first book, 'The Playing Techniques of the Tuba' was published last year by Bärenreiter, while 2021 has already seen conference papers given at the Historical Performance Institute (Indiana University) and the European Platform for Artistic Research in Music (RAM). His PhD studies at the Royal Northern College of Music are supported by the AHRC.

Katy Ambrose: The Impact of the Atlantic Slave Trade on Horn Players of African Descent in 18th century England and American Colonies

Black and Brown musicians have long been overlooked in histories of European classical music. This inequity in representation is evident through a study of early Horn players in the United States and England. The Horn is a common symbol of European aristocracy because of its connection to hunting as well as its use in concert music, however, it was often played not by aristocrats but by stablehands and servants. In early America, George Washington enslaved a huntsman at Mount Vernon named William Lee. In England, Cato was an enslaved huntsman to Frederick, Prince of Wales.

Lee and Cato were not outliers in the 18th century as enslaved Persons of Color with skill at playing the horn. Newspaper advertisements indicate that purchasing, selling, and recovering fugitive enslaved persons who could play the Horn was common in 18th-century England and the American Colonies. Two of the most well-known narratives of enslaved persons, those of African-born Olaudah Equiano and American of African descent Reverend John Marrant, also illustrate that horn playing was a highly sought-after skill in a servant, either enslaved or indentured. Both of these men were horn players who spent time in the American Colonies and in London, but their experiences with the Horn were vastly different from one another.

People of Color continue to be both "invisible" in the field of classical music and highly visible as tokens of diversity. This presentation aims to counter the historical erasure of People of Color in classical music, by providing an account of some Horn players of African descent.

Katy Ambrose, DMA, is Assistant Professor of Horn at the University of Virginia. She holds the principal horn position in the Charlottesville Symphony and the New Orchestra of Washington, and fourth horn in the Delaware Symphony Orchestra. Dr. Ambrose received her Doctor of Musical Arts from Temple University, where she researched the history of horn players of African descent in America. She received an Artist Diploma from Yale University, Master's from CCM, and Bachelor's from the University of Michigan.

Robert Warren Apple: The Keyed Trumpet and the Fathers of The Viennese Waltz (1826-1832)

Thanks to recent research, we now know that the keyed trumpet was used for far more than just solo playing. Rather, the instrument was employed in a variety of contexts, including military bands, chamber ensembles, church orchestras, and the opera pit. My research corroborates and builds upon that of earlier scholars, and, to date, my catalog of keyed trumpet works has grown to include around 490 pieces. One area of music making that the keyed trumpet is not widely discussed as being a part of, however, is music for dance orchestra. To date, I have cataloged fifty-eight works for dance orchestra that use the keyed trumpet, most of which either do not appear in currently published catalogs or are not listed as employing the instrument.

Forty-eight of these works, which include marches, galops, potpourris, cotillons, and waltzes, were written by Joseph Lanner and Johann Strauss Sr between 1826 and 1832. Being that these two composers are considered the fathers of the Viennese waltz, the fact that they both employed the keyed trumpet so extensively in their dance orchestras during their early careers is a particularly exiting revelation. While both composers made use of the keyed trumpet in slightly different ways, they both mainly employed the instrument for brief, but prominent solos; typically, during just one of a dance's numbers. Both composers also required their trumpeters to be able to quickly switch between playing the keyed trumpet, natural trumpet, natural horn, and post horn over the course of a single work.

Robert Apple earned his B.M. in trumpet performance in 2011, and his M.M. in trumpet performance in 2013. He is currently a Ph.D. candidate in musicology at the University of Memphis and was awarded a Fulbright-Mach research grant in 2018 to continue his dissertation research on the music composed for the keyed trumpet for nine months in Austria. Robert also studies and plays the baroque, keyed, low-f romantic, and modern trumpets, and the keyed bugle.

Stewart Carter: Trumpets and Drums in Early China: The *Art militaire des chinois* of Joseph-Marie Amiot

In 1766 Joseph-Marie Amiot, a Jesuit missionary resident in Beijing, sent the first installment of what would later become his *Art militaire des chinois* to his friend Henri Bertin, the French Controller General and Minister of State. Amiot's complete corpus of seven classic Chinese military treatises, translated into French, was published in Paris in 1772. It was reprinted in 1782 in vol. 7 of the monumental Jesuit encyclopedia *Mémoires concernant l'histoire, les sciences et les arts des Chinois*, with a supplement in vol. 8 of the same set, also published in 1782. Though many of these treatises were more than 2000 years old, or were purported to be so, they were regarded as classical rather than antiquarian texts in the Qing Dynasty and some of them had been reprinted, with additions and revisions, in the early eighteenth century. The best-known of these seven texts is Sunzi's *The Art of War* (ca. 5th century B.C.E.).

Drawing on Amiot's writings and related Chinese sources, my paper describes the use of trumpets and drums in Chinese warfare, comparing these practices to European practices. It also compares the structure of Chinese military trumpets and drums in the mid-Qing Dynasty, as illustrated in Amiot's book, to depictions from other Chinese sources.

Stewart Carter is Past-President of both the American Musical Instrument Society and the Society for Seventeenth-Century Music. Recent publications include *The Trombone in the Renaissance: A History in Pictures and Documents* (2012) and *A Performer's Guide to Seventeenth-Century Music*, 2nd edn., ed. Carter and Jeffery Kite-Powell (2012). He currently serves as Editor of the *Historic Brass Society Journal*. He teaches music history and theory at Wake Forest University, where he holds an endowed professorship.

Gilbert Cline Fantini's "Tromba Sordina" -- the other two-handed Trumpet?

The true natural trumpet, now in revival, is played with just one hand, the right, which holds the instrument aloft; the left hand is used for the reins of the horse(!). Renaissance and Baroque slide trumpets were obviously played with two hands; but Fantini's 1638 book and the mysteries within lead to the possibility that his natural trumpet, too, would require two hands. His use of the term "con Tromba Sordina" in the subtitle is a prominent suggestion that muting is not just an option.

Fantini, a composer/soloist, was possibly using the elusive, migratory Italian Trumpet / Tromba (Corno) da Caccia / Welschtrumpete / Jägertrumpete. This presentation shows two techniques of muting which allow easy production of elusive pitches and result in Cornetto-like chamber music volume, invited by Fantini's subtitle mention of Cimballo and Organo. After the 1638 Fantini book we see cross-pollination of Italian trumpet music, including that of Torelli, Franceschini, and Vivaldi about 1670 to 1741, in lineage from Verona to Bologna to Venice to Vienna. Focus then must inevitably turn to Germany and Bach.

The presentation begins with musical excerpts of Susato and Byrd, from the Trumpet Consort von Humboldt audio CD now pending. TCvH uses 1667 natural trumpet copies, sans vents, played one-handed, bending needed pitches, and using mutes occasionally. Then featured is a prototype Tromba Sordina / Jägertrumpete having crooks and tuning bits, using an Italian mute. Concluding are excerpts of Torelli, Vivaldi, and Bach which demonstrate pitch manipulation via hand shading on coiled trumpet.

Gil Cline is Professor Emeritus at Humboldt State University (California) where he taught studio trumpet, horn, music history, scoring, and jazz. Playing baroque trumpet from 1979, professional credits include Baroque orchestras in Seattle, Portland, San Francisco, Los Angeles, and Indianapolis; he was a soloist at the 1996 International Brassfest; and is cited in "Trumpet Greats." His HSU-based Trumpet Consort von Humboldt (natural trumpets; no vents) performed concerts at the 2012 & 2017 HBS symposiums.

Sandy Coffin: Brass Chamber Music in 1850s Paris: Spotlight on Auguste Mimart

Paris 1854. Innovations in musical instrument design were creating new possibilities for composers and performers, especially for brass musicians, while the Paris Conservatoire, the military bands of the the Garde Impériale and Gymnase musical militaire, and the Paris operas were providing opportunities for performers and performances of new works. France and Britain were in an unusual period of peace and cooperation, allies in the Crimean War. The exchange of ideas through international expositions had been a driving force for social change and innovative thinking. In this environment, Adolphe Sax is showcasing his instruments with concerts in his Salle Sax, Jean François Bellon has his twelve brass quintets premiered, and music for small ensembles of chromatic brass is beginning to emerge as a genre. This paper chronicles the search for - and discovery of - the identity of 'A. Mimart', the composer of six quintets and six septets for brass. It involves an investigation into the music itself, the context in which it may have been written and performed, the resulting creation of new performance editions of the pieces, and an exploration of some of the questions this process raises about sources, context and historically informed performance.

Sandy Coffin is currently working on a PhD at the Royal Conservatoire of Scotland on brass solo and chamber repertoire of the mid-19th century, with a particular interest in unearthing or rediscovery of brass music that was written during periods of major innovation and societal shifts but has since been forgotten. She is a member of The Wallace Collection Ensemble in Scotland and a freelance trumpet player in New York City. Sandy earned degrees in both Latin and trumpet from Oberlin, and trumpet from the Manhattan School of Music and has presented at the Historic Brass Society Conference (2017) and International Women's Brass Conference (2014, 2017).

Christer Fredriksson and Prins Carl: The 19th Century Tradition -alive and well in Sweden!

We will be presenting a 3-part overview of our work with period Swedish instruments. First, an informal talk with Lars

Gerdt, a brass instrument maker in his workshop. Lars has been very important for our band since it is a mounted band, which means that we have very special needs when it comes to the design and playability of our brass instruments. We must work using one hand for the instruments since the other is occupied with riding the horse! For this, Lars has designed fanfare trumpets (herald), alto horns, bass trumpets and Swedish Eb cornets, in old Swedish style to match the other instruments (some of them more than 100 years older). We will then demonstrate the old instruments with a performance of one piece. Finally, Gustav Lundström will give a talk and demonstration of his high Ab cornet, a very rare instrument and important part of the Swedish military brass playing tradition.

Prins Carl is a sextet belonging to the much larger Royal Swedish Cavalry Band, which carries the tradition from several centuries of cavalry music of the mounted guard regiments in Stockholm. Our band is all brass and percussion.

The members of Prins Carl are Gustav Lundström Eb cornet; Christer Fredriksson Bb cornet; Maria Wiskari Alto horn; Mikael Welin Tenor horn; Jens Dohlin Swedish Valve trombone; Göran Christensen Bombardon.

John Humphries The London Horn Scene in 1910

In this presentation, I will be sharing and analysing results from a more extensive project, in which I have attempted to discover the identities, backgrounds, careers and families of the 80 men and one woman who were listed as horn players in the 1910 edition of *The Musical Directory, Annual and Almanack*. This was published by Rudall, Carte & Co. from 1853 until the First World War, and from its earliest days, it carried alphabetical lists of players active in London, organising them by instrument from the 1870s onwards. The performers listed range from those playing in the finest orchestras, through theatre musicians and those playing in less prestigious venues, to a few who clearly earned the bulk of their living by other means.

There was no single centre of excellence for the study of wind or brass instruments in 19th Century Britain, though over 70% of professional horn players came through army bands and of these quite a substantial number began their lives in London's orphanages. Others, with both military and civilian backgrounds, came from families of musicians, while 10 were foreign nationals. A handful trained at London's music colleges and a tiny number entered the profession via other routes. While some went on to become the leading players of their era, a few went abroad, and others dropped out altogether. Something they had in common was that few became rich.

John Humphries studied musicology at Oxford University and natural horn at the Guildhall School of Music. His book, *The Early Horn*, is published by Cambridge University Press and he has contributed to the *Cambridge Encyclopedia of Brass Instruments* and the *Cambridge Encyclopedia of Historical Performance in Music*. He has written for the *HBSJ*, *The Horn Player* and *The Horn Call*, and has lectured in the UK, Europe, and Hong Kong, and virtually in San Francisco.

Tommi Hyttinen: Bernhard Crusell's Horn Concerto

Bernhard Henrik Crusell (1775-1838) was Finnish composer and clarinet player. In this lecture recital I will present Crusell's Horn Concerto which he composed in 1813. I will also tell about Crusell's trusted horn player Johann Michael Friedrich Hirschfeld (1776-1841) who premiered the horn concerto and also other pieces that Crusell wrote for the horn.

Hirschfeld and Crusell both worked in The Swedish Royal Court Orchestra. In the lecture recital I will play excerpts from Crusell's concerto with natural horn and analyse his style of composition. Crusell's Concerto for Horn in E flat was premiered by Hirschfeld in 1813 in Stockholm. The original material of the piece is lost, but the first movement of the concerto exists in an arrangement by Frans Preymayr (1782-1853) from 1840 for horn and brass.

Preymayr's version of the concerto was most probably premiered by Frans Müller (1812- 1866). Original instrumentation of the concerto is unknown. Preymayr's arrangement uses two Royal Kent bugles, 3 French horns, 2 trumpets, 3 trombones and a bass part. Stylistically Crusell's virtuosic Horn Concerto represents typical style of composition of the early Romantic period. Technically however in certain passages of the concerto Crusell has written

for the instrument in a unique way. Crusell's concerto is an interesting addition to the repertoire of the early 19th Century music for horn. It also has an important part in Finnish music history as it is the first concerto for horn by a Finnish composer.

Tommi Hyytinen (DMus) is Finnish horn soloist, chamber musician and pedagogue. He works in Finnish Radio Symphony Orchestra as a horn player and in Sibelius Academy of the University Arts Helsinki as a horn and natural horn teacher. He is also a member of the Finnish Baroque Orchestra. Hyytinen graduated as Doctor of Music from Sibelius Academy in 2009. The topic of his artistic doctorate was the horn music of the Romantic period.

Andrew Kershaw with Jeremy West: Bringing a collection to life:

There are many reasons why a collection of historical musical instruments may be created and curated. Some important or fragile examples are in museum cases and 'transgress' to become art, silent and untouched but marveled at by visitors. In the case of the Kershaw collection I have sought to put a historically important collection of brass instruments together that can be heard doing what they were made to do.

Some specific areas of interest within the collection are the group of Saxhorns, Cornet and Saxotromba by Adolphe Sax (made 1846-1865) which are a joy to play together, their voice as an ensemble seems 'greater than the sum of its parts', and the presentation of instruments with the more unusual valve systems or patents, also the transition instruments, such as upright bass horns, Sudrephone and Keyed brass instruments.

When performing on these instruments we as musicians get a feel for the virtuosic ability of the players of the past and the sound worlds and colors that these instruments produce. It also helps to link to social history, who played these instruments? Professionals, amateurs, bandsmen, parlor entertainment or mass entertainment of the Victorian population

In the same way that a Veteran car owner gets great pleasure from taking part in the London to Brighton Run, an ensemble of brass musicians can enjoy the same feeling playing on these historically important and interesting instruments.

Queen Victoria's Consort is made up of some of the U.K's leading early brass musicians and brings to life a stunning collection of original 19th Century brass instruments, 'The Kershaw Collection'

QVC has performed at The London Transport Museum, Steam on the District Line, Buckingham Palace, Burgh House, Cambridge University and Alexandra Palace to name but a few. The ensemble has been featured in the Telegraph and on both BBC and ITV London news. QVC has collaborated with historical companies such as English Heritage and Lincoln Castle.

QVC has recorded a version of 'A Christmas Carol' for Girton College, Cambridge, a Virtual Victorian Christmas card and a virtual concert.

Liza Malamut: *Sprezzatura* or Athleticism? The Influence of 20th-Century Sound Recordings on Historical Brass Performance Practice

Around 1600, Luigi Zenobi famously wrote that the best trombonists were judged "by their grace, by the imitation of a boy's voice, in the choiceness and variety of diminutions, in the graceful manner of holding the instrument, in not contorting the body while playing, and in many other things."¹ Zenobi's descriptors were intricately linked with *sprezzatura*, the Castiglionian ideal of making a challenging performance appear easy and unaffected. Trombonists used this concept to match the rhetorical style of singers, which meant that while advanced physical technique remained fundamental to trombone aesthetics, it needed to appear secondary. In other words, style subsumed athletics.

In spite of this, athleticism dominates modern brass-instrument recordings of Renaissance and early Baroque works, replacing *sprezzatura* with raw virtuosity – in essence, reversing the original aesthetic hierarchy. The 1968 album *The Antiphonal Music of Gabrieli* most famously illustrates this phenomenon. Its cult following among brass enthusiasts,

students, and professionals has in turn engendered more performances in the same style, solidifying athleticism as a principal aesthetic in modern brass performance.

This paper explores the aesthetic progression of twentieth-century brass-instrument soundrecordings and their effects on current brass performance practice of Renaissance and early Baroque repertoire. I also explore how period-instrument ensembles such as Concerto Palatino began incorporating historical performance techniques into their own sound recordings, reviving the practice of vocality and *sprezzatura* and providing a path for its reintegration with mainstream brass performance

Liza Malamut regularly appears as a historical trombonist throughout North America and abroad. Her playing can be heard on the Naxos, Hyperion, Musica Omnia, and other labels. She is a coeditor and contributor for the forthcoming book *Music and Jewish Culture in Early Modern Italy* (Indiana University Press), and she is a founder and co-artistic director of Incantare, an ensemble of violins and sackbuts that explores music from marginalized communities in early modern Europe.

Alexander McGrattan: The emergence of a distinctive British orchestral trumpet style: a study of the formative years of Herbert Barr and George Eskdale

Herbert (Bertie) Barr and George Eskdale were two of the most influential trumpet players in Britain during the first half of the twentieth century. Barr was a founder member of the BBC Symphony Orchestra in 1930 and Eskdale was appointed principal trumpet of the London Symphony Orchestra two years later. The high point of Barr's career occurred before joining the BBCSO, when he pioneered the performance of Bach's high trumpet parts, a sphere in which Eskdale also excelled. Both players held prominent teaching positions: Eskdale was professor of trumpet at the Royal Academy of Music, and Barr held the same position at the Guildhall School of Music and Trinity College of Music.

This paper will focus on their early lives and their playing careers before taking up permanent orchestral positions. The journey takes us from brass bands in the north of England and Fife, to military bands before and during the First World War, a seaside orchestra in the South of France and the Savoy Havana Band in London. The paper will discuss the extent to which their wide-ranging musical experiences led to the emergence of a school of orchestral trumpet playing that diverged from the established trumpet style maintained by their contemporary, Ernest Hall.

Alexander McGrattan is a freelance trumpet player based in Scotland. He teaches natural trumpet at the Royal Conservatoire of Scotland and modern trumpet at the University of St Andrews. He completed his Ph.D. through the Open University in 1999, has published articles on a range of brass-related topics and is co-author, with John Wallace, of *The Trumpet* (Yale University Press, 2011).

Jimena Palacios Uribe: Transatlantic musical legacies: the importation of musical instruments for brass bands from Europe to Mexico from the second half of the 19th century.

From the middle of the 19th century, a large number of musical instruments from various European countries, mainly France, England and the German community, were introduced to America through complex transatlantic networks, which promoted the exchange of ideas and customs, as well as the strengthening of musical groups such as brass bands. Mexico received a great amount of those instruments due to various reasons that are being identified from this research, but among them are the rise of military bands and community civilian bands, as well as a greater possibility of acquiring the instruments and learning them with relative ease. The exchange, in the end, implied the configuration of new social and commercial networks in which manufacturers, businessmen, interpreters, intermediaries, among others, participated, which also contributed to the birth of the massive trade characteristic of the first great contemporary globalization. Likewise, the period that goes from 1880 to 1914 in Mexico is characterized by profound changes that gave way to a new social order with profound changes in the political and economic system. Mexico exercised a more regular trade with foreign countries that was partly possible due to the settlement of German and French communities in the most important cities of the country, who in an effort to prosper in their businesses began to create ties in various

social strata. Those foreign groups contributed to the creation of the first distribution houses of musical supplies and gave way to the musical trade that is still practiced today.

Jimena Palacios Uribe Conservator and historian. She coordinated the musical instrument conservation laboratory of the National Conservation School (2006-2013). She has made stays at the National Music Museum (Vermillion, South Dakota; 2009) and at the Musée de la Musique (Paris, France; 2012). In 2014, she joined the team of researchers at the National Center for Musical Research of the National Institute of Fine Arts. Currently, she is studying a Doctorate in History. Her interests are related to organology, the cultural and economic history that involves the use of musical instruments, as well as the conservation and dissemination of the Mexican musical heritage.

Eric Roefs and the new Kaiser-Cornet-Quartett: “The Most Skilled Combination of the Kind in the World” – The Kaiser-Cornet-Quartett in the United States, 1872

The concert tour to the United States of the Berlin *Kaiser-Cornet-Quartett* (KCQ) in 1872 was a significant transatlantic venture. The ensemble performed at the World Peace Jubilee, held in Boston from 17 June through 4 July, and subsequently played in New York, Philadelphia, Chicago, and smaller cities such as Lancaster, PA. While there is increasing mention of the group in recent studies on brass history, the finer details of their activity are still shrouded in obscurity. What kind of ensemble was the KCQ and who were its players? What led it to travel to the United States? This presentation will examine the circumstances of the KCQ's formation in Berlin in 1871; the ensemble's instrumentation and repertoire; the period leading up to its American journey; and its performances in the United States and their reception by American audiences. Finally, it will explore how the KCQ's presentations may have influenced the formation of American cornet quartets, soon to be called brass quartets, that were the forerunners of what Raymond David Burkhardt has called the First American Chamber Brass School. (Burkhardt, *Brass Chamber Music in Lyceum and Chautauqua*, 2016, p. xvii.)

Eric Roefs is a conductor and teacher of brass instruments and general music theory from The Netherlands. He studied musicology at Utrecht University, trombone at the Amsterdam Sweelinck Conservatory and wind orchestra conducting, in which he took the state examination. He completed his musicology studies in 1988 by writing a biography of the early brass quartet composer Wilhelm Ramsøe (1837-1895). His research interests lie mainly in the field of 19th and 20th-century chamber music repertoire for brass ensemble.

The new Kaiser-Cornet-Quartett (Matthias Kamps, Raphael Mentzen, Thomas Huder, and Guntram Halder) was formed in 2014 when Matthias Kamps organised a cornet quartet for *Valve.Brass.Music.*, an exhibition by the Museum of Musical Instruments of the National Institute for Music Research in Berlin, to mark the 200th anniversary of the invention of the valve. Among the old brass instruments showcased by the KCQ was Julius Kosleck's original cornet. The ensemble has ever since worked to revive the German tradition of the cornet quartet by playing on period instruments.

The KCQ's collaboration with Eric Roefs is one of the many legacies of Edward Tarr, who brought Matthias Kamps and Eric Roefs together in 2015 to collectively unearth all the installments of Theodor Hoch's Cornet Quartets.

Nicolas Roudier: The horn of Leutgeb and Mozart : investigation and experimentation

The purpose of my research was to investigate how an actual historical horn from the late XVIIIth century would influence the interpretation of a Mozart concerto. I would like to present my discoveries and share my experimentation on an original horn made by Kerner in 1760, of which you will find a short abstract below.

A lot of works and researches have been conducted on Mozart's music and how to play it, including by myself. Even though those works helped our comprehension of Mozart, I had never encountered a *practical* experimentation yet. Indeed, XVIIIth century horns are rare and never used for such an experiment : every recorded performance of Mozart's music on hand-horn is played on a copy or a XIXth century horn, which is historically inaccurate. Thus I decided to find, play and record a historical horn from Mozart's time, and see what impact it has on the playing and the music.

After a long investigation I was able to shed light on new historical clues and elements which considerably enlightens our comprehension of the horn at the time of Mozart, especially important connections between Leutgeb and horn manufacturers of his time. But the most important and innovative result of my research is that I managed to play and record in Czech Republic an original horn made by Kerner in 1760, very close to the one Leutgeb may have played. Although it is experimental, the recording is the first recording ever of a complete piece on a XVIIIth century horn.

Nicolas Roudier was born in 1994 in Besançon, France. As the son of a pianoforte player, he grew up in an early music environment, surrounded by period instruments. He began modern horn at age 4 and studied with Walter Bellagamba, Pierre Moragues and Phil Myers before changing to historical horns with Teunis van der Zwart. Now based in the Netherlands, he is starting a career as a historical horn player and researcher. His instrumental collection brings together horns from the late XVIIIth century to the present ; he is fascinated by their history, diversity, and impact on historically informed performance.

Anneke Scott and the Prince Regents Band: “The Celebrated Distin Family”

Richard Thomas: contralto saxhorn in B flat (Adolphe Sax, Paris, c.1849-1850, sold by Distin, London) soprano cornet in E flat (Henry Distin, London, c.1851-1868), cornet in B flat (F. Besson, Paris, c.1892).

Katie Hodges: contralto saxhorn in B flat (J. Grass, Lille, post 1868), tenor saxhorn in E flat (Boosey and Co., London, c.1900), soprano cornet in E flat (Coesnon, Paris, c. 1900), cornet in B flat (Henry Distin, Williamsport, PA, c.1895).

Anneke Scott: tenor saxhorn in E flat (Courtois, Paris, c.1855), ventral horn in E flat (Distin, London, c.1862).

Phil Dale: baritone saxhorn in B flat (Couturier, Lyon, c.1865).

Jeff Miller: contrabass saxhorn in E flat (E. Daniel, Marseille, c.1850).

The Prince Regent’s Band was formed to explore the wealth of historic chamber music for brass and wind instruments from a period roughly defined as between the French Revolution of 1789 and the end of First World War in 1918.

The group takes its name from the early nineteenth-century elite wind ensemble known as ‘The Prince Regent’s Band’ (1811–1820), formerly known as ‘The Prince of Wales’ Private Band’ (circa 1795–1811) and later known as ‘The King’s (i.e. George IV’s) Household Band’ (1820–1830). This ensemble was ‘composed entirely of picked skilled musicians, elected without regard for nationality from any source where good windplayers were to be found’ (Adam Carse ‘The Prince Regent’s Band’ Music & Letters, Vol. 27, No. 3, July 1946). Members of the current The Prince Regent’s Band are specialists in the period performance field and perform with regularity with internationally renowned specialist ensembles such as the Orchestre Révolutionnaire et Romantique, English Baroque Soloists, Florilegium, Gabrielli Consort and Players, Hanover Band, Ex Cathedra, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Freiburg Baroque Orchestra, Amsterdam Baroque Orchestra, Armonico Consort, Drottingholm Baroque, Tafelmusic, Le Concert Lorrain, Dunedin Consort, The Sixteen, The Kings Consort, Quintessential, The City Musick, Europa Galante, Irish Baroque Orchestra, Concerto Copenhagen, Il Giardino Armonico, Concentus Musicus Wien, Les Musiciens du Louvre and many more.

2016 saw the release of PRB’s debut disc *The Celebrated Distin Family* featuring recreations of the repertoire of one of the most famous brass ensembles of the nineteenth century. This was followed, in 2017, the centenary of the Russian Revolution, of the first volume of *Russian Revolutionaries*, a CD of compositions by the composers Victor Ewald and Oskar Böhme. Forthcoming releases are due to include *Brazen Harmony* (the quintets of Jean Bellon) and *Beethoven for Brass* (transcriptions for brass ensemble from the collection of the Swedish Livregementets dragoner).

Bede Williams: The crosscurrents or braided rivers of brass playing in New Zealand

On 2 June 1845, the first British style brass band arrived in New Zealand: it was the Australian based 58th Regiment band of the British Imperial Forces. Thomson (1991) suggests that this event was the first significant beginning of a brass band movement in New Zealand. British migrants to New Zealand brought with them banding too, and by the end of

the 19th century bands were established up and down the country with contests modelled on those of the United Kingdom. The establishment of orchestras in New Zealand was slower, and it was not until 1946 that a permanent national orchestra was formed. Prior to this, regional orchestras (some of which were professional, such as the orchestra assembled for the 1906 International Exhibition in Christchurch) were reliant on musicians from brass bands to fill places.

Whilst New Zealand bands still have very close relationships with professional orchestras (resulting in a number of large-scale concerto grosso style works for band and orchestra), this paper explores the notion that the establishment of a national orchestra resulted in professional brass playing in New Zealand being influenced by North American approaches, and that brass playing in the country is now a crosscurrent, or using the more geographically germane term of Martin Lodge (2016), a 'braided river' between North America, United Kingdom and New Zealand itself. In addition to a brief literature review, I will offer an autoethnographical perspective on brass playing in New Zealand, and will suggest how in the future, the sound of brass from New Zealand may become more distinctive in what is otherwise an increasingly global, centripetal and homogenised musical landscape.

New Zealand-born trumpeter and conductor **Bede Williams** trained as an ABRSM International Scholar at the Royal Conservatoire of Scotland and at numerous international conducting masterclasses. He has toured and recorded widely as a soloist, chamber musician and conductor, and in recent years become established as an artistic researcher and festival director. He is currently Head of Instrumental Studies at the University of St Andrews.