

# Romantic Brass in Context



*Louis-Joseph Ghémar: Rehearsal of the Brussels Société de la Grande Harmonie (1842)*  
(Courtesy of the Library of the Brussels Conservatory)

**20–23 April 2023**

HKB, Grosser Konzertsaal, Papiermühlestr. 13d, Bern

Program (draft, 02/02/2023)

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## Thursday, 20 April 2023

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13:30 Registration and Coffee

14:00 **Welcome**

Martin Skamletz, Head of Institute Interpretation, HKB  
Stanley Curtis, President of the Historic Brass Society HBS

### Panel 1

14:15 **Trevor Herbert (London)**

Brass, the Military and the Mainstream in the Long Nineteenth Century.  
The Sources and their Traps

15:00 **Bryan Proksch (Beaumont)**

The Robber Baron Industrial Bands of Carnegie,  
Ford, Rockefeller, and Schwab

15:30 *Break, coffee*

16:00 **Maciej Kierzkowski (Warszawa)**

The Cornet and the Polish Primary Sources Dated from 1826 to 1830

16:30 **Maximilien Brisson (Bremen)**

An Early Italian Method for Slide Trombone

17:00 **Christopher Belluscio (West Newton)**

Fantasie per Tromba

17:15 **Ann-Marie Nilsson (Uppsala)**

An Early Composition for the “Chromatische Bass Tuba” (Spring 1837)

17:30 *End of the Session*

*Dinner in the foyer of the conference room (included in the conference fee)*

19:00 **The Wallace Collection (Glasgow)**

Concert, with works by Charlotte Sainton Dolby, Auguste Mimart, Joseph Haydn, William Rimmer and James Reese Europe  
John Wallace and John Miller, trumpet/cornet/bugle;  
Fergus Kerr, horn/saxotromba; Paul Stone, trombone/basse/baritone;  
Anthony George, ophicleide

### Panel 2

- 9:00 **Anneke Scott (Cardiff)**  
"Another Voice that Sings".  
Portamento and Timbral Shifts on the Natural Horn
- 9:45 **Jack Adler-McKean (Manchester) and Louis Jake Kline (Berlin)**  
Lecture Recital: The 'Wiener' Tuba.  
Historical and Contemporary Perspectives
- 10:15 **Christian Breternitz (Berlin)**  
New Old Trumpet Playing? Berlin as a Centre of 'Historical' Musical  
Instrument Building Around 1900
- 10:45 *Break, coffee*
- 11:15 **Arnold Myers (Edinburgh)**  
The British Bass Trombone in G
- 11:45 **Joanna Ross Hersey (Pembroke)**  
'Unrivaled and Unequaled'. Gender and Brass in Nineteenth-Century  
America
- 12:15 *Lunch break (inhouse self-service "Treffpunkt" is open)*

### Panel 3

- 14:00 **Robert W. Apple (Memphis), Stanley Curtis (Fort Collins) and  
Friedemann Immer (Köln)**  
Lecture Recital: News About the Keyed Trumpet and Rediscovered Solo  
Works for the Keyed Trumpet
- 14:45 **Jeroen Billiet (Brussels)**  
'Fit for Duty'. Changing Orchestral Needs Instigating Educational  
Development in the Royal Brussels Conservatoire Horn Classes  
of the Belle Époque
- 15:15 *Break, coffee*
- 15:45 **Sandy Coffin (Edinburgh)**  
Training and Entertaining. Brass Chamber Music Repertoire  
in Mid-Nineteenth-Century Paris  
Musical excerpts by **The Wallace Collection**

- 16:30     **John Miller (Glasgow)**  
Amateur Brass Chamber Music in Britain from the 1890s.  
The Brass Band Quartet Tradition
- 16:45     **John Humphries (Epsom)**  
“Monsieur Meifred, Member of the Orchestra at the Opéra (Brass and  
Literature Sections)”
- 17:15     *End of the Session*
- 18:00     *Dinner in the foyer of the conference room (included in the conference's  
fee)*
- 19:00     **The Prince Regent’s Band**  
Concert  
Richard Thomas, Katie Hodges, Anneke Scott,  
Martyn Sanderson, Jeff Miller

## **Saturday, 22 April 2023**

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### **Panel 4**

- 9:00     **Sabine Klaus (Lewes/Vermillion)**  
Florentine Besson née Ridoux and the Birth of the Modern Trumpet
- 9:30     **Stewart Carter (Winston-Salem)**  
Low Brass Instruments for the Italian Orchestra and the Congresso dei  
musicisti italiani in Milan, 1881
- 10:00     **Bruno Kampmann (Paris)**  
The Brasswind Mouthpiece in France: Evolution and Patents
- 10:30     *Break*
- 11:00     **Ignace De Keyser (Brussels)**  
On the Social Acceptance of Brass Instruments in the Nineteenth Century
- 11:30     **Ryoto Akiyama (Kyoto/Leipzig)**  
Instruments for *Reinheit*: On Historicism in *Posaunenchor*e around WWI
- 11:45     **John Manganaro (Oberkotzau)**  
False Friends: The Historical Context of *Gestopft*
- 12:00     *Lunch in the foyer of the conference room (included in the conference's fee)*

## Panel 5

- 14:00 **Tomasz Grochalski (Wroclaw)**  
Horn Tradition in Nineteenth-Century Dresden
- 14:30 **Karina Zybina (Salzburg)**  
Militarising Mozart: J. V. Gerold and his *Zaide* arrangements (1846)
- 15:00 **Carolin Müller (Jerusalem)**  
Neocolonial Appropriations of Nineteenth Century Military Brass Music.  
The Case of Dresden's "Stahlhelm-Kapelle" Performing the  
"Südwestafrikanischer Reitermarsch"
- 15:30 *Break, coffee*
- 16:00 **Pedro Henrique de Souza Rosa (Köln)**  
Lecture Recital: The Brazilian Cornet. Rediscovering a Forgotten Tradition
- 16:30 **Gloria A. Rodríguez-Lorenzo (Oviedo)/  
Francisco J. Giménez-Rodríguez (Granada)**  
Brass Instruments in Spain in the Long Nineteenth Century.  
The Arrival of Modernity
- 17:00 *End of the Session*
- 18:30 Conference Dinner (Rosengarten)

## Sunday, 23 April 2023

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Klingendes Museum Bern (Kramgasse 66, close to clock tower "Zytglogge")

- 9:30 **Adrian v. Steiger (Bern)**  
The Hundwil Convolute. A Wind Band of the First Half of the Nineteenth  
Century  
Guided tour to the Klingendes Museum
- 11:00 *End, museum open for free visit until 17:00*

Other:

Zentrum Paul Klee, public guided tour at 12:00, <https://www.zpk.org>

Musikmuseum Basel, special exhibition "animalistic !",  
<https://www.hmb.ch/en/museums/musikmuseum/>

## Abstracts

Trevor Herbert (London)

### **Brass, the Military and the Mainstream in the Long Nineteenth Century. The Sources and their Traps**

The absence of adequate and accurate recognition of the significance of military music in conventional music histories of the nineteenth century is an important flaw. It can be explained by beliefs (many that still prevail) about the way music histories should be constructed. This paper will explain this phenomenon and why the military – especially through its brass players – contributed emphatically to the structure of the modern music profession and the realisation of the Romantic ideal. It will touch on literacy, education, organological developments, repertoires, and performance styles. The ‘sources and their traps’ theme refers to the way modern performers and researchers have taken a group of sources at face-value and ignored others that are more secluded. This has led to the idea that there was uniformity in a period when the musical world had not settled on the orthodoxies that exist in modern times.

**Trevor Herbert** is Professor of Music Research at the Royal College of Music, London, Emeritus Professor of Music at the Open University and Honorary Professor of Music at Cardiff University. Before moving to academic life he was a professional trombone player working with most of the UK's major orchestras, opera companies and early music groups. He was particularly associated with the BBC Symphony Orchestra, the Taverner Players and the Welsh National Opera. He has researched several fields relating to brass musical instruments and published numerous books, articles and contributions to the world's major reference works. His work covers most styles and periods and is characterised by an emphasis on the way brass instrument performance is influenced by events and trends in social and cultural history. His primary publishers are Oxford University Press, Cambridge University Press and Yale University Press.

Bryan Proksch (Beaumont)

### **The Robber Baron Industrial Bands of Carnegie, Ford, Rockefeller, and Schwab**

The 1890s saw industrial expansion on a vast scale, even as American workers watched their standard of living plummet. Demonized in the social reform literature – for instance Upton Sinclair's *The Jungle* (1906) and Jacob Riis's *How the Other Half Lives* (1903) – and facing increasing labor unrest from strikes and riots, millionaire executives responded with a patchwork of ‘welfare work’ initiatives, ranging from drinking fountains and golf courses to a remarkable number of company-sponsored employee-only recreational bands. At their highwater mark just after World War I over 800 ‘industrial bands’ existed in cities and towns across the United States.

My paper will examine the origins and philosophical underpinnings of these largely-forgotten bands in the late nineteenth century. The first case study will be Carnegie Steel's Homestead Steel Works Band in Pittsburgh, created by Charles Schwab in the wake of the infamous Homestead Strike of July 1893. Strikes (and the Ludlow

Massacre) at Colorado Fuel and Iron in 1914 led John D. Rockefeller Jr. to pay for the construction of new bandstands across his properties. One newspaper quoted a speech he gave to workers: "I'm afraid you people out here will think I carry bandstands around in my grip and am trying to get rid of them. However, we ought to have a bandstand here." Utopian Henry Ford insisted on the creation of the first of four Ford Bands in 1911. George Pullman, the nation's largest employer of African American men, followed suite with a half-dozen porter bands in their major railroad hubs.

Why bands instead of something more obviously utilitarian like raises or paid sick leave? Answering this question will be the goal of my paper. While we might be tempted to view these groups as inexpensive distractions from larger issues like wages and working conditions, proud writings by the musicians themselves demonstrate that the groups had strong employee support. Oftentimes, musically inclined employees led a grassroots effort to convince the higher-ups to sponsor a band. These companies spent many thousands of dollars on full sets of instruments (sold as sets by major manufacturers like Conn), uniforms, bandstands, music, and salaried directors. In many instances they hired new employees for made-up jobs based on their musical talents alone, for instance Herbert L. Clarke's Anglo-Canadian Leather Company Band of a slightly later vintage. A cynical response to these ensembles ignores substantial evidence that they successfully improved both living conditions and company morale.

### **Bryan Proksch Bio**

Maciej Kierzkowski (Warszawa)

### **The Cornet and the Polish Primary Sources Dated from 1826 to 1830**

The cornet is defined as a soprano or contralto valved brass instrument that, according to various secondary sources, developed in the late 1820s or around 1830. While the early history of the cornet is uncertain, its French origin is acknowledged, and Paris is the place where the earliest known public performance on this instrument was documented. While the cornet disseminated internationally under different names including French *cornet à pistons*, English *cornopean*, and German *kornett*, its early appearance in Poland has not been examined previously in English-language scholarship. However, the Polish episode is an interesting one because it contains differential evidence material including written and iconographic primary sources (dated from 1826 to 1830) referring to the instrument's production and use in the Congress Kingdom of Poland (1815–1831).

This paper addresses two kinds of questions: first, relating to the understanding of the Polish literary sources content; second, concerning the dating of the iconographical evidence material. The basic questions referring to written evidence are: what particular instrument was described both in the Polish newspapers of the late 1820s and in the correspondence of Frederic Chopin dated 1830? Were these reports about the cornet? The questions concerning the iconography address how to verify the dating of the painting by Józefat Łukaszewicz presenting a three-valved brass

instrument in the hand of a Polish military player and to ask how it was possible that this instrument was present in the line-up of a Polish military band in the late 1820s. This paper aims not only to examine the early Polish primary sources referring to the appearance of innovative valved brass instrument in the Congress Kingdom of Poland, but also to verify whether the cornet was produced and used at the turn of the 1820s and 1830s in the territory of today's Poland.

This research is important because the Polish sources analysed here constitute not only some of the earliest writing evidence of the possible cornet origins, but also the unique iconographical material documenting the early use of the instrument in the late 1820s that precedes previously acknowledged data of cornet's appearance in other countries, especially in France. It is likely that reconsideration of the early history of this instrument will be needed as a result of the Polish primary source material analysed in this paper.

### **Maciej Kierzkowski Bio**

Maximilien Brisson (Bremen)

#### **An Early Italian Method for Slide Trombone**

While much attention has been given to the make-up of the trombone sections in premieres of Verdi's operas, and to the evolution of low brass instruments in Italy (and particularly the thorny question of the cimbasso), the same is not true of the early nineteenth century. Of particular interest to this topic is a source that has so far not been studied: the method for slide trombone of Fermo Bellini (1804–1865), published around 1833 by F. Lucca in Milan.

Born in an intellectual family of Bergantino in Veneto, Bellini was a notable musical figure in Milan in the second quarter of the nineteenth century. A conductor, composer/arranger, violinist and trombonist, his contributions include methods for both slide and valve trombone, two treatises on music and orchestration, and several compositions and arrangements, including arrangements for solo trombone and chamber brass ensembles. Other works include a two-volume history of Italian civilization, culture and independence.

The topic of this paper, Bellini's method, will help us address the understudied transitional period before valves became ubiquitous in Italy. This paper presents the method and searches it for relevant information about performance practice for the early-Romantic Italian trombone. This will be contextualized with his other writings about the trombone, for example in his two treatises on music and orchestration, and with other contemporary trombone methods north of the Alps as well as with Bellini's 1841 addendum, for valve trombone. In particular, this paper will address implications regarding basic technique, but also how his indications concerning phrasing and expression refer to a certain concept of vocality, how his directives on articulations are in continuation of earlier practices and diverge from accepted notions of modern brass technique, and how he treats ornamentation.

Finally, this paper will examine the iconography in the method and raise questions concerning the type of instrument Bellini might have been familiar with in Milan in the 1830s.



An alumnus of the Université de Montréal, McGill University, the Royal Conservatoire in The Hague and the Schola Cantorum Basiliensis in Switzerland, where he studied early music performance with Catherine Motuz and Charles Toet, **Maximilien Brisson** is a specialist of historical trombones. He has performed with, among others, I Fedeli, Les Cornets Noirs, the Freiburger Barockorchester, Akamus, Collegium Vocale Gent, I Gemelli, the Toronto Consort and Les Traversées Baroques, and is artistic director of the Viadana Collective and a founding member of canticum trombonorum and Le Consort laurentien. Starting in 2023, he is lecturer for baroque trombone at the University of the Arts Bremen. He has also taught at various workshops and masterclasses across North America and Europe. As a scholar and editor, his interests include the music of Lodovico Viadana and of František Ignác Tůma as well as research into the development of the trombone. He is preparing an edition of the complete works of Andreas Oswald, to be published by Septenary Editions, and gave a paper on Viadana's solo motets at the MedRen 2019 musicological convention.

Christopher Belluscio (West Newton)

### **Fantasia per Tromba**

In 2021, I was able to recover two previously unpublished nineteenth-century solo works for E-flat alto valve trumpet and band. The two surviving manuscripts, sold by an Italian jewelry and antiques dealer, were at one time in the library of the Philharmonic Society of Faella. The manuscripts survived in full score format rather than in reduced publication, and they represent a welcome addition to the known nineteenth-century valve trumpet literature.

The first work, *Fantasia per Tromba*, dated 1870, is by Florentine composer and violinist Luigi Laschi (1821–1912), and is listed as a “Ridotta” (reduction for band), likely from an original full orchestral setting. The original version, however, remains lost. This band arrangement, possibly arranged by the composer, features piccolo, three clarinets in B-flat, flugelhorn in A-flat, 2 trumpets in E-flat alto (in addition to the solo part), two horns in E-flat, two trombones, euphonium, ophicleide, contrabassoon, and tuba.

My research into this work includes locating a possible link between composer Luigi Laschi and trumpeter Eugenio Laschi, who was active in Florence during the 1840s. Eugenio Laschi premiered numerous operas as a member of the orchestra in the service of Leopold II, Grand Duke of Tuscany at the Teatro della Pergola.

The second manuscript, *Fantasia a due trombe del celebre maestro Ermanno Picchi*, is dated November 8, 1890, and is signed as “fatto da Giuseppe Guarnacci”. Ermanno Picchi (1811–1856) was a composer, theorist, and director of the Florence Conservatory beginning in 1852. Picchi has many extant works, including several duos that feature wind instruments and military band. The subtitle of this manuscript, “fatto da Giuseppe Guarnacci”, likely suggests that the score was prepared by Guarnacci rather than actually composed by him, though there remains a possibility that Guarnacci himself may have composed the piece on themes by Ermanno Picchi. If the work was originally composed during Picchi's lifetime, it would represent a somewhat early solo Italian work for the valve trumpet (Tromba Macchina) rather than that of the

keyed trumpet. Due to the chromatic fluency and extreme low range required, the work is unlikely to have been intended to be performed on the keyed trumpet. The *Fantasia* is scored for two solo trumpets in E-flat alto with band, and features piccolo in E-flat, two clarinets in B-flat, three horns in E-flat, flugelhorn in B-flat, two trumpets in E-flat (in addition to the solo parts), trombone, tuba, and drums.

At present I am collaborating with conductor/scholar John Laverty on creating modern editions of both of these works.

### **Christopher Belluscio Bio**

Ann-Marie Nilsson (Uppsala)

#### **An Early Composition for the “Chromatische Bass Tuba” (Spring 1837)**

In a local newspaper, a concert was advertised to be given in Mariestad on May 4, 1837. One piece on the program was an *Introduction & Fantasy for the chromatic Bass-Tuba*.

Military band masters in Sweden, with its long-term cultural connections across the Baltic, were early to achieve tubas from Berlin. Could this early composition for the instrument, patented as late as autumn 1835, be found? What sort of composition was it? Who was its composer, Appelberg? What information do we have about the soloist and the band? And not least important: why a solo piece for an instrument that was primarily created for a subordinate function, in order to improve the bass part in a band?

In the Military Archives, Stockholm, a score corresponding to the information given in the advertisement has been located as well as information about the instrument (tuba nr 16, arriving from Moritz in November/December 1836), about the musicians in the band of the Royal Skaraborg Infantry Regiment who would have taken part in the performance, and about the instruments at their disposal. A concise analytical presentation of the composition will be given. An unanswered question is whether Lars Johan Appelberg or his younger brother, Carl Josua, was the composer, but the study of the composition and its context may provide some idea of contemporary opinions about the instrument in an early stage.

**Ann-Marie Nilsson** earned the Ph.D. in musicology at Gothenburgh University with a dissertation on liturgical hymn melodies in Sweden during the Middle Ages. She has held teaching posts at Luleå University and Uppsala University in Sweden and Åbo Akademi University in Finland. Her publications include both editions of medieval offices for Swedish saints and articles and conference reports on Swedish wind bands. She served as author and collaborating editor for volume 1 of a history of Swedish music, *Musiken i Sverige*. Her most recent monograph, about Swedish military wind octets, is *Musik till vatten och punsch* (2017). She is active as alto horn player in the octet Ehnstedts Efr. (Ehnstedt's Successors).

The Wallace Collection (Glasgow)

### **Concert lecture**

The programme centers on the innovative music composed for and played on the newly emerging chromatic brass instruments from 1848 to 1918. We focus on the development of chamber music for these instruments from its roots in Paris in the mid-nineteenth century to an exploration of cross-channel connections that lead to the use of chamber music within British brass bands. The programme includes a diverse selection of composers and music written for a wide range of occasions, all exploring and advancing the capabilities of the various new instruments and showing off the virtuosity and individuality of the original players.

The composers share direct connections, both personal and professional, through the Paris Conservatoire, the French military bands and various publishing houses, related by their own quests for innovative and individualistic compositional styles.

To foster the spirit of connection and collaboration, we will team with the Prince Regent's Band to present two works for double quintet to open and close the programme: the Triumphal March by Madame Sainton-Dolby, a contralto whose own pedagogy was greatly influenced by the works of Paris Conservatoire professeur Auguste Mathieu Panseron; and the St Louis Blues as arranged for the Harlem Hellfighters Band under James Reese Europe, who are widely attributed with bringing jazz to the continent when they served with the French army during World War I.

Programme:

Charlotte Sainton-Dolby (1821–1885)	Triumphal March
Auguste Mimart (1828–1868)	Septuor No. 2 Quintette No. 5
Joseph Haydn, arr. Julien Tollot (†1896)	'The Bird' Op.33 no 3
William Rimmer (1862–1936)	Concordia
James Reese Europe (1881–1919)	St Louis Blues

**John Wallace** was born in Fife, Scotland, into a brass band family. Like John Miller, he was a member of the National Youth Orchestra of Great Britain and studied music at Kings College, Cambridge. As a performer, he played trumpet in the LSO, Philharmonia, and London Sinfonietta, and founded The Wallace Collection brass ensemble. In 2002 he changed career to become the Principal of the Royal Conservatoire of Scotland. He resumed his musical career in 2014. He also convenes Scotland's Music Education Partnership Group, chairs The Glasgow Barons' orchestra, and is Honorary Professor of Brass at the University of St Andrews. He was awarded the Queen's Medal for Music in 2021. In 2022 he was nominated for an Ivor Novello award for his opera, *Opsnizing Dad*.

Anneke Scott (Cardiff)

**"Another Voice that Sings". Portamento and Timbral Shifts on the Natural Horn**  
During the nineteenth century the horn transitioned from the valve-less natural horn to

the valve horn. Despite an initial fascination with the new innovation the French school strove to maintain the earlier instrument throughout the century with many believing this instrument to be the superior, more artistic instrument. Today this move has often been interpreted as a reflection on French conservatism or the result of exceptionally talented and well trained natural horn players of the period.

In this presentation I will explore an alternative reason for the French desire to maintain and promote the natural horn above the valve horn of the period which is the instrument's capacity for timbral shifts and portamento. These are two aspects of technique currently actively discouraged by practitioners of the instrument. Since the resurgence of interest in the instrument during the second half of the twentieth century horn players have taken Louis-François Dauprat's instruction to "acquire equality between the [stopped and open] notes," to heart and have aimed to create clean changes between stopped and open notes, emulating the capacity of the valved instrument. I will argue that due to our perception of the "true" horn sound as dictated by the modern instrument, natural horn playing today favours an approach which views the timbral shifts and portamento inherent in the instrument as a deficiency to be obscured rather than an expressive device.

I will propose an alternative method of incorporating expressive devices such as portamento and timbral shifts through comparing the work of one of the leading horn players and teachers of the period with his contemporaries. Jacques-François Gallay was principal horn of the Parisian Théâtre-Italien and was appointed professor of the conservatoire in 1842 as part of a new influx of pedagogues which included singers Gilbert-Louis Duprez and Manuel García. Gallay's playing was often praised for its vocal style with direct comparison to prominent singers of the age thus indicating the relevance of turning to these practitioners for further insight into a method of playing the horn, for example comparing García's "timbre sombre" and "clair".

**Anneke Scott** is a leading exponent of historical horn playing. Her work takes her throughout the globe and throughout the centuries of music with a repertoire incorporating music and instruments from the late seventeenth century through to the present day. Anneke is principal horn of a number of internationally renowned period instrument ensembles including Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and the English Baroque Soloists, ensemble Pygmalion, The Orchestra of the Sixteen, the Irish Baroque Orchestra, Dunedin Consort and Players, Oxford Bach Soloists and many others. She is similarly in great demand as a guest principal horn regularly appearing with orchestras and ensembles worldwide.

Anneke enjoys an international solo career and discography embracing three centuries of virtuosic horn works. Her expertise in baroque horn repertoire ensures that she is frequently to be heard performing the famous obligato arias of composers such as Bach and Handel as well as solo concertos from this period. Her critically acclaimed solo recordings also include three discs focussing on the music of the leading Parisian horn player of the nineteenth century: Jaques-François Gallay.

Anneke enjoys collaborating with a wide group of musicians and is a key member of a number of chamber music ensembles including nineteenth century period brass ensemble The Prince Regent's Band, the harmoniemusik ensemble Boxwood & Brass,

historic wind ensemble Syrinx and ensembleF2. She regularly works with leading period keyboardists including Steven Devine, Neal Peres da Costa, Geoffrey Govier and Kathryn Cok and period harpist Frances Kelly.

She teaches at the Royal Welsh College of Music and Drama, Trinity Laban Conservatoire of Music and Dance, University of Birmingham and on the online teaching platform Play with a Pro. In 2018 she was awarded Fellowship of the Royal Academy of Music and in 2019 she was one of the recipients of the International Horn Society "Punto Award". She is the author of a series of "Historic Horn Handbooks".

Jack Adler-McKean (Manchester) and Louis Jake Kline (Berlin)

### **Lecture Recital: The 'Wiener' Tuba. Historical and Contemporary Perspectives**

The history and development of early-nineteenth-century low-pitched labrosones has undergone significant research for over half a century. Today, serpents, ophicleides, and other forms of bass horn are made to high standards across the world, attracting many professional practitioners, and generating significant qualitative and quantitative research outputs. However, critical practice approaches and other forms of research aimed at the low-pitched instruments which followed the Wieprecht and Moritz's patent of the bass tuba in 1835 are still relatively rare. Such discussions are, indeed, often dismissed as unnecessary: "in the 1850s, after fewer than twenty years, the bass tuba became practically the instrument it is today" (Bevan 2000, 302). By questioning such assertions, it is possible to develop nuanced approaches to a wide range of instrumental employments, as well as developing practical approaches to interpretation of repertoire from the mid- to late nineteenth and early twentieth centuries.

This lecture recital will focus on perhaps the most consequential development that emerged following the 1835 'Berliner' bass tuba, the so-called 'Wiener' tuba. Recent research has highlighted how, following usage by Otto Brucks at the first Bayreuth Festival in 1876, this instrument was viewed contemporaneously as a 'contrabass tuba', a revelation leading to significant implications on interpretation of not only the operas of Richard Wagner, but also the symphonies of Gustav Mahler, tone poems of Richard Strauss, and many other works commonly viewed today as canonical repertoire. Meanwhile, such instruments were indeed built in Austria, but were also widely found in Germany, and underwent significant development in Denmark and Sweden, where they were found in practice significantly later than elsewhere in Europe, where bombardon-derived tubas had largely replaced those which descended directly from the 'Berliner' tuba by the end of the long nineteenth century.

This paper will highlight the importance of this instrument through both quantitative organological and historical musicological discussion of instruments from manufacturers including C. W. Moritz, Paulus and Kley (GE), Schmidt and Gottfried (DK), Wahl and Ahlberg & Ohllson (SE), and Uhlmann (AT). Alongside detailing construction methods pertaining to local traditions and compositional influences, new forms of 'Wiener' tuba currently under development will be introduced, outlining the practical and technological challenges behind their creation, and suggesting how they can be best implemented within contemporary performance and pedagogical

practices. Finally, live and pre-recorded audio-visual demonstrations on a variety of instruments will illuminate the differences between these instruments, and display the potential impact they have on broader pedagogical and performance-practice-related issues with regard to a range of late Romantic repertoire.

**Jack Adler-McKean Bio**

**Louis Jake Kline Bio**

Christian Breternitz (Berlin)

### **New Old Trumpet Playing? Berlin as a Centre of ‘Historical’ Musical Instrument Building Around 1900**

In the late nineteenth century, the city of Berlin was a centre for a return to the musical instruments of the Renaissance and Baroque era. The founding of the collection of musical instruments at the Königliche Hochschule für Musik is just a milestone of a development starting decades earlier. At the end of the nineteenth century, efforts began also to research the brass instruments of the sixteenth to eighteenth centuries and their sound.

In the field of brass instruments, or more precisely the trumpets, there were special challenges. This is because old trumpets, which had no keys or valves, required the so-called clarino playing to play in the highest register. However, by the beginning of the nineteenth century at the latest, no trumpeter was able to master this clarino playing technique. Hermann Ludwig Eichborn (1847–1918) initiated the debate about a return to the brass instruments of the Renaissance and Baroque, especially the clarino playing on trumpets, so that more and more musicians and instrument makers began to study these instruments. This resulted in the making of replicas of seventeenth- and eighteenth-centuries trumpets. As a result of this work, first replicas of fifteenth and sixteenth century instruments, but also new developments were made in order to approach this music as historically correctly as possible.

Starting with Hermann Ludwig Eichborn, the lecture will outline, based on preserved instruments and documents, which musicians and musical instrument makers were involved in these developments and in which contexts these instruments were used. The focus will be primarily on the Berlin area.

**Christian Breternitz** studied musicology, educational science and psychology in Weimar and Jena. In 2019, he completed his doctorate at the Universität der Künste Berlin on “Berliner Blechblasinstrumentenbau im 18. und 19. Jahrhundert”. After working at the Musikinstrumenten-Museum (Berlin, 2012–2014), the Landesmuseum Württemberg (Stuttgart, 2015–2017) and the Deutsches Museum (Munich, 2017–2021), he has been working as a research associate and curator for woodwind, brass and percussion instruments at the Berlin Musikinstrumenten-Museum since 2020.

Arnold Myers (Edinburgh)

### **The British Bass Trombone in G**

Throughout the nineteenth century and in the first half of the twentieth, the bass

trombone professionally and popularly used in Britain and within the British sphere of influence was pitched in G, its long slide requiring the use of a handle. Its timbre is generally acknowledged to be distinctive, well distanced from the sound of a modern bass trombone. A bass trombone in G is a requirement for historically informed performance of British orchestral music written up to 1950 including the compositions of Elgar, Holst, Vaughan Williams, and others, also for brass band music of the same period. This paper discusses the evolution of G bass trombone design through the period of its regular use, in particular the replacement of early German-influenced models by French from the 1860s, drawing on a granular study of over one hundred extant examples in museums and private collections.

**Arnold Myers** is a Senior Research Fellow at the Royal Conservatoire of Scotland and a Professor Emeritus of the University of Edinburgh; he serves as President of the Galpin Society. 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 has worked in parallel as an information scientist at Heriot-Watt University and as Curator and Director of Edinburgh University Collection of Historic Musical Instruments. He currently researches at the interface of acoustics and the history of brass instruments.

Joanna Ross Hersey (Pembroke)

### **'Unrivaled and Unequaled'. Gender and Brass in Nineteenth-Century America**

Today, our brass playing community realizes the importance of showcasing a more inclusive and diverse historical view of brass music and brass players. The performers, composers, instrument makers, and sponsors were always there, but just not fully included in the story. The presence of women brass performers tends to arrive in discussions of the twentieth century, however it was in the nineteenth century that the American musical landscape began this change.

Brass instruments, due to their association with the military and loud, heavy nature, have long been identified with male attributes. Instrumental barriers and assumptions tied to gender still exist. A broader understanding of the origin and evolution of gender stereotypes in brass instrumental performance will enable us to better challenge today's prevailing beliefs. Until such folklore is examined and revised, women will still be seen as the exception rather than the rule.

If our students see examples of mentors who look like them from across history, it is possible to re-set this outdated stereotype. This presentation will highlight the careers of diverse female brass performers in American chamber music, large ensemble, and solo performance. By analyzing personal accounts, press coverage, and marketing materials, we will discuss how the gendered expectations of the Victorian era could possibly blend with the reality of women playing these louder, more aggressive instruments. But blend they did, since the established orchestras and bands did not accept women, they created their own. Press reporting was decidedly negative, race and class segregated musical society, but despite these setbacks, many female brass musicians persevered and were commercially successful.

Unfortunately, many of the same assumptions and stereotypes these nineteenth century women experienced are still present today. Recognizing that history is not complete, and that gender stereotypes are still a problem in brass performance today, is a vital first step toward change. So let us take a trip back in time, to arrive on New Year's Eve, 1899, in New York City. This point begins our look back at the activities of women in the field of brass during the second half of the nineteenth century, activities which set the stage for the musical achievements to come.

Dr. **Joanna Ross Hersey** is a tuba player and composer serving as Professor of Music and Associate Dean of Student Success and Curriculum at the University of North Carolina at Pembroke. Joanna is a veteran of the United States Coast Guard, beginning her career as Principal Tubist with the USCG Band. Joanna performed throughout the country as a soloist and clinician, including state functions for visiting dignitaries and royalty, has appeared in uniform on *The Today Show* and *Good Morning America*, and performed for three U.S. Presidents. In addition to her music degrees, Joanna holds a Bachelor's Degree in Women's, Gender, and Sexuality Studies, and has written several book chapters and journal articles in the areas of gender, diversity, and belonging. She serves as Secretary of the Historic Brass Society, as a board member of the International Alliance for Women in Music and the all-female Athena Brass Band, and is Past-President of the International Women's Brass Conference.

Robert W. Apple (Memphis), Stanley Curtis (Fort Collins) and Friedemann Immer (Köln)

### **Lecture Recital: News About the Keyed Trumpet and Rediscovered Solo Works for the Keyed Trumpet**

Despite the popularity of the Haydn and Hummel trumpet concertos, several misconceptions about the keyed trumpet, the instrument for which these works were originally composed, persist. These include the idea that the keyed trumpet was principally employed as a solo instrument, that it did not find widespread acceptance, that it had little music composed for it, and that it was quickly replaced by the early valved trumpet. However, thanks to more recent research by scholars such as Jaroslav Rouček and Sabine Klaus, we now know that the keyed trumpet was manufactured into the 1840s and continued to be played into the 1850s in some places, and that it was used in a variety of musical contexts, including military bands, dance orchestras, chamber groups, church ensembles, and the Italian opera pit. Robert Apple's recently published dissertation on the music composed for the keyed trumpet builds upon the work of Rouček and others, and catalogs 720 pieces of music with keyed trumpet, the vast majority of which had yet to be documented by scholars. The existence of this much larger body of works firmly puts to rest the notion that the keyed trumpet had little music composed for it, and strongly suggests that it was much more widely employed than previously thought. More importantly, this rediscovered repertory can serve as a body of evidence from which to draw new conclusions regarding how, where, when, and by whom the keyed trumpet was employed, and an examination of it can help provide a fuller and more complete understanding of the



instrument's true place in music history.

With this in mind, we would like to present a collaborative lecture recital, during which Friedemann Immer will share his thoughts on the development and idiosyncrasies of the keyed trumpet based on his decades of experience performing on the instrument, Robert Apple will discuss several of the little-known and previously unknown solo works for the keyed trumpet, and Stanley Curtis will give the premier performance of a modern edition by Immer and Apple of one such solo work, Trenkivitz's *Divertimento per la Tromba con Chiavi in Re*, on keyed trumpet. Stanley Curtis will also play sections from Joseph Höffner's little-known *Introduction et Polonaise*, including parts of the original keyed trumpet version as composed by him, and sections from an arrangement of the work for early valved trumpet created by Joseph Kail during the 1830s for use in his teaching at the Prague Conservatory.

**Robert W. Apple** holds a BM and MM in trumpet performance and completed his PhD in musicology in 2022. His dissertation *The Music Composed for the Keyed Trumpet* was awarded the University of Memphis School of Music's 2022 Document Award. Currently, Robert is working to complete graduate certificates in early music and museum studies. In 2018, Robert received a Fulbright grant, which allowed him to spend nine months in Austria studying the surviving music composed for the keyed trumpet. Robert has presented papers based on his research at several conferences, including International Trumpet Guild and Historic Brass Society annual meetings. Robert is currently studying the keyed bugle with Ralph Dudgeon, and baroque and keyed trumpet with Friedemann Immer, with whom he has partnered to produce editions of several of the keyed trumpet works that he discusses in his dissertation.

**Stanley Curtis** has developed a career as a trumpeter, teacher, composer, and early-music performer. After studying at the University of Alabama, the Cleveland Institute of Music, and in the Netherlands on a Fulbright Scholarship, he received his Doctor of Music from Indiana University in 2005. In 1996, he won third prize in the ITG Altenburg International Baroque Trumpet Competition. He has taught at George Mason University and served as Historic Trumpet Division chair of the National Trumpet Competition. Having retired from a 20-year career in the U.S. Navy Band in Washington, D.C., he was appointed trumpet professor at Colorado State University in 2018. In 2022, he became President of the Historic Brass Society. Stanley blogs on his own Trumpet Journey website ([www.trumpetjourney.com](http://www.trumpetjourney.com)).

**Friedemann Immer**, born 1948 in Duisburg, Germany, has specialised since the seventies in playing the Baroque and Keyed Trumpet. He has played with orchestras all over the world, including the Concentus Musicus Wien and the Freiburg Baroque Orchestra, and worked with conductors, such as Nikolaus Harnoncourt, Frans Brüggen, and Christopher Hogwood. He has made more than 200 commercial video and audio recordings, including more than 10 of J.S. Bach's *Brandenburg Concerto No. 2*. Immer has played concerts for more than 45 years in all the important festivals for Ancient Music and is the winner of the 2021 Christopher Monk Award. He is also the leader of the "Trompeten Consort Friedemann Immer", founded in 1988. The

ensemble has published as Edition Immer more than 200 pieces of music for Baroque and Keyed Trumpet with the publisher Musikverlag Martin Schmid, Nagold, Germany.

Jeroen Billiet (Brussels)

### **'Fit for Duty'. Changing Orchestral Needs Instigating Educational Development in the Royal Brussels Conservatoire Horn Classes of the Belle Époque**

Brass instrument students at today's universities can often rely on several dedicated courses for the training professional and orchestral skills. The educational system of the late-romantic era, where the division between 'professional' and 'amateur' performance practices was less apparent, instigated these practice-oriented competences through an integrated tuition system that made part of the everyday class practice.

However, even if the educational system is known to have played a key role in the development of brass instruments, surprisingly little is known about the link between educational context and the professional music scene of the *Belle Époque*. The early nineteenth-century conservatory brass studios had mainly focussed on the training of local musicians for the military, as well as for local theatre orchestras. The expanding musical scene of the late-nineteenth century – and especially that of the new flourishing European leisure industry of resorts and casinos – called for a growing number of highly skilled artists with dedicated technical proficiencies, a previously unseen level of mobility, and artistic flexibility.

Did conservatories actively search for ways of meeting these new requirements? And how were brass players trained specifically for an orchestral career in the late romantic era?

This lecture intends to provide a broader insight into the way new orchestral requirements trickled into the courses at high-end music schools through a case study of learning practices and examples of how doctrines were put into practice in the successful horn studio of Louis-Henri Merck (1831–1900) at the Royal Brussels Conservatoire. Merck's innovations, including a drastic change in repertoire and stylistic idioms, embouchure technique, instrumental preferences, and exam standards were typical of an educational system that was in constant mutual exchange with the orchestral world of its day.

#### **Jeroen Billiet Bio**

Sandy Coffin (Edinburgh)

### **Training and Entertaining. Brass Chamber Music Repertoire in Mid-Nineteenth-Century Paris**

The rapid and continued development of new forms of chromatic brass instruments in the mid-nineteenth century led to the creation of a wealth of brass repertoire both for soloists and for small-scale brass ensembles. Paris in the 1850s and 60s was an especially active and influential musical environment. The small brass ensemble was emerging as an important experimental outlet for composers, performers, and instrument designers, providing opportunities in both public and private performance

and in music-training situations for brass musicians to develop an expanded palette of sounds and nuanced performance techniques.

Reviews and articles in the French music press reveal a circle of writers and critics who were calling for chamber music for brass instruments equal to that previously only available for strings and piano. A number of composers and arrangers stepped forward in response, both those who were working directly with Adolphe Sax or with his instruments, such as *chefs de musique* in the French military, and others engaged in a broader musical context.

This presentation investigates the instrumentation and timbral possibilities presented in chamber music composed for chromatic brass 1848–1868, particularly the works of Auguste Mimart and a set of arrangements by Julien Tollot, and discusses the possible contexts in which the pieces were used and performed.

**Sandy Coffin** is a current PhD candidate at the Royal Conservatoire of Scotland, investigating mid-nineteenth-century brass chamber music, particularly that written during periods of major innovation and societal shifts. Sandy has performed on period instruments as a soloist and with The Wallace Collection Ensemble. She is the Chair of the Historic Brass Society Events Committee and holds degrees in Trumpet and Latin from Oberlin College/Conservatory and a master's from Manhattan School of Music.

John Miller (Glasgow)

### **Amateur Brass Chamber Music in Britain from the 1890s.**

#### **The Brass Band Quartet Tradition**

From the end of the nineteenth century until the mid-twentieth century and beyond, brass band quartets participated in regular local contests throughout Britain, organised in collaboration with brass bands and their communities, and subsequently in regional and national events. This predates the advent of professional quartets and quintets of orchestral brass players in Britain after World War II. Amateur brass quartets were familiar in band circles by the turn of the twentieth century, shown by frequent local contests and newly devised repertory, and ultimately fulfilled a further role of mentoring young players. The scope of this music-making expanded: from 1925, designated quartets broadcast on the emergent radio stations of the British Broadcasting Corporation (BBC); quartets from Foden's Band (Cheshire) turned out a succession of seventeen gramophone records between 1914 and 1952; in 1944, Morris Motor band (Oxford) instigated a national quartet contest that continued from 1945 to 1981. There, local groups could compete and share their best practice, and on occasion commercial facilities were eager to produce gramophone records made by winning groups.

Taken as a whole, the amateur groups assimilated a repertory of arrangements and original works, tailored for their instruments. Many of these were published by specialist publishers, who established collections of music suited to less skilled players as well as works which focused on technical brilliance. Certain arrangements were created by bandmasters for specific players, some of whom advanced to professional

careers. Two models of brass band quartet prevailed, usually formed within full bands: one resembles the string quartet, comprising two cornets, tenor horn, and euphonium; the other, the trombone quartet (three tenors and one bass trombone), has a longer musical history, but generated bespoke repertoire. Following the emergence of small professional groups of orchestral brass in the 1950s, professional and amateur music-making co-existed, separated by differences in training, taste, repertory, and performance practice. For example, band quartets were often conducted, a legacy of brass band training, and adhered to a high pitch standard  $a^1=452.5\text{Hz}$  until the mid-60s. This paper will study how, where, and when this brass band chamber music became popular in Britain, consider its instrumentation and function as part of brass band culture, and investigate its repertory and performance practice. Finally, it will discuss whether brass band chamber music merged with the repertory and practices of professionals playing orchestral instruments.

**John Miller** began his musical life playing cornet with a local brass band in Fife, Scotland. He became a member of the National Youth Orchestra of Great Britain, and went on to study music at Kings College, Cambridge. John went on to perform with the London Symphony Orchestra and London Sinfonietta and then joined the Philip Jones Brass Ensemble, and the Philharmonia Orchestra. He was a founder member of The Wallace Collection. After teaching trumpet at the Guildhall School of Music and Drama in London, he joined the staff of Royal Northern College of Music, Manchester, where he was Head of School of Wind Brass and Percussion until 2017. John is a published composer and educationalist and leads masterclasses, workshops and musical outreach projects. John was awarded an Honorary Fellowship of the Guildhall School in 1993, a Fellowship of the RNCM in 2006, followed by a Professorship (personal chair) of the RNCM in 2010. His book *The Modern Brass Ensemble in Twentieth-Century Britain* (The Boydell Press) was published in 2022.

John Humphries (Epsom)

### **Monsieur Meifred, Member of the Orchestra at the Opéra (Brass and Literature Sections)**

Joseph Pierre Meifred (1791–1867) is best known as a pioneer valve horn player and as the author of the first significant tutor for the new instrument, but there was much more to him than that: Jules Lovy, editor of the satirical magazine *La Tintamarre*, called him “Monsieur Meifred, member of the orchestra at the Opéra (brass and literature sections)”, but if he had gone further, and called him “Monsieur Meifred: horn player, archer, author, adjudicator, administrator, composer, conductor, poet, public speaker, photographer, teacher, horn designer, and wit”, he would not have been far wide of the mark.

While this paper will remind listeners of the reasons for his lasting fame, it is intended more as an investigation of his wider achievements, setting them in the context of the politics and social movements of the day, and will introduce the man, his background, and some of his interests, using newspaper and genealogical sources not previously researched, as well as other sources which have never been readily available in English.

It will investigate Meifred's family background, education, and his delayed entry to the Paris Conservatoire, his progress as a student, his emergence as a professional performer, and his interest in instrument design.

As much has been written about the famous *Méthode* of 1840 which he compiled for his students at the Paris Conservatoire, the paper will instead concentrate on his style as a teacher and will attempt to find reasons for the closure of his trail-blazing valve horn class after his retirement, beyond simply the conservative instincts of the Conservatoire hierarchy.

It will also investigate his interest in music-making in the wider world, including his appointment as a bandmaster in the National Guard and his work with the *Orphéon* movement.

### **John Humphries Bio**

Sabine Klaus (Lewes/Vermillion)

#### **Florentine Besson née Ridoux and the Birth of the Modern Trumpet**

The origin of the modern piston-valve B-flat trumpet – almost universally used today – is often associated with the French firm of Besson. In the United States, statements such as “Most modern trumpets were originally copied from the French Besson and were manufactured from about 1885” are commonplace. Besson trumpets were introduced to symphony orchestras in the United States by trumpeters from Europe, and held a monopoly until important American trumpeters/makers, such as Vincent Bach and Elden Benge, started to copy and improve them.

But when and by whom was this iconic design invented? Niles Eldredge has already drawn our attention to the seminal role of Gustave Besson's wife, Florentine née Ridoux, and the importance of her 1874 patent for our understanding of the history of the early Périnet valve. An earlier French patent, granted to Florentine Besson in 1867, with important amendments from 1872, will be at the center of a discussion that aims to illustrate the crucial role of this nineteenth-century inventor and business woman in the birth of the modern trumpet.

### **Sabine Klaus Bio**

Stewart Carter (Winston-Salem)

#### **Low Brass Instruments for the Italian Orchestra and the Congresso dei musicisti italiani in Milan, 1881**

From March to November 1881 the city of Milan hosted a large industrial exposition, the Esposizione Nazionale, in the Giardini pubblici. An important part of this exhibition was the Esposizione Internazionale di Musica, which included books on music, musical scores, the wares of several musical instrument manufacturers, and other musical paraphernalia. As an adjunct to the music exhibition, a Congresso dei musicisti italiani was held between 16 and 22 June of that year. The list of participants in the Congresso includes 120 individuals, though only about a dozen of them, many of whom were professors at Italian music schools, participated actively in the

discussions.

The Congress's deliberations were reported in *Atti del Congresso dei musicisti italiani*, published by Ricordi, which presumably records everything said by the participants during their seven sessions. Discussions of musical instruments consume more than half of the volume. Among matters considered were the structure of the low-brass section of the Italian orchestra, including the pitch of the alto trombone, D or E-flat. For the very bottom of the brass section of the Italian orchestra the Congress debated the most suitable replacement for the *bombardone*: should it be the bass tuba or the Gabusifonio? Apparently no bass tuba could be found in Milan, so the Congress sent to Munich for one. The instrument arrived in Milan a few weeks after the Congress officially adjourned, but several of the members reconvened to compare the two instruments. During the regular sessions of the Congress the participants had often proclaimed their preference for instruments made by Italian manufacturers, but after examining both instruments, they decided in favor of the German-made tuba. My paper explores the deliberations of the Congress and considers their effect on Italian orchestral practice of the time. It further demonstrates how the actions of a few Italians who were not involved in the Congress – in particular, the instrument maker Giuseppe Pelitti and the composer Giuseppe Verdi – influenced the composition of the low-brass section of Italian orchestras.

**Stewart Carter** is Past-President of both the Society for Seventeenth-Century Music and the American Musical Instrument Society. The latter organisation honored him with the Curt Sachs Award for lifetime service to the field of organology. He is the author of *The Trombone in the Renaissance* and co-editor, with Timothy J. McGee, of *Instruments, Ensembles, and Repertory, 1300–1600. Essays in Honor of Keith Polk*. He serves as Co-Editor of the *Historic Brass Society Journal*. He holds an endowed professorship at Wake Forest University in Winston-Salem, North Carolina, where he teaches music history and directs the Collegium Musicum.

Bruno Kampmann (Paris)

### **The Brasswind Mouthpiece in France: Evolution and Patents**

Before the valve era, the small number of standard brasswinds (trumpet, trombone, horn, serpent) required a limited range of mouthpieces. With nineteenth-century mechanization and inventions, which introduced instruments with different pitch and bore profiles, new models of mouthpiece were required to enable the desired sounds to be produced. Some mouthpieces were typically French and differed from those used in other European countries because the bore profiles were not the same or the expected sound was different. For trade exhibitions and other musical events, makers patented many 'improvements' which included some astonishing designs. Most of these were quickly forgotten.

This lecture will present the main evolution of French mouthpieces for each kind of brasswind, and some of the patented improvements, only a few of which were really useful. This will be illustrated by the presentation of actual vintage mouthpieces from the author's collection of more than 1100.

**Bruno Kampmann** graduated as an engineer at the Ecole Centrale de Paris and was always fascinated by the complexity and the variety of wind instruments, which he has collected extensively for more than fifty years, owning now nearly 700 instruments. He also plays euphonium and serpent in amateur bands. His special interests are Adolphe Sax, the unusual valve systems and compensating devices, and more generally all the inventions and patents that flourished during the nineteenth century. In 1988, he founded the ACIMV (association of musical wind instruments collectors), editing and publishing the journal *Larigot*. In this journal he wrote many papers about wind instruments and published several catalogues of private collections. Regularly, he gives lectures during the GS, AMIS, or HBS congresses. He is an expert in musical instruments, working mainly with the Vichy auction house. In 2010, he was awarded the Clifford Bevan Award of the International Tuba Euphonium Association, and in 2019 received the Anthony Baines Award of the Galpin Society.

Ignace De Keyser (Brussels)

### **On the Social Acceptance of Brass Instruments in the Nineteenth Century**

Cultural artefacts evolve almost in a similar way to natural organisms. They result from a transfer of information that gives rise to a range of variants. From those variants, after a process of selection, new forms emerge that are successfully reproduced. In cultural artefacts, random mutations do not play a role, but biased information transfer does. Prestige strategies function as triggers for creating new variants.

In this paper, the author wants to discuss the prestige strategies that eventually lead to the success of nineteenth century brasswind instruments in different cultures worldwide. Conceived as new instruments for Army bands, brass instruments, and specifically valved instruments did enjoy significant evolutionary success. More specifically, the author looks for elements within the theoretical framework of an evolutionary theory of cultural artefacts, such as information transmission in the (re)production of musical instruments, the impact of cumulative cultural adaptation and of changing cultures, in order to understand the social acceptance of brass instruments in the first decades of the nineteenth century.

**Ignace De Keyser** holds a PhD in Musicology from Ghent University. He started his career as a musical critic and a Copyright Society employee. He subsequently taught music in high schools, film music in a Film Academy, and organology at the Antwerp and Ghent Conservatories. He joined the Brussels Musical Instrument Museum (MIM) as a part-time scientific assistant, and became deputy director under Prof. Malou Haine in 1995, with whom he realised the new display in the “Old England” building. Between 2007 and 2011, he has been Head of the Ethnomusicological Service of the Royal Museum for Central Africa in Tervuren (RMCA, Belgium) that houses the world’s largest collections of musical instruments and sound archives related to Central Africa; he still works there as a benevolent employee. For the academic year 2019/2020 he has been active as Andrew W. Mellon Fellow at The Metropolitan Museum of Art in NYC in the Musical Instruments Dept.

His publications cover the famous wind-instrument makers Adolphe Sax and Charles

Mahillon, the role of Victor Mahillon in the development of organology in the West, and cross-cultural themes. He was the recipient of the 2015 Anthony Baines Prize of the Galpin Society.

Ryoto Akiyama (Kyoto/Leipzig)

### **Instruments for *Reinheit*: On Historicism in *Posaunenchor* around WWI**

The technological innovation and industrialized production of valve brass instruments consisted of the material conditions for *Posaunenchor* of the German protestant associations and missionaries in the nineteenth century. By the Wilhelmine Period, the slide trombone was no longer favoured in their performance practice, while this ensemble was named after the *Posaune*, i.e., the trombone. The crucial issue was which instruments had to be employed for the audible embodiment of the biblical concept. This paper aims to address how the conservative Protestant in the German Empire recognized the brass instruments at the edge of the nineteenth century. The instrumentation discourse of *Posaunenchor* around WWI shows specific cultural conception of brass instruments in the identity crisis of the conservative Lutheran. Indeed, WWI had huge impact on the cultural perception and generated the counterarguments against the Wilhelmine values. However, close analysis on the debate of the instrumentation demonstrates that the postwar revision of the preference to the fluegelhorn was not simply the countermovement against the 'romantic' sound ideal. Rather, the postwar conception of the instrumentation was the recursive variation of the prewar one. *Posaunenchor* shared the coherent interest: the completion of '*Rheinheit* (purity)' of historicist consciousness and Christian regeneration of the declining German society caused by secularism. It was in this scheme that they used the valve brass instruments with the contemporary industrial technologies as well as the Saxon models of the slide trombone for the purpose of sounding the biblical past. This case will suggest the critical view on how the frame of 'long nineteenth century' can be set concerning the instrumentation with brass instruments.

**Ryoto Akiyama**, PhD, is postdoctoral fellow of the Japanese Society for the Promotion of Science affiliated with the Institute for Research in Humanities of Kyoto University. He studied musicology and cultural musicology at the Graduate School of Letters of Osaka University and Georg-August-Universität Göttingen and received his PhD in literature from Osaka University. He specializes in social and cultural history of brass instruments and their performance practice in the German speaking area after the nineteenth century, and ethnographical research on local music-making of brass and wind bands, especially *Posaunenchor*.

John Manganaro (Oberkotzau)

### **False Friends: The Historical Context of *Gestopft***

While the early romantic era witnessed many changes to orchestral instruments, the most significant undoubtedly was that of the addition of valves to horns and trumpets. This valve revolution completely upended the very nature of the horn and trumpet, and



drastically changed how they were performed. While these new instruments opened up all keys and chromatic possibilities to composers, their adoption was met with a surprising amount of resistance initially. This is especially true of the horn, which had already undergone its own massive performance technique innovation (the discovery of hand stopping technique of the solo virtuoso) approximately 60 years earlier. This lecture seeks to explain how the horn transitioned from the hand horn into the valve horn, and how the role of the hand in the bell developed over the course of the century.

The hand horn of the late eighteenth century was, theoretically, a completely chromatic instrument. Practically, however, it remained problematic even in the best of hands. Because of the disagreeable timbre of closed tones at high volumes, the use of the technique was initially restricted to solo settings where the accompanying forces could be orchestrated thinly enough to accommodate the necessary dynamic in order to even out the timbre between the open and closed tones. The valve horn had no such restrictions, but this was not enough to abandon the use of the hand in the bell. Although some valve horn players did choose to remove the hand from the bell (this is especially true with military bands and in Italy), it was generally considered an essential part of a horn player's instruction throughout the entire century. As romantic composers struggled to expand the tonal spectrum of the orchestra, the various colors and effects the hand could produce on the horn were employed.

While the terms *bouché*, *gestopft*, *closed*, *muted*, *gedämpft*, *con sordino*, etc. are familiar to today's horn players, their historical connotations remain nebulous. By tracking the development of the hand's role in the bell, we begin to see the historical context of these effects, and can therefore better understand the composer's intentions.

## **John Manganaro Bio**

Tomasz Grochalski (Wrocław)

### **Horn Tradition in Nineteenth-Century Dresden**

The aim of the paper is to present the profiles of the successive generations of horn players in the Dresden Court Orchestra in the nineteenth century, with references both to their instruments and the repertoire they performed, as well as to their performance practice. The inventories of the musical instruments of the Hofkapelle Dresden will be discussed alongside other archival sources concerning the choices of particular instruments made by hornists like Haase, Lewy, Hübler or Franz, to name just the few most famous. The containing over 300 hundred items list of nineteenth-century valved horns preserved in numerous public and private musical instrument collections serves as a source-base for the author to confront it with historical iconographical depictions and horn terminology found in archive documents. An attempt to systematise the types of construction of nineteenth-century valved horns used in other major European music centres offers comparison material that enables to try to define characteristics of the nineteenth-century horn tradition in Dresden. Was the ideal of horn sound different in Dresden than in other cities at that time, and if so, could we spot such differences in

the dimensions of preserved instruments, in idiomatic music dedicated to horns or in other forms of sources? The content of the paper will be a presentation of the results of the research work carried out by the author between 2020 and 2022 within the framework of the musicological project “Der Klang der Staatskapelle Dresden” at the Hochschule für Musik Carl Maria von Weber in Dresden.

**Tomasz Grochalski** is a PhD student at Institute of Musicology of the University of Wrocław.

Karina Zybina (Uppsala)

### **Militarising Mozart: J. V. Gerold and his *Zaide* arrangements (1846)**

In 1846, Ernest Augustus, King of Hanover, created a new job vacancy to be filled urgently: an army music director. After a brief consideration, he offered this position to Julius Victor Gerold (1808–1876), a “professionally experienced and an absolutely music-creative personality” (Sievers 1979), a recognized virtuoso *klappenhorn* player, a successful composer and arranger as well as the chief conductor of a horn ensemble. Thus, Ernest Augustus made an important step towards creating a completely new ‘sound environment’ of the Hanover *Residenzstadt*.

As an executive supervisor of the entire military music, Gerold contributed enormously to the development and establishment of military bands and ensembles. Most importantly, he organized a series of the so-called “Groß- or Monstre-Konzerte” (great or monster concerts), regularly given by a gigantic brass band (up to 120 musicians!) in the Hanover Herrenhausen Gardens and/or the Wangenheim Palais. The concert programmes consisted of popular works by such Gerold’s contemporaries as Giacomo Meyerbeer, Carl Maria von Weber, Gioachino Rossini, Johann Strauß, and Richard Wagner, specifically arranged for these occasions by Gerold himself. Rarely, the concerts presented retrospective programmes that included compositions by Joseph Haydn, Ludwig van Beethoven, and Wolfgang Amadeus Mozart.

Taken as a case study a collection of Gerold’s arrangements of Mozart’s music – the choir “Brüder, laßt uns lustig sein” and the aria “Der stolze Löw’ lässt sich zwar zähmen” from the opera fragment *Zaide* K 344 (kept in Hanover Gottfried Wilhelm Leibniz library, shelf marks Noviss. 145:5, No. 402, and No. 403) – this paper formulates and traces basic strategies and approaches developed by the musician towards the music of the eighteenth century in order to adapt it to the specific modern performance contexts. It also discusses significant changes of their ‘sound portraits’, juxtaposing the original and the newly created sound concepts. In doing so, it vividly demonstrates the process of transformation of ‘classical’ vocal pieces accompanied by a chamber orchestra in ‘romantic’ pieces supposed to be performed by a military band.

After completing her Master’s degree at the Moscow State Tchaikovsky Conservatory, **Karina Zybina** spent one year at the University of Zurich as a predoctoral fellow. From 2012 to 2017, she worked on her PhD thesis *The litanies of Mozart and the Salzburg tradition*, recently published by the Hollitzer Verlag in Vienna. From 2012 to 2020, she participated in various research projects, among others in “Music Printing in German Speaking Lands: From the 1470s to the mid-16th century” at the University Paris

Lodron Salzburg. Apart from that, she was active as a university lecturer, teaching both graduate and post-graduate courses. Currently, her focus is on her post-doctoral project COIN (“Complete Incompleteness: The Legacy of W.A. Mozart’s Operatic Works”) founded by the Swedish Research Council and hosted by the Uppsala University.

Carolin Müller (Jerusalem)

**Neocolonial Appropriations of Nineteenth Century Military Brass Music.  
The Case of Dresden’s “Stahlhelm-Kapelle” Performing the  
“Südwestafrikanischer Reitermarsch”**

The interwar years in Germany saw a resurgence of imperial imagination that stretched from the centers of the Weimar Republic (Wagner, 2016) into provincial regions like Saxony. As Gunter Janoschke (2009) convincingly notes, military associations have been cornerstones in this process in Saxony. Military associations established and maintained a culture of remembering and commemorating experiences of war to negotiate local identities and national belonging. Military march music played a crucial role for this practice. For example, military marches such as the *Finnish Horseman’s March* were frequently performed during association meetings and were received with pride. Originally it was imported from Sweden at the end of the nineteenth century by Princess Charlotte of Sachsen-Meiningen. Friedrich Wilhelm Voigt reworked the *Swedish Horseman’s March* into a parade march for horse-mounted troops in 1889, and it became part of the Saxonian parade march repertoire of the 21<sup>st</sup> Ulan regiment Emperor Wilhelm II in Chemnitz and the 19<sup>th</sup> Hussars regiment in Grimma.

This presentation focuses on the piece’s further appropriation under fascist surgency. During the 1928 anniversary celebrations of the military association of overseas troops in Dresden and surrounding areas, the fascist “Stahlhelm-Kapelle” performed the piece as the “Südwestafrikanischer Reitermarsch”. The colonial trumpet corps in the colonized territory of “Deutsch-Südwestafrika” (today’s Namibia) had used this term to refer to the *Swedish Horseman’s March* (Toeche-Mittler, 1975). In an act of symbolizing the expansion of the German empire into the colonies, renaming marches were common practice. When fascists mapped alliances with former soldiers and their networks, they engaged neocolonial cultural politics in their postwar propaganda. Drawing on the work by Frantz Fanon and Eze E. Chukwudi, I argue that we can thus identify early traces of neocolonial fascist policies in this case study. The reproduction of colonial behavior indicates provincial ways in which imperialist rule is celebrated and symbolically reimposed to justify domination of the German nation. Similar to case studies in Britain (Ibhawoh, 2007), imperial idealism was carried out through reproductions of colonial war propaganda, something that resonated with military audiences who had been building their local and national identities on their experiences of war. Trumpet corps and further associations of their players are thus important to deepen our understanding of nineteenth-century brass music’s role in shaping neocolonial fascism. I argue that the case study of the “Stahlhelm-Kapelle” and its performers, including prominent trumpeter Hellmuth Hiekel, illustrates this claim.

Building on romantic imperial phantasies, as the 1928 concert book shows, provincial military associations used the symbolic ties to feed the imagination of an expanded German Reich under fascism. To illustrate my argument, I will first discuss the history of the march and its reception in public and association gatherings since 1894 in Dresden, and then situate the piece in its presentation during the 1928 anniversary celebrations.

**Carolin Müller**, PhD, is a postdoctoral fellow at the Martin Buber Society in the Humanities and Social Sciences at the Hebrew University of Jerusalem. She is a cultural studies researcher using methods of cultural anthropology to study the role, use, and voice of performance in transnational activism on rights. She received her PhD in German Studies from The Ohio State University and has a background in art education, film, media, and performance studies. Her current research explores amateur music ensembles in activist spaces and discourses on belonging, integration, and citizenship. Her work on the German brass ensemble Banda Comunale/Internationale has allowed her to investigate sound and music's role in contemporary activism against right-wing groups and contributed to renewed understandings of the representation of contemporary brass music in activist, social and political discourses, as well as the function of brass music in negotiating the politics of migrancy in contemporary Germany.

Pedro Henrique de Souza Rosa (Köln)

### **Lecture Recital: The Brazilian Cornet. Rediscovering a Forgotten Tradition**

The cornet was perhaps the great protagonist of the brass instruments in the second half of the nineteenth century. The instrument quickly became very popular in Europe and the United States, and soon generations of instrumentalists specialized in this instrument were formed. The instrument, which was already used in orchestras and military bands, became increasingly used in a chamber and soloist context. Great cornet soloists began to appear throughout the western world, such as Oskar Böhme in Russia, Jean-Baptiste Arban in France, and Herbert Clarke in the USA. The pedagogical work of the latter two are to this day two of the pillars of modern brass instrument technique.

Less known, but also significant, is the tradition of the cornet in Brazil. The musical life in Rio de Janeiro in the first decades of the nineteenth century was greatly influenced by France, due to the proximity of the families that ruled both countries. A great number of the musicians active in the Brazilian capital at the time were of French origin. Among them was Desidério Dorison, who besides being a trumpet player, played cornet (or piston, the denomination used in Brazil for the instrument until around the middle of the twentieth century) and cello. Dorison played as a musician in the Capela Real e Imperial do Brasil (Royal and Imperial Orchestra of Brazil), and already in the 1830s, he frequently performed as a cornet soloist in the theatres of Rio de Janeiro. The Capela Real e Imperial do Brasil employed, during its existence, numerous instrumentalists to perform specifically the cornet. There were also enslaved people who played the cornet at the royal and imperial family's summer residence. During the second half of the nineteenth century, it is possible to observe, thanks to

reports and reviews in newspapers, that the cornet was an instrument which was frequently performed as a soloist in the “Musical Academies”, and various soloists emerged throughout the country, such as Firmo Silva, Antonio Carlos Martins, Antonio Tiburcio Cantinho, Candido Antonio Lima, among others.

The presentation consists of a concert with three Brazilian pieces for cornet written in the nineteenth century. The pieces will be played with historical instruments, and the goal is to shed light on this much unknown repertoire and on the Brazilian tradition of the cornet, thus encouraging future research on the history of brass instruments in Brazil. The pieces to be performed are:

Henrique Alves de Mesquita (1830–1906): *Fantasia para Piston* (1854)

Azarias Dias de Melo (1834–1912): *Variações de Piston* (1864)

José Pedro de Sant’Anna Gomes (1834–1908): *Andante e Bollerero* (1900)

**Pedro Rosa** belongs to a pioneer generation of Brazilian trumpet players dedicated to the historically informed practice in Brazil. He holds two master degrees from the Hochschule für Musik und Tanz Köln, Germany, and has been performing and carrying out several projects with different historical instruments. His specialities include the baroque trumpet, the keyed trumpet and period cornets. Pedro is also creator of Trompete Barroco Brasil, an online platform aiming to spread and popularize the historical practice throughout Brazil and other Portuguese speaking countries.

Gloria A. Rodríguez-Lorenzo (Oviedo)/

Francisco J. Giménez-Rodríguez (Granada)

### **Brass Instruments in Spain in the Long Nineteenth Century.**

#### **The Arrival of Modernity**

The study of brass instruments has been frequently addressed by international scholars, but never has been a trending topic in Spanish Musicology, which has been mainly focused on studying opera and zarzuela and their main Spanish composers. The scant Spanish studies of brass instruments are essentially focused on methods used in the Madrid conservatory training along the nineteenth century but has not been deeply analyzed from a global perspective by musicologists. In addition, researching in military and civic wind bands is still a recent phenomenon in Spain, and the arrival of valve brass instruments and their use in these bands has not been deeply studied yet.

This paper assesses four key aspects to delve into how valves and pistons instruments turn into a medium to convey modernity and propaganda in the long nineteenth century. The first deals with the new valve brass instrument methods introduced at the Conservatoire of Madrid and other Spanish works to understand the significance of the conservatoire training. The second aims to study symphonic and chamber concerts and programs in order to analyze the presence of up-to-date new repertoire. The third is focused on the instruments’ and builders’ origin, as there were no Spanish brass instruments makers. The last tries to analyze the presence of new brass instruments in the military and civil bands.

**Gloria A. Rodríguez-Lorenzo Bio**

**Francisco J. Giménez-Rodríguez Bio**

Adrian v. Steiger (Bern)

**The Hundwil Convolute. A Wind Band of the First Half of the Nineteenth Century**

The Klingendes Museum houses a still unexplored source on wind band music in Switzerland in the early nineteenth century: a collection consisting of 20 instruments and 49 music books with 460 pieces. A research project is reconstructing from it the genesis of a military and civilian wind band tradition in Switzerland in the instrumentation of a 'Turkish band'. Some of the instruments are from the late eighteenth century, so they were already old when they were used in this wind music. Others are valve instruments that were added to it towards the middle of the nineteenth century. Such things can be traced concretely in the music books, as well as the fact that at that time the basic tuning was raised from E-flat to F.

I would also like to mention some of the objects in our exhibitions of our most precious and curious wind instruments, such as a slide trumpet that might have belonged to Jean-Baptiste Arban.

**Adrian v. Steiger** is a musician and musicologist. He received his doctorate from the University of Bern with a dissertation on the Burri collection of wind instruments. He conducts research in the fields of organology, repertoire, conservation and materiality of historical brass instruments at the Institute Interpretation of the Hochschule der Künste Bern HKB and is the managing director of the Klingendes Museum Bern.