

HKB HEAB BUA
Hochschule der Künste Bern
Haute école des arts de Berne
Bern University of the Arts

Third International Romantic Brass Symposium Bern

Adolphe Sax and his Saxhorns

Tuesday/Wednesday, February 4th and 5th, 2014
Bern University of the Arts, Kammermusiksaal
Papiermühlestrasse 13a

Programme



Concert given at Sax's own concert hall in presence of the Emir Abd-el-Kader (1865)

FNSNF

SCHWEIZERISCHER NATIONALFONDS
ZUR FÖRDERUNG DER WISSENSCHAFTLICHEN FORSCHUNG



Berner Fachhochschule
Haute école spécialisée bernoise
Bern University of Applied Sciences

HBS
HISTORIC BRASS SOCIETY

An event organised by the Research Area Interpretation, Bern University of the Arts,
with a grant from the Swiss National Science Foundation

Responsible for the conference: Adrian v. Steiger
Head Research Area Interpretation: Martin Skamletz
Scientific collaborator: Daniel Allenbach
Administration: Oliver Bussmann

In collaboration with the Historic Brass Society:
"History, design, use, care, and acoustics of Romantic brasswind instruments"
organized by Stewart Carter, Hannes Vereecke

www.hkb.bfh.ch/interpretation
www.hkb-interpretation.ch
www.historicbrass.org

Tuesday, February 4th, 2014

Kammermusiksaal, Papiermühlestrasse 13a

9.15 h Arrival, Coffee

9.45 h **Arne Scheuermann, Martin Skamletz** (Bern),
Stewart Carter, Hannes Vereecke (HBS)
Welcome and Introductory Remarks

HKB-Session I: The History of the Saxhorn – Chair: Martin Skamletz

10 h **Adrian v. Steiger** (Bern)
"Agilité, homogénéité et beauté" – The Saxhorn in Opera and Military Music. The Aspects of the Research Project

10.30 h **Eugenia Mitroulia** (Athens)
Uncovering the Myth of Adolphe Sax's Saxotromba

11 h Coffee Break

11.30 h **Arnold Myers** (Edinburgh)
Saxhorns by Other Makers – Copies or Deviants?

12 h **Rainer Egger** (Basel) and **Martin Mürner** (Bern)
Restaurierungsergebnisse messbar machen

12.30 h Pause (individual arrangements: restaurants in the surroundings)

HBS-Session I: Sax the Innovator – Chair: Arnold Myers

14 h **Ignace De Keyser** (Brussels)
The Creation of Genius in 19th-century Music: The Case of Adolphe Sax

14.30 h **Jeroen Billiet** (Antwerp)
Adolphe Sax's Ultimate Masterpiece: History, Design and Use of the *Cor Sax à 6 Pistons Indépendants*

15 h **Stewart Carter** (North Carolina)
The Innovations of Adolphe Sax as Reflected
in the Writings of Jean-Georges Kastner

15.30 h Coffee Break

HKB-Session II: The History of the Saxhorn – Chair: Adrian v. Steiger

- 16 h **Reimar Walthert** (Bern)
Saxhornschulen um 1850
- 16.30 h **Jean-François Madeuf** (Basel/Lyon/Paris)
Les fanfares en France au XIX^e siècle ou
la mise en place d'une pratique amateur
- 17 h **Roundtable/Discussion**
The Concours 1845 – the Genesis of Harmony Music and Brass Band?

Theater National, Hirschengraben 24

19.30 h **Concert** · Chamber music by Juvin (Grand Nonetto op. 3), Stage band music by Berlioz, Verdi and others · Military music of the 19th Century by Fessy (Fanfares), Demersseman (Carnaval de Venise), Mohr (Divertissement) · Swiss Army Band playing on historic instruments · Conductor: Colonel Philipp Wagner · in collaboration with BUA department "Music and Media Arts"

2nd part of the concert: Brass-Band of the recruit school 16-3 ·
Conductor: First Lieutenant Philipp Werlen

For details see printed programme. Free entrance.

Wednesday, February 5th, 2014

Kammermusiksaal, Papiermühlestrasse 13a

8.30 h Coffee

HBS-Session II: French Connections – Chair: Ignace De Keyser

- 9 h **Bruno Kampmann** (Paris)
French Makers' Improvements to Brass Instruments
During the mid-19th Century
- 9.30 h **Malou Haine** (Brussels)
A New Archive Source for Identifying Trademarks
- 10 h **Louise Bacon** (London)
Sax at the Horniman
- 10.30 h Coffee Break

HBS-Session III: Germanic Connections – Chair: Hannes Vereecke

- 11 h **Sabine K. Klaus** (Vermillion)
Germanic Roots of Adolphe Sax's Valve Designs
and Instrument Families
- 11.30 h **Gregor Widholm** (Vienna)
The Vienna Horn – A Nineteenth-century Instrument as First Choice of
Top Orchestras in the Twenty-first Century
- 12 h **Sebastian Krause** (Leipzig)
Andreas Barths "Contradon"
- 12.30 h Lunch at the Restaurant "Lokal" (speakers are invited)

HBS-Session IV: Context and Contemporaries I – Chair: Trevor Herbert

- 14.30 h **Randy Tinnin** (North Florida)
Dauverné's Dilemma
- 15 h **Adrian v. Steiger** (Bern)
Die Zugtrompeten von Antoine Courtois und
die Courtois-Dauverné-Trias
- 15.30 h Coffee Break

HBS-Session V: Context and Contemporaries II – Chair: Edward H. Tarr

- 16 h **Renato Meucci** (Novara)
Brass Instruments in the 19th Century – Italian-made
- 16.30 h **Rainer Egger** (Basel)
Die "Deutsche Posaune": charakteristische Merkmale und deren
akustische Bedeutung
- 17 h **Discussion:** Results, Questions, Further Research

Grosser Konzertsaal, Papiermühlestrasse 13d

18 h **Concert** · Solo music for Saxhorns by Jean-Baptiste Arban, Jules
Demersseman, Ermanno Picchi a.o. · Jean-François Madeuf, Krisztián Kováts, Thomas
Rüedi and Reimar Walthert, accompanied by Edoardo Torbianelli (Piano).

Programme: see p. 24

Hector Berlioz on Adolphe Sax

*Cet ingénieux facteur [Adolphe Sax], dont les inventions et les perfectionnemens apportés aux instrumens déjà connus sont d'une valeur considérable, est peut-être la première cause de la tentative de réforme qui se fait en ce moment. Le succès qui a couronné ses essais a eu beaucoup de retentissement, et chaque jour, son œuvre se complète. Ses nouveaux instrumens, les bugles à cylindres surtout, qu'il appelle des sax-horns, sont d'une justesse et d'une sonorité rares; l'éclat de ses trompettes chromatiques est incomparable; il a importé le tuba de Berlin, en modifiant avantageusement son mécanisme, et en donnant à son diapason un peu plus de gravité. Le tuba prussien est en fa, il a construit le sien en mi bémol, en lui donnant des corps de rechange qui permettent de le mettre en ré, en ré bémol et en ut. Cet instrument, qui n'est qu'une trompette gigantesque à cylindres, nous a toujours paru de beaucoup supérieur à l'ophicléide. (Berlioz: "De la Réorganisation des musiques militaires", in: *Journal des débats*, Paris, 1^{er} avril 1845, p. 1)*

*C'est mardi dernier que cette épreuve a eu lieu devant un jury composé des membres de l'Institut, sous la présidence de M. le général de Rumigny. Elle n'a pas été un instant douteuse. La bande militaire de Sax, bien qu'inférieure en nombre aux orchestres contre lesquels elle avait à lutter, et rendue incomplète par la défection de quelques exécutans qui, pour des raisons à eux connues, avaient craint de se compromettre en prenant parti pour lui, a dès les premiers accords montré sa supériorité. Le contraste de sa sonorité, de la plénitude et de l'égalité de tous ses sons, avec la maigreur des parties intermédiaires des autres orchestres, a été frappant da prime abord. La supériorité des sax-horns sur les cors (pour la musique en plein air), leur agilité brillante dans les solos et les traits, l'homogénéité donnée à la masse par cette nouvelle famille instrumentale, la beauté des sons graves des tubas aidés des clarinettes basses, comparée à la sonorité terne et impuissante des bassons, et aux notes incertaines et si souvent fausses des masses d'ophicléides, n'ont pu être méconnues. (Berlioz: "Concours des musiques militaires au Champ-de-Mars", in: *Journal des débats*, Paris, 29 avril 1845, p. 2)*

*Je veux encore vous parler d'un orchestre modèle composé d'instrumens en cuivre seulement, tous sortis des ateliers de Sax. Cet orchestre, de trente et un musiciens, appartient au 9^e régiment de dragons, en ce moment en garnison à Paris, et commandé par le colonel de Saint-Mars. On ne peut rien entendre de plus parfait ; sous le rapport même de la justesse, qu'on ne rencontre presque jamais parmi les musiques de cavalerie, l'ensemble ni les parties récitant de cet orchestre ne laissent rien à désirer. Il est, en outre, habilement dirigé par M. Thibaut, artiste d'un rare mérite et d'une modestie plus rare encore. (Berlioz: "Feuilleton du Journal des débats", in: *Journal des débats*, Paris, 30 juillet 1850, p. 2)*

Abstracts/Biographies

Adrian v. Steiger, Bern

"Agilité, homogénéité et beauté" – Das Saxhorn in Oper und Militärmusik

Am Dienstag, dem 22. April 1845 ist auf dem Champ-de-Mars in Paris eine merkwürdige Szenerie zu beobachten. Mehrere Musikcorps treten vor einer Jury und weiterem Publikum gegeneinander an. Es geht dabei weniger um die technische oder musikalische Ausführung, sondern um den Klang – wie soll die französische Militärmusik in Zukunft tönen? Die Jury entscheidet sich grundsätzlich für die Vorschläge von Adolphe Sax. Diese bauen sowohl für die Harmoniebesetzung der Infanterie wie für die reine Blechbesetzung der Kavallerie auf die Saxhörner auf, die von Sax mit dem Ziel einer klanglichen und technischen Homogenität konzipierte Familie von Blechblasinstrumenten mit Ventilen von Contrebasse bis Sopranino. Berlioz hebt in seinem Feuilleton vom 29. April 1845 deren "agilité brillante" in den Solos, deren "homogénéité" in den Mittelstimmen und die "beauté" der tiefen Instrumente hervor (vgl. S. 6). Vereinfachend kann hier von einem Entscheid zugunsten eines Mischklangs und gegen einen Spaltklang gesprochen werden.

Der Entscheid dieser Jury hat weitreichende Konsequenzen: Für die damaligen Musiker und die Instrumentenproduktion, für die Komponisten von Militärmusik oder der Grand opéra, wo regelmässig auf der Bühne Militärmusiken erschienen, bis hin zu Besetzung und Klanglichkeit der Blasorchester und Brass-Bands heute. Es ist das Ziel unserer Forschungen, diese Entwicklungen zum einen genauer zu verstehen und zum andern hörbar zu machen. Im Unterschied zu unserem Wissen über diese Entwicklung dank Publikationen von Malou Haine, Ignace De Keyser, Arnold Myers, Eugenia Mitroulia und andern, sowie den klanglichen Rekonstruktionen kleinerer Besetzungen etwa durch Jean-Francois Madeuf und die *civres romantiques*, kennen wir die Klanglichkeit grosser Besetzungen mit Saxhörnern noch nicht.

"Agilité, homogénéité et beauté" – The Saxhorn in Opera and Military Music

A noteworthy scene could be observed on the Champ de Mars in Paris on Tuesday 22nd April, 1845. Several music corps competed against each other in public before a jury. The technical and musical aspects of the performance were of lesser importance than the sonority – how should French military music sound in the future? The jury decided in favour of the proposals of Adolphe Sax. Both the harmonic orchestration of the infantry as well as the pure brass bands of the cavalry were to be based on the saxhorns, a family of valved brass instruments ranging from contrabass to soprano, designed by Sax to achieve sonic and technical homogeneity. In his Feuilleton from April 29th, 1845, Berlioz stressed the "agilité brillante" of the solo register, the "homogénéité" of the middle register and the "beauté" of the deeper instruments (see page 6). In simple terms, the jury had favoured a blend of sounds rather than split sonority.

This decision had worldwide consequences: for the musicians of the time and the production of their instruments, for the composers of military music and Grand opera, where military musicians appeared regularly on the stage, right up to the instrumentation and sonority of the present-day wind bands and brass bands. On the one hand our research aims to understand these developments more precisely and on the other, to make them audible. Whilst knowledge about this development

has been facilitated through the publications of, for example, Malou Haine, Ignace De Keyser, Arnold Myers, Eugenia Mitroulia, as well as the tonal reconstructions of smaller instrumentations by Jean-Francois Madeuf and the cuivres romantiques, we do not yet know the sonority of larger orchestrations with saxhorns.

Adrian v. Steiger studierte Trompete, Schulmusik II und Musikwissenschaft in Bern, Basel und Malmö. 2013 schloss er das Promotionsstudium an der Universität Bern mit seiner Dissertation zur Instrumentensammlung Burri in Bern ab. Er ist als wissenschaftlicher Mitarbeiter und Projektleiter am Forschungsschwerpunkt Interpretation der HKB tätig, mit Forschungen und Publikationen zu Musik, Geschichte, Organologie und Materialfragen insbesondere der Blasinstrumente im 19. Jahrhundert (die neuesten für *New Grove Dictionary of Musical Instruments, 2nd edition, Journal of the Historic Brass Society, ITG-Journal*).

Adrian v. Steiger studied the trumpet, music pedagogy and musicology in Bern, Basel and Malmö. In 2013 he completed his PhD at the University of Bern with his dissertation on the Burri instrument collection in Bern. He is active as a scientific collaborator and project manager in the Research Area Interpretation at the Bern University of Arts (BUA) and has publications on music, history, organology and material questions in particular concerning the wind instruments of the 19th century (most recently in New Grove Dictionary of Musical Instruments, 2nd edition, Journal of the Historic Brass Society, ITG-Journal).

Eugenia Mitroulia, Athens

Uncovering the Myth of Adolphe Sax's Saxotromba

This presentation will examine a very controversial subject, that of the saxotromba. Saxotrombas have been considered so far to be a complete family analogous to saxhorns, but of a narrower bore, and today extinct. No extant instrument had to date been identified with any certainty as a saxotromba. In all the literary sources references to saxotrombas are brief and they are mostly mentioned as an extinct family of instruments. Sax himself was never clear about the exact nature of the saxotromba, resulting in a confusion, which prevailed among musicians, composers, writers and makers of the time. Recent research has shown that the evidence for the saxotromba forming a complete family with members ranging from the highest to the lowest register is not convincing. It appears that only certain members of this group of instruments were commercially made, but have so far been known under different names. Sax led the way among his contemporary makers towards realizing the importance of instruments' internal dimensions. He emphasized the importance of proportions on various occasions, although never revealing exactly how these were applied to his instruments. However, his measurements have now been used for the first time to identify surviving historic instruments as saxotrombas. Information was mainly drawn from nineteenth-century sources, such as patents, instrumental methods, instrumentation treatises and other instruction manuals, court case minutes, musical scores, and from a large number of surviving instruments which have been studied and measured in detail.

Eugenia Mitroulia studied Musicology at the Aristotle University of Thessaloniki, Greece. She later completed a Masters of Music in Organology at the University of Edinburgh and in 2011 completed doctoral studies in Edinburgh under the supervision of Arnold Myers. Her subject was the brasswind production of Adolphe Sax with a focus on saxhorns and relevant instruments made by Sax and other makers. She has conducted research in numerous archives and various musical instrument collections in Europe and the United States. Eugenia Mitroulia has been involved in various projects of the Edinburgh University Collection of Historic Musical Instruments and has worked as a consultant for the Musical Instrument Museum in Phoenix, Arizona. Among her distinctions should be noted the Terence Pamplin Award for Organology and Musicology (2006, The Worshipful Company of Musicians, London), the Frederick R. Selch Award for the best student paper (2008, 37th annual meeting of the American Musical Instrument Society, Calgary, Canada), and the Clifford Bevan Award for Excellence in Research (2010, the International Tuba and Euphonium Association).

Arnold Myers, Edinburgh

Saxhorns by Other Makers – Copies or Deviants?

Today, any instrument from Adolphe Sax's workshop has a cachet, especially examples of the instruments Sax invented. But how special are the saxhorns made by Sax? Sax licensed other makers to produce saxhorns from 1855 to 1865 – how strict was quality control? Indeed, how well-defined is the saxhorn as a species? This paper presents the results of the study of numerous saxhorns from the Sax workshop, saxhorns made by French makers under licence, and others. In particular the acoustically significant characteristics of bore profile and bore size are compared. The extent of overlap of taxonomic parameters between Sax-made, Sax-licensed and other saxhorns made in Sax's lifetime is explored. Developments in saxhorn design from their introduction to the end of the 19th century are discussed. Attention is given to additional features that could help distinguish copies from originals and indicate deviations in design. Finally a comparison is made with some other instruments that customarily perform a similar musical function.

Arnold Myers completed his doctorate at the University of Edinburgh with research into acoustically based techniques for taxonomic classification of brass instruments. He has contributed articles to the *New Grove Dictionary of Musical Instruments* and chapters for the books *The Cambridge Companion to Brass Instruments* and *The British Brass Band: a Musical and Social History*. He teaches as a Professor in the University of Edinburgh and is a Research Fellow at the Royal Conservatoire of Scotland. He serves as Vice-President of the Council of Association RIdIM (Répertoire International d'Iconographie Musicale) and as Vice-President of the Galpin Society (for the study of musical instruments). He is Curator Emeritus of the Edinburgh University Collection of Historic Musical Instruments and was the recipient the 2007 Curt Sachs Award of the American Musical Instrument Society.

Rainer Egger, Basel, and Martin Mürner, Bern
Restaurierungsergebnisse messbar machen

25 Instrumente wurden für das vorliegende Projekt der HKB spielbar gemacht. Mit Hilfe sowohl der Impedanz- als auch der Impulsmessung wurden in einem ersten Arbeitsschritt zunächst der Zustand der Instrumente dokumentiert sowie revisionsbedürftige Stellen lokalisiert. Nach den erfolgten Restaurierungsarbeiten wurde das Resultat erneut gemessen, wobei diese Messung neben der reinen Dokumentation auch eine objektive Einschätzungsmöglichkeit der Spielbarkeit der Instrumente mittels der Messmethoden zum Ziel hatte. Rainer Egger und Martin Mürner zeigen im Vortrag Grenzen und Möglichkeiten der beiden Messmethoden auf.

Measuring the effects of restoration

25 instruments have been restored to a playable condition, for use in the current BUA project. With the help of both impedance and impulse measurement, the first step was to document the condition of the instruments and pinpoint any necessary repairs. After the overhaul the results were measured again, whereby, in addition to the purpose of pure documentation, this measurement also intended to provide an objective assessment of the playability of the instruments by means of the measurement method. The possibilities and limitations of both methods of measurement are discussed in this presentation by Rainer Egger and Martin Mürner.

Rainer Egger hat als junger Instrumentenbauer die Pionierzeit der Nachbauten historischer Blechblasinstrumente im Atelier seines Vaters Adolf Egger hautnah miterlebt. Seine Leidenschaft gilt seither der ständigen Verbesserung der Blechblasinstrumente, vor allem was den Klangreichtum und die musikalische Funktionalität von Reproduktionen historischer Trompeten, Posaunen und Hörner betrifft. Um dem wachsenden und immer differenzierteren Interesse der Bläser gerecht zu werden, experimentiert er immer wieder mit Arbeitstechniken, Messuren, Materialien und Wandstärken. Er hat sich ein reiches akustisches Wissen angeeignet, steht in regem Austausch mit Fachleuten der musikalischen Akustik und konnte wichtige Erfahrungen sammeln als Partner in verschiedenen Forschungsprojekten z.B. am Institut für Wiener Klangstil, Wien, sowie an den Hochschulen in Bern und Lugano. Seit fünf Jahren widmet er sich auch vermehrt der akustischen Optimierung von Ventiltrompeten.

*As a young instrument maker **Rainer Egger** experienced at first hand the pioneering reconstructions of historical brass instruments in his father (Adolf Egger)'s workshop. Since then his passion has been the continual improvement of brass instruments, especially in terms of the richness of sound and the musical functionality of reproductions of historical trumpets, trombones and horns. In order to do justice to the growing and increasingly differentiated interest of the brass players, he experimented repeatedly with work techniques, bores, materials and metal thickness. He has built up a wealth of expertise in acoustics, maintains intensive exchange with other experts of the field and has gained important experience as a partner in various research projects, e.g., at the Institute for Viennese Musical Acoustics in Vienna, as well as the universities in Bern and Lugano. For the past five years he has dedicated himself increasingly to the acoustic optimisation of valve trumpets.*

Martin Mürner ist 1958 in Zürich geboren. Hornstudium in Zürich, Weiterbildung an der Akademie für Schul- und Kirchenmusik Luzern. An der Schola Cantorum Basiliensis spezialisierte er sich auf barockes und klassisches Horn. Er arbeitet regelmässig in verschiedenen Orchestern in der Schweiz und im Ausland, insbesondere mit authentischen Instrumenten. Seit 1990 ist er festes Mitglied im Anima Eterna Symphonie Orchester Brügge. Als Kammermusiker ist er seit vielen Jahren in unterschiedlichen Besetzungen tätig. 1995 Ausbildung zum Instrumentenrestaurator und seit 2002 selbstständiger Restaurator.

Martin Mürner was born in Zurich in 1958. He studied the horn in Zurich and continued his studies at the Academy for School and Church Music in Lucerne. Specialised in baroque and classical horn at the Schola Cantorum Basiliensis, he plays regularly in Switzerland and abroad in various orchestras, especially those using authentic instruments. He has been a permanent member of the Anima Eterna Symphony Orchestra Bruges since 1990. For many years he has performed as a chamber musician in various formations. In 1995 he trained in the restoration of instruments and works now on his own in this field since 2002.

Ignace De Keyser, Brussels

The Creation of Genius in 19th-century Music: The Case of Adolphe Sax

The mythical dimension attributed to composers such as Beethoven at the end of the 18th century was gradually transferred in the next century to performers such as Paganini and Liszt, and finally to instrument makers such as Stradivarius and Adolphe Sax. Already during his lifetime the latter had been the subject of a myth creation in Oscar Comettant's *Histoire d'un inventeur* (1860).

The outstanding creativity of this Belgian maker and inventor is beyond any dispute, but what are the more profound reasons for the conflicting perceptions of Sax during his lifetime? Why did his competitors, colleague instrument makers, join in a coalition against him while "le tout Paris" gathered in his concert hall in the rue Saint-Georges? Why did Wagner call him "ein schrecklicher Mensch" while Berlioz idolized him and called the saxophone "Le Niagara du son"? And, contrary to this, why did Verdi ask the Paris opera director not to use any Sax instruments for the Paris 1880 production of *Aida*?

In her famous book *Beethoven and the Construction of a Genius*, Tia DeNora points out not only that Beethoven himself contributed to the construction of his genius, but that, at the same time, his Viennese patrons used his bizarre style and behavior to impose a new canon in Viennese musical life. The parallels with Sax are obvious and the questions to answer are similar: what is a realistic perception of Sax's creative process and what were the ambitions of Sax's patrons in Paris?

Ignace De Keyser holds a Ph.D. in Musicology from the University of Ghent. He entered the Musical Instrument Museum in Brussels as a part-time scientific assistant and became Assistant Director under Malou Haine in 1995. Together they prepared the new display in the "Old England" building. From 2007 to 2011 he was head of the Ethnomusicological Section of the Royal Museum for Central Africa in Tervuren (Belgium), which holds the world's largest collection of musical instruments and sound archives related to Central Africa. Now retired, he gives

lectures on music and musical instruments on a freelance basis. 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 issues. He is co-author of several exhibition catalogues on musical instruments and author of numerous concert reviews.

Jeroen Billiet, Antwerp

Adolphe Sax's Ultimate Masterpiece: History, Design and Use of the *Cor Sax à 6 Pistons Indépendants*.

The Sax family produced some of the most eccentric horn designs in the history of the instrument. Father Charles Sax created an omnitonic horn in 1824 and was the first successful manufacturer of valve horns in the 1830s in Belgium. Alphonse Sax experimented with conical valve sets and forward-heading bells. However, the family's most radical horn design was certainly Adolphe Sax's *Cor à 6 pistons indépendants*.

After successfully applying the independent valve system to other brass instruments during the 1860s, Adolphe Sax started working on a horn with independent ascending valves in the second half of the decade, resulting first in horns with 4 and 5 valves before achieving the ultimate 6-valve instrument. Bankruptcies impeded the instrument's further success.

Louis-Henri Merck (1831–1900), a Brussels-based horn teacher, was one of the few contemporary players who actually switched to the Sax model. Convinced of the superiority of the system that combined all the virtues of the valve horn without losing the tonal character of the natural horn and, encouraged by one of Sax's greatest admirers, François-Auguste Gevaert (1828–1908), Merck wrote a method for the instrument.

The focus of this lecture is on the workings, playing characteristics and history of the *Cor Sax à 6 pistons indépendants* as a witness of the true, but often misunderstood genius of the great Adolphe Sax.

Jeroen Billiet is a horn player specialized in historical repertoire. He plays solo horn with several orchestras including le Concert d'Astrée, Il Fondamento, B'rock and Insula Orchestra, is a member of les Musiciens du Louvre-Grenoble and founder of the Mengal Ensemble. He also teaches horn at the conservatoires of Tiel and Bruges and is a faculty member in the teaching department of the AP Institute in Antwerp. In 2008 he graduated magna cum laude from the Orpheus Institute in Ghent, with his thesis "200 Years of Belgian Horn School, a comprehensive study of the Horn in Belgium, 1789–1960".

In January 2014, he started a fellowship in artistic research at the Royal Flemish Conservatory of the Artesis-Plantijn Hogeschool in Antwerp (Belgium) dedicated to the lyrical brass playing style in Belgium during the romantic period.

Stewart Carter, North Carolina

The Innovations of Adolphe Sax as Reflected in the Writings of Jean-Georges Kastner

When Adolphe Sax moved to Paris in 1842, he became friends with both Hector Berlioz and Jean-Georges Kastner, the two most important writers on instrumentation in the first half of the nineteenth century. Berlioz's promotion of Sax's innovations in his *Grand traité d'instrumentation et d'orchestration* (1844, ²1855) is well known, as are the detailed drawings of Sax's new instruments in Kastner's *Manuel général de musique militaire* (1848). Kastner's *Traité général d'instrumentation* (²1844) is however considerably less familiar to modern readers. My paper focuses on Kastner's *Traité général*, discussing not only this author's descriptions of Sax's new instruments, but also his improvements to existing ones. Kastner's treatise has long been overshadowed by Berlioz's *Grand Traité*, in part because of the latter's enviable reputation as a composer, but also because his work is, frankly, superior to Kastner's in most respects. Berlioz was intensely interested in orchestration in the modern sense of the word; he wanted to show composers how to combine the instruments of the orchestra effectively. Kastner, however, was interested in simple instrumentation far more than orchestration. His book is also addressed to composers, but specifically to *young* composers, seeking basic knowledge of the ranges and capabilities of the instruments; he was only moderately interested in the art of combining instrumental sonorities. Kastner was exceedingly thorough in his approach to all the basic aspects of instrumentation. In the second edition of the *Traité* he describes in some detail Sax's new instruments, the saxotromba, saxhorn, saxtuba, and saxophone, but he further discusses "improvements" made to several existing instruments: the *flûte de pan*, flageolet, oboe, bassoon, contrabassoon, clarinet, bass clarinet, *trompette à pistons*, *trompette à cylindres*, *cornet à cylindres*, *bugle à cylindres*, and string bass. Kastner must therefore be considered, along with Berlioz, as one of the principal promoters of Sax's instruments in mid-nineteenth-century France.

Stewart Carter is author of *The Trombone in the Renaissance: A History in Pictures and Documents* (Pendragon, 2012), editor, with Jefferey Kite-Powell, of *A Performer's Guide to Renaissance Music*, 2nd edition (Indiana, 2012), and editor of the *Historic Brass Society Journal*. Currently serving as president of the Society for Seventeenth-Century Music, he is past-president of the American Musical Instrument Society. He is Professor and Chair of the Department of Music at Wake Forest University in Winston-Salem, North Carolina.

Reimar Walthert, Bern

Saxhornschnulen um 1850

Fast zeitgleich mit den beiden Saxhorn-Patenten von 1843 und 1845 und dem denkwürdigen Wettspiel auf den Champs-de-Mars 1845 kamen Mitte des 19. Jahrhunderts zahlreiche Saxhornschnulen auf den Markt. Ergänzt wurden die neuen Schnulen durch eine reichhaltige Sololiteratur.

Der Kurzvortrag gibt einen kleinen Überblick über die ersten Saxhornschnulen zwischen 1843 und 1855, ihren Inhalt und ihre Autoren. Dabei sollen sowohl historische als auch pädagogisch-didaktische Aspekte beleuchtet werden. Wer

waren die Komponisten, die sich dem neuartigen Instrument widmeten? Für welchen Unterricht wurden die Schulen angefertigt? Und was waren die Anforderungen an einen Saxhorn-Studenten und eine Saxhorn-Schule der damaligen Zeit? Welche Schlüsse bezüglich Spielweise, Mundstück und Didaktik lassen sich aus den vorhandenen Saxhorn-Schulen ziehen?

Saxhorn tutors around 1850

Around the same time as the two saxhorn patents of 1843 and 1845 and the memorable competition on the Champs de Mars in 1845, numerous saxhorn tutors came onto the market in the mid nineteenth century. The new tutors were supplemented by a wealth of solo literature.

The presentation provides a short overview of the first saxhorn tutors between 1843 and 1855, thereby illuminating historic as well as pedagogic-didactic aspects. Who were the composers who dedicated themselves to these new instruments? For which tuition were the tutors prepared? What were the requirements of the saxhorn students and of a saxhorn tutor at that time? Which conclusions can be drawn from the existing tutors concerning art of playing, mouthpiece and didactics?

Reimar Walthert wächst in Dagmersellen im Kanton Luzern auf. Nach der Matura in Sursee studiert er an der Universität Freiburg Physik und Musikwissenschaft. Parallel dazu lässt er sich am Konservatorium Freiburg zum Blasmusikdirigenten ausbilden. Im Anschluss studiert er an der Hochschule der Künste Bern (HKB) Euphonium und Tuba bei Thomas Rüedi und Guy Michel. Diesem Diplom folgt eine weitere Ausbildung zum Orchesterdirigenten bei Dominique Roggen, ebenfalls an der HKB. Als Dirigent und Euphonist ist Reimar Walthert aktiv in der Concert Band des Schweizerischen Armeespiels, im Altophonium QUARTETT und dem Molotow Brass Orkestar. Er ist musikalischer Leiter und Dirigent der Bühne Burgäschi, sowie wissenschaftlicher Mitarbeiter der Hochschule der Künste Bern.

Reimar Walthert grew up near Lucerne, Switzerland. He studied physics and musicology at the University of Fribourg and attended the Conservatoire de Fribourg where he obtained a diploma in wind band conducting, euphonium and tuba with Guy Michel. After completing university he pursued his studies of euphonium and orchestral conducting with Thomas Rüedi and Dominique Roggen at the University of the Arts in Bern. Reimar Walthert works as a euphonium soloist and a conductor. He was euphonium player and soloist with the Swiss Army Concert Band, the Altophonium QUARTETT and with his Molotow Brass Orkestar. He is musical director and principal conductor of the Bühne Burgäschi as well as scientific collaborator at the Bern University of the Arts.

Jean-François Madeuf, Basel/Lyon/Paris

Les fanfares en France au XIX^e siècle ou la mise en place d'une pratique amateur

Suite à la réorganisation successive des musiques militaires de 1845 et 1854 puis leur suppression définitive en 1869, les fanfares civiles, sur le modèle d'instrumentation de Adolphe Sax comme leurs homologues militaires, se sont

développées de manière continue jusqu'à la fin du siècle et connurent un grand développement sous la III^{ème} République. Bénéficiant du professionnalisme des musiciens auparavant formés par l'armée, elles ont joué un rôle de plus en plus marqué dans la vie musicale bien sûr, mais ont été aussi un important facteur de cohésion sociale tant au sein des entreprises que de la société toute entière. Peu après le déclin des fanfares amorcé vers la fin du siècle, la loi française de 1901 sur les associations qui régit encore la vie associative actuelle n'est qu'une des conséquences de ce phénomène et l'on retrouve encore aujourd'hui des pratiques amateurs prenant leur modèle dans des institutions militaires.

C'est donc à travers l'examen du répertoire et de divers documents de l'époque tels que méthodes et guides à l'usage des chefs et musiciens de fanfare, revues musicales généralistes ou spécialisées qu'il est possible de se faire une idée plus précise de ce pan méconnu de la vie musicale française du XIX^e siècle.

Fanfares in 19th century France or the establishment of an amateur practice
Due to the continuous reorganisation of military bands between 1845 and 1854, and their ultimate suppression in 1869, civil wind bands based on Adolphe Sax's instrumentation model developed continuously throughout the second half of the nineteenth century, particularly during the Third Republic. Benefitting from the input of professional musicians formerly trained by the army, these of course played an increasingly important role in musical life, but also became an important factor of social cohesion within companies and for society in general. Created towards the end of the nineteenth century, shortly after the wind bands started to decline, the French association law of 1901 that still regulates current associations was only one consequence of this phenomenon and one still finds amateur practices that are based on military institution today.

By examining the repertoire and consulting various historical documents such as fanfare conducting manuals, performance methods, and general or specialist music periodicals one can gain a more precise idea of this neglected area of French nineteenth century music.

Spécialiste de la trompette naturelle de l'époque baroque qu'il enseigne au Conservatoire National Supérieur de Musique de Lyon et à la Schola Cantorum Basiliensis de Bâle mais qu'il pratique aussi au sein de nombreux ensembles de musique ancienne, **Jean-François Madeuf** se consacre parallèlement à un travail sur le répertoire, les instruments et les pratiques du XIX^e siècle. C'est en tant que musicien d'orchestre au sein de formations comme l'Orchestre Révolutionnaire et Romantique (J. E. Gardiner) ou la Chambre Philharmonique (E. Krivine) qu'il a développé cette polyvalence comme avec les Cuivres Romantiques qu'il a créés et anime depuis une quinzaine d'années : sorte de laboratoire pratique qui avait proposé en 2006 pour le colloque de l'Historic Brass Society à Paris une première reconstitution d'une fanfare française typique en même temps que la présentation d'un article sur les fanfares militaires en France au XIX^e siècle.

*A specialist of the baroque trumpet, which he plays within several early music ensembles and teaches at the Conservatoire National Supérieur de Musique in Lyon and at the Schola Cantorum Basiliensis in Basel, **Jean-François Madeuf** is also interested in nineteenth century repertoire, instruments and performance practice. It is as a musician in orchestras such as the Orchestre Révolutionnaire et*

Romantique (J. E. Gardiner) or the Chambre Philharmonique (E. Krivine) that he developed this interest, which he has pursued over the last fifteen years in a sort of practical laboratory with his ensemble, les Cuivres Romantiques. For the Historic Brass Society conference of 2006 in Paris, they proposed a first reconstruction of a typical French fanfare together with an article about French nineteenth century military fanfares.

Bruno Kampmann, Paris

French Makers' Improvements to Brass Instruments During the mid-19th Century

Adolphe Sax's major inventions are now well known, much better than the inventions made by his rival French makers. Even so, many Sax patents are now forgotten, while the innovations of some other French makers were very important in the improvement of brass instruments. For instance, the firm of Gautrot was the first to develop mass production [in France]. While most of Gautrot's improvements are now overlooked, certain ideas, such as compensating valves, possibly came too early. Compensating valves met with great success several years later when they were put into production by Blaikley for the Boosey company.

This paper will deal with some important brasswind innovations by French makers, making the point that Adolphe Sax was not the only one to have new ideas, be they useful or not!

Bruno Kampmann lives in Paris and has collected wind instruments for over forty years, now owning nearly 600 instruments. His special interests are unusual valve systems and compensating devices, and more generally the inventions and patents of the 19th century. He also plays euphonium and serpent in amateur bands. In 1988 he founded ACIMV, the Association of Musical Wind Instrument Collectors, serving as editor and publisher of its journal, *Larigot*. He has published many articles in this journal, as well as several catalogues of private collections. He is a frequent presenter at scholarly conferences, including the Galpin Society, American Musical Instrument Society, and the Historic Brass Society.

Malou Haine

A New Archive Source for Identifying Trademarks

This presentation discusses the *dépôt officiel des marques de fabrique des facteurs d'instruments à vent de 1860 à 1918*. This new approach has never been considered before, since all the research so far on that subject has been based on the marks found on the available preserved instruments (and there are very good books on hand), whereas all the trademarks I have gathered come from the official institution in Paris where these were registered according to the 1858 law.

It is therefore now possible to attribute real names to symbolic marks and find out which hands the original marks of the beginning of the 19th century made their way through up until 1918. My paper is part of a bigger database project which encompasses all the trademarks registered by all kinds of instrument makers (pianos, violins, etc.) and will be available next year on the web.

Malou Haine is honorary professor at the Free University of Brussels, and honorary curator at the Musical Instrument Museum in Brussels. She is also project director for the Belgian federal scientific committee (Belspo), associate researcher of CNRS-IRPMF (Paris), and co-director with Michel Duchesneau of the collection "MusicologieS" at Éditions Vrin (Paris). She is the author of *Adolphe Sax: 1814-1894: sa vie, son oeuvre et ses instruments de musique* (Brussels, 1980) as well as several other books.

Louise Bacon

Sax at the Horniman

The Horniman Museum holds a small but intriguing collection of instruments made by Adolphe Sax. This paper explores with new analytical data the techniques of manufacture of a saxhorn from the collection, particularly in light of a future loan for the Sax200 anniversary exhibition at the Museum of Musical Instruments in Brussels.

Louise Bacon has been head of Collections Conservation & Care at the Horniman Museum since 1986, where she is responsible for the objects in all three collections: Anthropology, Musical Instruments and Natural Science. Since then her work on metallurgy and on the conservation and care of musical instruments has resulted in various research projects, such as the deterioration of ebonite flutes, and the identification of metals. This latter work culminated in a Ph.D. entitled "A technical study of the alloy compositions of 'brass' wind musical instruments from 1651-1867 utilizing non-destructive x-ray fluorescence." She has also published on the Pace family of musical instrument makers, the use of XRF analysis with taxidermy specimens and the metallurgy of objects from India.

Sabine K. Klaus, Vermillion

Germanic Roots of Adolphe Sax's Valve Designs and Instrument Families

The much-envied success of Adolphe Sax, following his move from Brussels to Paris in 1842 (encouraged by none other than Hector Berlioz), prompted the well-known litigation with his Parisian rivals. Less well known are attacks launched against Sax by the Berlin director of the Prussian military corps, Wilhelm Wieprecht (1802-72). Wieprecht did not go as far as taking any legal action against Sax, but he accused him of plagiarism of German designs in a pamphlet with the title *Der Instrumentenmacher Sax in Paris als Erfinder* ("The instrument maker Sax in Paris as inventor"). Wieprecht and Sax met in Koblenz in 1845, where they compared various instruments, which were demonstrated on this occasion by the cornet virtuoso J. J.-B. L. Arban. Subsequently Wieprecht reported that Sax had admitted during this meeting that his saxhorns were mere improvement of German designs. Wieprecht's main accusation was that Sax called himself *the* inventor of valve brasswinds and gave them his own name, even though his valve designs and instrument types had been developed in Germany. Although clearly fueled by Franco-Prussian hostilities and national pride, Wieprecht's observations are not entirely unfounded. Sax did indeed take over various valve types that had

originated in German speaking areas, such as double-piston valves, rotary valves, and above all Wieprecht's own invention, the Berlin valve. Sax also built on Wieprecht's ideas of establishing entire brasswind families with uniform proportions, and further developed his bass tuba design. However, a direct comparison of instrument constructions reveals that Sax used the Germanic designs merely as an inspiration for his own ideas. Wieprecht himself acknowledged that Sax's accomplishments lay in improving and further developing existing German models. These improvements, in particular the alterations in the bore profile and bell design, made Sax's instruments far more successful than Wieprecht's.

Sabine K. Klaus is the Joe R. and Joella F. Utley Curator of Brass Instruments and Professor of Music at the National Music Museum, University of South Dakota. After receiving her Ph.D. from Tübingen University, she worked at several European museums and held an Andrew W. Mellon Fellowship for research at The Metropolitan Museum of Art in New York. In 2000 she was awarded the Frances Densmore Publication Prize by the American Musical Instrument Society. She is the author of a multi-volume book series on the history of the trumpet (*Trumpets and Other High Brass*); the first two volumes were published by the National Music Museum in 2012 and 2013.

Gregor Widholm, Vienna

The Vienna Horn – A Nineteenth-century Instrument as First Choice of Top Orchestras in the Twenty-first Century

This paper will discuss the reasons why international top orchestras of the 21st century deliberately choose to use a 19th-century instrument – the Vienna Horn. After a short introduction into the historic evolution and particular design of this type of instrument, a detailed analysis will examine its acoustical and musical properties and their consequences for playing technique and performance control. Advantages and disadvantages will be considered, and many sound examples used to illustrate the particular musical properties of this instrument and verify the research findings.

Gregor Widholm studied at the University of Music and Performing Arts of Vienna and at the University of Technology of Vienna. As a horn player he has played in more than 6000 performances of operas and concerts in Europe, the USA and Asia. From 1971 to 2006 he served as a horn player in the orchestra of the Wiener Volksooper. From 2007 to 2011 he served as Vice-Rector for International Relations of the University of Music and Performing Arts of Vienna. He is founder and head of the Institut für Wiener Klangstil (Musical Acoustics), where he has been serving as Professor of Musical Acoustics since 1980.

Sebastian Krause

Andreas Barths "Contradon"

Die Wiederentdeckung eines verloren geglaubten Musikinstruments – ein Märchen in 5 Kapiteln, nicht nur für Blechbläser.

Kapitel 1: Um 1840 konstruiert der als Quereinsteiger geltende Instrumentenmacher Andreas Barth in München ein völlig neuartiges tiefes Blechblasinstrument, das später den Namen Contradon erhält.

Kapitel 2: Um 1860 lässt sich ein Musikant aus Bayern mit diesem Instrument auf einem Ölbild porträtieren. Allerdings ist das Instrument nur zur Hälfte abgebildet, die Mensur und Schallstückform also maximal zu erahnen.

Kapitel 3: Im Dezember 2012 wird das Ölbild bei eBay entdeckt und vom Sammler Günter Hett ersteigert.

Kapitel 4: Der anerkannte Metallspezialist und Freund von G. Hett, Karl Hachenberg, ergänzt anhand des Bildes und seiner grossen Erfahrung das Instrument, da nach Recherchen ein originales Exemplar offensichtlich die Zeiten nicht überdauert hat.

Kapitel 5: Im August 2013 entdeckt der Vortragende ein gut erhaltenes Contradon innerhalb einer kleinen öffentlichen Instrumentensammlung in der fränkischen, nordbayrischen Stadt Heisbronn. Hannes Vereecke, der informiert wird, zeigt grosses Interesse und untersucht den weltweit einmaligen Fund im Oktober 2013 gründlich.

Der Vortrag bietet neben attraktivem Bildmaterial alle relevanten Untersuchungsergebnisse des Originalfundes sowie interessante Details von der Münchener "Szene" um 1870 bis zur Nachkonstruktion durch Karl Hachenberg im Vergleich zum wiederentdeckten Originalinstrument.

Andreas Barth's "Contradon"

The rediscovery of a musical instrument thought to be forgotten – a fairy tale in 5 chapters, not only for brass players.

Chapter 1: as a newcomer to the field Andreas Barth constructed a completely new low brass instrument, which later became known as the contradon, in Munich around 1840.

Chapter 2: there is a portrait in oil of a musician from Bavaria with this instrument from around 1860. However, certain details of the instrument have not been depicted; the bore and form of the bell can only be inferred.

Chapter 3: In December 2012 the oil painting was discovered on eBay and bought by the collector Günter Hett.

Chapter 4: Karl Hachenberg, the renowned metal specialist and friend of G. Hett, reconstructed the instrument using the painting and his great experience, as research found that no original exemplar from the times had survived.

Chapter 5: In August 2013 the presenters discovered a well-retained contradon in a small public musical instrument collection in the Frankish town of Heisbronn in northern Bavaria. Hannes Vereecke was informed, showed great interest and examined this globally-unique find in October 2013.

The presentation shows pictures from the examination of the original find as well as interesting details from the Munich "scene" around 1870 and compares the reconstruction by Karl Hachenberg with the rediscovered original instrument.

Sebastian Krause grew up in a musical family in Thuringia, later studying trombone and chamber music in Weimar, and has been interested in early music for trombones since his youth. Since 1986 he has served as solo trombonist of the MDR Symphony Orchestra in Leipzig, and since 1992 as a lecturer for sackbut and chamber music at the University of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig. He regularly gives concerts and master classes in different countries, and has participated in the production of over 100 CDs, in addition to those produced by his orchestra. In 2008 he became a founding member of the Verein für Mitteldeutsche Posaunengeschichte e.V., and in 2013 he became the group's chairman.

Randy Tinnin

Dauverné's Dilemma

François Georges Auguste Dauverné (1799–1874), best known as Arban's teacher at the Conservatoire de Paris, was a pivotal figure in the history of the trumpet. As a trumpet performer, pedagogue, composer and historian involved in the development of the valve trumpet and French slide trumpet, his contributions present unique insights that are highly relevant today. He was in a key position during the exciting period of experimentation and development of brass instruments and played a vital role in the evolution of the trumpet and other instruments of the treble range. Dauverné's career spanned the dynamic years of change in instruments, repertoire, performance styles, and pedagogy in the first half of the nineteenth century.

This presentation will examine Dauverné's *Méthode pour la trompette*, published in 1857, his role in the development of the valve and slide trumpets, as well as his apparent ambivalence regarding their overshadowing of the natural trumpet.

Dauverné states in his *Méthode pour la trompette*: "But to conclude, I maintain this principle, that all instruments which have had any type of mechanical addition, even the most simple, such as the slide trumpet, that all chromatic instruments will never, in the end, equal the virginal sound of the natural trumpet."

The presentation will begin with a brief overview of Dauverné's training and career, followed by a description of the instruments in use at the beginning of the nineteenth century and the evolution of the piston and slide trumpets during the first half of the nineteenth century. The impact of these instruments on the sound, style and pedagogy of trumpet will also be discussed.

This discussion will be supplemented by high-resolution photographs of the *Trompette d'harmonie*, *Trompette de cavalerie*, slide trumpet (English design), slide trumpet (French design) and valve trumpet in F. Special attention is given to the mechanics of playing these instruments, with close-up photographs of the slide mechanisms and detailed descriptions of playing positions.

Randy Tinnin (D.M.A., Rutgers University; M.M., Juilliard; B.M., University of North Texas) is Associate Professor of Trumpet and Chair of the Music Flagship Program at the University of North Florida. New York-area engagements include appearances with the Orchestra of St. Luke's, Queens Philharmonic, and WQXR-NY radio broadcasts. Period orchestra appearances include the American Bach Society, San Francisco Bach Choir, St. Bartholomew's Chamber Orchestra, the NYC chapter

of the Early Music Foundation, New Trinity Baroque (Atlanta), Vox Ama Deus (Philadelphia), and the Spire Chamber Ensemble (Kansas City). Tinnin's trio Serafini Brillanti has performed throughout the U.S., the U.K., and France, and recently recorded *Serafini Brillanti: Modern Works for Soprano, Trumpet and Piano* for release on Centaur Records. Tinnin's research has been published in the *International Trumpet Guild Journal*.

Adrian v. Steiger

Die Zugtrompeten von Antoine Courtois und die Courtois-Dauverné-Trias

Antoine Denis Courtois (c1800–1880), "Facteur du Conservatoire à Paris", ist einer der prominentesten französischen Instrumentenmacher im 19. Jahrhundert. Zahlreiche gut erhaltene Trompeten, Kornette und Posaunen zeugen davon, dass er für höchste musikalische wie ästhetische Ansprüche gebaut hat. Er entstammt einer bedeutenden Instrumentenmacherfamilie. Umso mehr erstaunt es, dass über sein Leben und Wirken noch vieles nicht recherchiert ist.

Im Zuge der Entwicklungen hin zu einer Chromatisierung der Trompete wurden im 19. Jahrhundert Zugtrompeten gebaut. Es gab sie in zwei in ihrer Bauweise unterschiedlichen Versionen, dargestellt etwa in Dauvernés grosser *Méthode de Trompette* von 1856/7 (vgl. Illustration). Während die englische Zugtrompete mit einem gegen den Spieler hin beweglichen Zug mit Rückstellmechanismus eine gewisse Bedeutung erlangte, war die sog. französische oder kontinentale Zugtrompete mit einem analog zur Posaune vom Spieler weg bewegten Zug wohl primär im Conservatoire de Paris im Unterricht von Professor Dauverné von Bedeutung.

Französische Zugtrompeten sind nur ganz wenige erhalten. Zwei sind von Antoine Courtois signiert und bis in viele Details identisch gebaut. Analog zu den Natur- und Ventiltrompeten dieser Zeit von Courtois sind sie mit Aufsteckbögen von g bis tief c und zusätzlich einem Kombinationsbogen für noch tiefere Tonarten ausgerüstet. Eine davon liegt in der Sammlung Burri in Bern (Nr. 70/746) und wurde 2013 von Egger Blechblasinstrumentenbau, Basel nachgebaut. Zusammen mit Kopien von Naturtrompete und Ventiltrompete, ebenfalls von Antoine Courtois aus derselben Zeit um 1850 liegt somit eine zusammengehörige Trompeten-Trias vor, wie sie damals im Conservatoire de Paris unterrichtet und von Antoine Courtois gebaut wurden.

Dominik Ziörjen, Student bei Prof. Markus Würsch an der HKB, spielt darauf Musik aus der Schule von Dauverné.

The slide trumpets of Antoine Courtois and the Courtois-Dauverné Triad

Antoine Denis Courtois (c1800–1880), "Facteur du Conservatoire à Paris", was one of the most prominent French instrument makers of the 19th century. There are many well-retained trumpets, cornets and trombones, which were built to meet the highest musical and aesthetic demands. He came from an important family of instrument makers. It is surprising, therefore, that there has been so little research into his life and work.

Slide trumpets were built as part of the development to chromaticise the trumpet in the 19th century. There are two differently-constructed variants, depicted in Dauvernés Méthode de Trompette of 1856/7 (see illustration). Whilst the English

slide trumpet with its sliding mechanism moving towards the player gained some importance, the so-called French or continental slide trumpet with its slide moving away from the player like on a trombone was primarily of importance in the Conservatoire de Paris under Professor Dauverné.

Very few French slide trumpets have survived. Two are signed by Antoine Courtois and are identical in many details. Like the natural and valve trumpets of the time, they are fitted with crooks from G to low C as well as combined tubing for even lower nominal pitches. One of them is in the Burri collection in Bern (No. 70/746) and was reconstructed by Egger Brass Instruments in Basel in 2013. Together with copies of natural trumpets and valve trumpets, likewise from Antoine Courtois from the same period around 1850, this gives us a triad of trumpets as made by Antoine Courtois and used in the Conservatoire de Paris.

Dominik Ziörjen, studying under Prof. Markus Würsch at the BUA, plays music from the Dauverné tutor on these instruments.

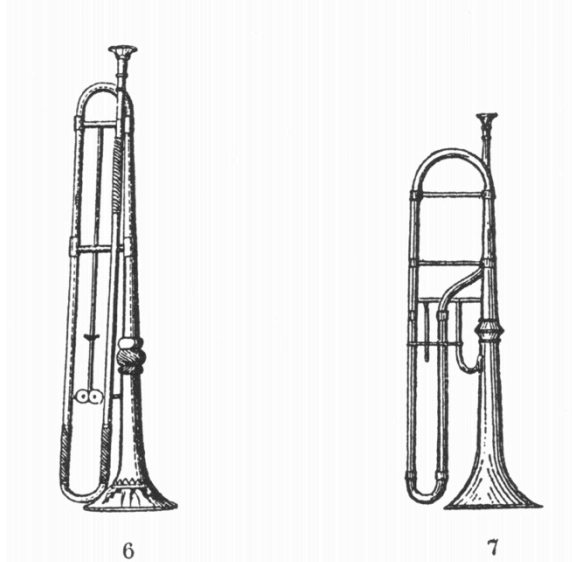


Illustration: "Trompette à coulisse système Anglais" (Nr. 6) resp. "système Français" (Nr. 7) aus: F.G.A. Dauverné, *Méthode de trompette*, planche III, Paris 1857, Reprint Paris 1991, S. 25, planche III)

Biography **Adrian v. Steiger** see p. 7

Renato Meucci

Brass instruments in the 19th Century – Italian-made

The traditional Italian training in operatic performance provides an explanation for the development of several instruments which are familiar to Italian performers but uncommon elsewhere. Amongst the brass instruments, one can mention the right-handed valve horn, in which the hand-stopping technique is abandoned. Another characteristic feature of 19th-century Italian instrumentation is the use of valve trombones (which, for example, make the opening of Verdi's *Othello* feasible). An example of a specifically Italian model is the so-called *cornetta*, a hybrid design with a tubing scale halfway between that of a cornet and a trumpet.

Many new models were put on the market by the Pelitti factory of Milan; these were imitated and adapted by numerous other manufacturers in the same city and

elsewhere in Italy. Among the models devised by the two Pelittis, Giuseppe Sr. and Jr., there were the *pelittifero*, *pelittone*, and *bombardino*, all innovations of the father, and the duplex instruments together with the *trombone basso Verdi* (nowadays mistakenly called *cimbasso*), which were innovations of Giuseppe Jr.

Renato Meucci, born in 1958, studied guitar and horn at the conservatories of Rome and Milan and classical philology at the University of Rome. After working as a free-lance horn player for some ten years, he turned to musicology and published papers in books and journals in various countries and languages. He is also the author of *Strumentaio*, a unique book on the history of musical instrument making in the Western tradition (2nd ed., Venice: 2010). Meucci teaches the history of musical instruments as guest professor at the University of Parma (1994–2000) and Milan (2001–present), and music history as full professor at the conservatories of Perugia (1994–99) and Novara (2000–present), where he was appointed dean in 2011. In 2012 the American Musical Instrument Society honored him with the Curt Sachs Award, a distinguished international recognition in organological scholarship.

Rainer Egger, Basel

Die "Deutsche Posaune": charakteristische Merkmale und deren akustische Bedeutung

Als Deutsche Posaune wird eine spezifische Art von Posaunen mit weiter Bauart bezeichnet, deren Entwicklung im 19. Jahrhundert erfolgte. Sie unterscheidet sich in einigen physikalischen Merkmalen von der heutigen Konzertposaune, deren "Amerikanische Bauart" sich allerdings bis heute durchgesetzt hat. Nach Spielermeinung weist die Deutsche Posaune im Vergleich zur heute weithin gebräuchlichen Konzertposaune einen deutlich schlechteren Spielkomfort auf, bietet aber auch weitaus bessere Klanggestaltungsmöglichkeiten. Anhand eines physikalischen Modells wurden die akustischen Einflüsse der wichtigsten Unterschiede in der akustisch wirksamen Mensur dieser beiden Bauarten tiefgehend untersucht. Damit konnte ein Einblick in das akustische Konzept der Deutschen Posaune erlangt werden, der Gegenstand dieses Vortrages ist.

The "German trombone": characteristics and acoustic significance

The development of the German trombone – a specific type of trombone with a wider bore – took place in the 19th century. Several physical characteristics distinguish it from the present-day concert trombone with its "American" design. According to trombonists the German trombone is less comfortable to play than the modern concert trombone, but offers much more possibilities to shape the sound. The influence of the most important differences in the diapason of these two designs on the acoustic properties of the German trombone has been thoroughly investigated through the use of a physical model. The results form part of this presentation.

Biography Rainer Egger see p. 10

Concert, Wednesday, February 5th, 18.00 h
Les merveilles d'Adolphe Sax
BUA, Grosser Konzertsaal, Papiermühlestr. 13d

Jules Demersseman (1833–1866)
Marche des Géants. Sextuor pour les nouveaux instruments Sax à six pistons et à tubes indépendants
Maestoso un poco lento – Allegro martiale

Members of the Swiss Army Band: Tobias Vogel, Saxhorn alto; Tobias Lang and Jérémy Monnet, Trombones; Fabian Bloch, Saxhorn basse; Olivier Coriton and Lionel Fuhrer, Saxhorns contrebasses; Reimar Walthert, Conductor

Jean-Baptiste Arban (1825–1889)
Cavallerie légère. Polka rapide
Jean-François Madeuf, Saxhorn soprano; Edoardo Torbianelli, piano

Ermano Picchi (1873–1951)
Fantaisie Originale für Euphonium und Klavier
Introduction – Allegro – Variations
Thomas Rüedi, double-bell Euphonium; Edoardo Torbianelli, piano

Jean-Baptiste Arban
Solo pour Saxhorn à pistons et à clefs avec accompagnement de piano
Allegro moderato – Allegretto – Variations – Andante – Finale
Krisztián Kováts, Saxhorn soprano; Edoardo Torbianelli, piano

Jules Demersseman
Grand Duo sur des motifs de *Guillaume Tell* pour ... le nouveau saxhorn basse
Thomas Rüedi and Reimar Walthert, Saxhorns basses; Edoardo Torbianelli, piano

Jean-Baptiste Arban
Fantaisie sur *Il crociato in Egitto* de Meyerbeer
Molto moderato – Andantino – Variation – Andante – Polacca
Jean-François Madeuf, Saxhorn soprano; Edoardo Torbianelli, piano

Benoît Constant Fauconnier (1816–1877)
"Quatuor" (from Adolphe Sax' "*Méthode complète pour Saxhorn et Saxotromba Soprano, Alto, Tenor, Baryton, Basse et Contrebasse à 3, 4 et 5 Cylindres*", 1846)
Andante con espressione

Biographies

Edoardo Torbianelli studierte nach dem Klavier- und Cembalodiplom in seiner Geburtsstadt Triest an der Scuola di alto Perfezionamento dei Filarmonici di Torino, an der Hochschule Antwerpen (B) und an jener von Tilburg (NL). Schon mit 20 Jahren interessiert er sich für historische Aufführungspraxis und betreibt seither Forschung an schriftlichen Quellen und Tondokumenten. Er konzertiert in ganz Europa und in Kolumbien und spielt historische Hammerklaviere aus den wichtigsten europäischen Sammlungen. Seine zahlreichen CD-Produktionen wurden mehrfach ausgezeichnet (u.a. zweimal Diapason d'Or, Grand Prix du Disque 2012). Ausserdem unterrichtet er an der Schola Cantorum Basiliensis und an der Hochschule der Künste Bern (HKB) als Dozent für Hammerklavier, Kammermusik und historische Aufführungspraxis. 2010 leitete er ein Projekt über Ästhetik, Technik und Didaktik des Klavierspiels zwischen 1800 und 1850. Zudem war er Gastdozent an mehreren Institutionen in Europa und an der Universität von Bogotá (Kolumbien).

Edoardo Torbianelli first gained his piano and harpsicord diploma in Triest, the town of his birth, before continuing his studies at the Scuola di alto Perfezionamento dei Filarmonici di Torino, at the Conservatoire in Antwerp (B) and that in Tilburg (NL). He was already interested in historical performance practice at the age of twenty and since then has conducted research from manuscripts and sound recordings. He performs throughout Europe, playing on historical fortepianos from the most important European collections, and in Columbia. He has received awards for his numerous recordings (including the Diapason d'Or twice and the Grand Prix du Disque 2012). He is professor of fortepiano, chamber music and historical performance practice at the Schola Cantorum Basiliensis and the BUA. In 2010 he led a project on the aesthetics, technology and didactics of piano playing from 1800 to 1850. He has also been invited as a guest lecturer by various institutions throughout Europe and by the University of Bogotá (Columbia).

Spécialiste de la trompette naturelle de l'époque baroque qu'il enseigne au Conservatoire National Supérieur de Musique de Lyon et à la Schola Cantorum Basiliensis de Bâle mais qu'il pratique aussi au sein de nombreux ensembles de musique ancienne, **Jean-François Madeuf** se consacre parallèlement à un travail sur le répertoire, les instruments et les pratiques du XIX^e siècle. C'est en tant que musicien d'orchestre au sein de formations comme l'Orchestre Révolutionnaire et Romantique (J.E. Gardiner) ou la Chambre Philharmonique (E. Krivine) qu'il a développé cette polyvalence comme avec les Cuivres Romantiques qu'il a créés et anime depuis une quinzaine d'années : sorte de laboratoire pratique qui avait proposé en 2006 pour le colloque de l'Historic Brass Society à Paris une première reconstitution d'une fanfare française typique en même temps que la présentation d'un article sur les fanfares militaires en France au XIX^e siècle.

*A specialist of the baroque trumpet, which he plays within several early music ensembles and teaches at the Conservatoire National Supérieur de Musique in Lyon and at the Schola Cantorum Basiliensis in Basel, **Jean-François Madeuf** is also interested in nineteenth century repertoire, instruments and performance practice. It is as a musician in orchestras such as the Orchestre Révolutionnaire et Romantique (J. E. Gardiner) or the Chambre Philharmonique (E. Krivine) that he developed this interest, which he has pursued over the last fifteen years in a sort of*

practical laboratory with his ensemble, les Cuivres Romantiques. For the Historic Brass Society conference of 2006 in Paris, they proposed a first reconstruction of a typical French fanfare together with an article about French nineteenth century military fanfares.

Krisztián Kováts wurde 1976 in Celldömölk (Ungarn) geboren. 1996–2002 erlangte er Diplome an der Franz-Liszt-Musikakademie Debrecen in den Fächern Trompete und Kirchenmusik. 2002–09 studierte er Zink bei Bruce Dickey sowie Barock-, klassische und romantische Trompete bei Edward H. Tarr und Jean-François Madeuf an der Schola Cantorum Basiliensis; in diesem Fach erlangte er das Masterdiplom. Ausserdem war Kováts 2007–10 Zinkstudent von Jean Tubéry und Serge Delmas am Conservatoire National de Paris (CNR). Er besuchte Meisterkurse von Maurice André, Guy Touvron und Bo Nilsson und erwarb verschiedene Preise in nationalen und internationalen Wettbewerben. Gegenwärtig tritt Krisztián Kováts europaweit als Solist und Kammer- oder Orchestermusiker mit namhaften Gruppen und Künstlern auf, u.a. bei Ricercar Consort (Philippe Pierlot), Bach-Collegium Japan (Masaaki Suzuki), Balthasar Neumann-Ensemble (Thomas Hengelbrock), L'arpa festante (Christoph Hesse), Le Concert d'Astrée (Emmanuelle Haïm), Les Musiciens du Louvre (Marc Minkowski), Le Concert Spirituel (Hervé Niquet), Musikpodium Stuttgart (Frieder Bernius) und Le Concert Royal (Guy Ferber).

Krisztián Kováts was born in Celldömölk (Hungary) in 1976. He completed his studies in trumpet and church music at the Franz Liszt Musikakademie Debrecen (1996–2002). He then studied cornet with Bruce Dickey as well as baroque, classical and romantic trumpet for his Masters Degree under Edward H. Tarr and Jean-François Madeuf at the Schola Cantorum Basiliensis (2002–2009). Kováts also studied cornetto with Jean Tubéry and Serge Delmas at the Conservatoire National de Paris (2007–2010). He attended masterclasses with Maurice André, Guy Touvron and Bo Nilsson and won prizes in various national and international competitions. Krisztián Kováts performs throughout Europe as a soloist and in notable chamber ensembles and orchestras, including Ricercar Consort (Philippe Pierlot), Bach-Collegium Japan (Masaaki Suzuki), Balthasar Neumann-Ensemble (Thomas Hengelbrock), L'arpa festante (Christoph Hesse), Le Concert d'Astrée (Emmanuelle Haïm), Les Musiciens du Louvre (Marc Minkowski), Le Concert Spirituel (Hervé Niquet), Musikpodium Stuttgart (Frieder Bernius) and Le Concert Royal (Guy Ferber).

Thomas Rüedi spielt seit seiner Jugend leidenschaftlich Euphonium. Seither führten ihn seine Soloauftritte zu Orchestern und Brass Bands in ganz Europa, Afrika, Asien und die USA. Als Orchestermusiker spielt er regelmässig im Tonhalle Orchester Zürich und in anderen renommierten Sinfonieorchestern. Zudem gründete er mit dem Marimbaphon-Virtuosen Raphael Christen die Duo-Formation "Synthesis". Thomas Rüedi leitet die Euphonium-Klassen der Hochschule der Künste Bern und der Hochschule Luzern; als Gastdozent gibt er zahlreiche Meisterkurse in Europa und Übersee. Neben seiner Tätigkeit als Solist und Pädagoge tritt Thomas Rüedi auch als Dirigent, Arrangeur und Komponist in Erscheinung

Thomas Rüedi began playing the euphonium in his youth. Since then his solo engagements have led him to perform with orchestras and bands throughout Europe, Africa, Asia and the USA. As an orchestral musician he plays regularly with

the Tonhalle Orchester Zürich and in other renowned symphony orchestras. He also formed the duo "Synthesis" in which he plays alongside the marimbaphone virtuoso Raphael Christen.

Thomas Rüedi is professor of euphonium at the Bern University of the Arts and the Lucerne University of Applied Sciences and Arts; as a guest tutor he regularly gives masterclasses in Europe and overseas. Besides his work as a soloist and teacher Thomas Rüedi is also active as conductor, arranger and composer.

Reimar Walthert wächst in Dagmersellen im Kanton Luzern auf. Nach der Matura in Sursee studiert er an der Universität Freiburg Physik und Musikwissenschaft. Parallel dazu lässt er sich am Konservatorium Freiburg zum Blasmusikdirigenten ausbilden. Im Anschluss studiert er an der Hochschule der Künste Bern (HKB) Euphonium und Tuba bei Thomas Rüedi und Guy Michel. Diesem Diplom folgt eine weitere Ausbildung zum Orchesterdirigenten bei Dominique Roggen, ebenfalls an der HKB. Als Dirigent und Euphonist ist Reimar Walthert aktiv in der Concert Band des Schweizerischen Armeespiels, im Altophonium QUARTETT und dem Molotow Brass Orkestar. Er ist musikalischer Leiter und Dirigent der Bühne Burgäschi, sowie wissenschaftlicher Mitarbeiter der Hochschule der Künste Bern.

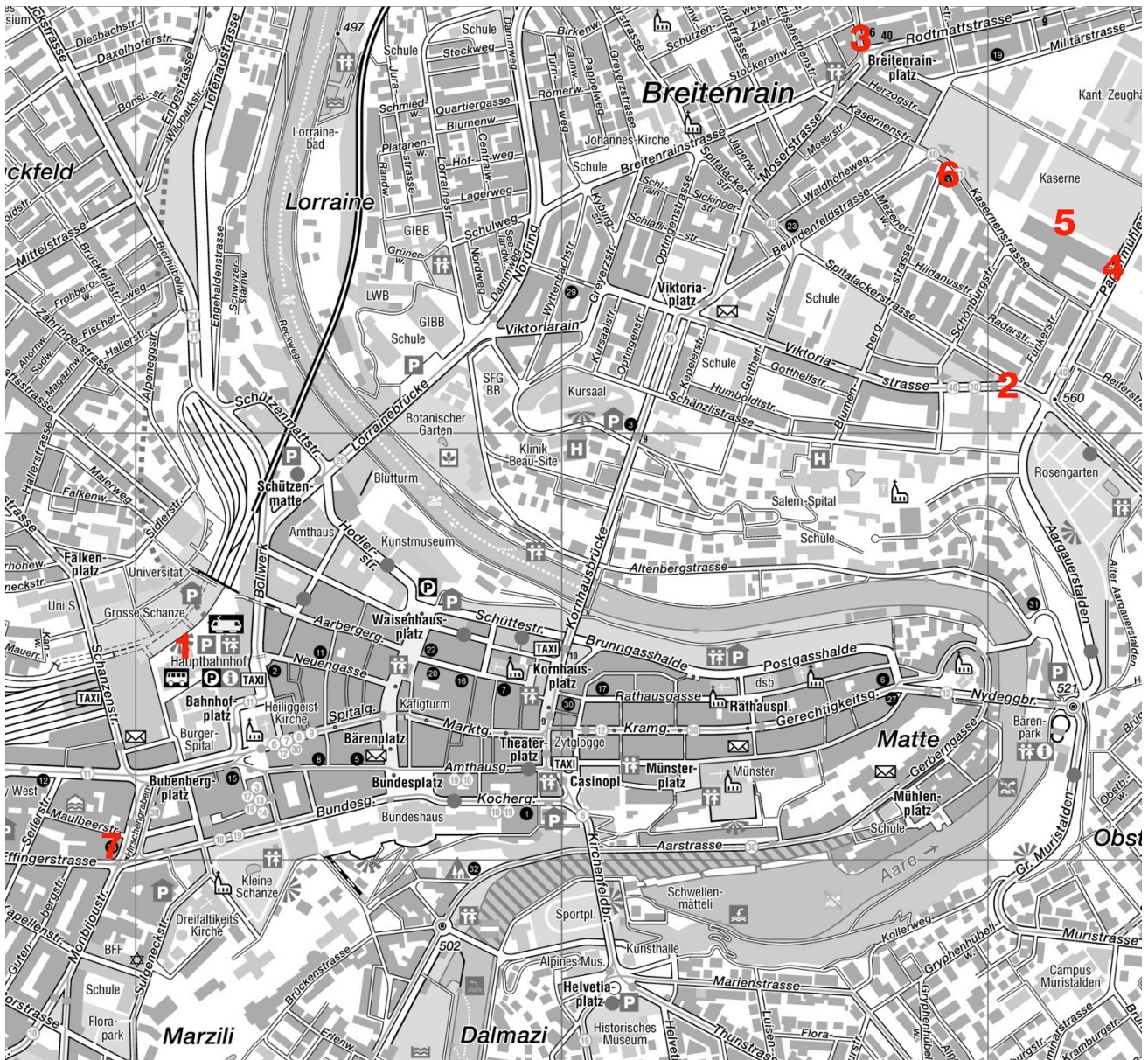
Reimar Walthert grew up near Lucerne, Switzerland. After his School years he studied physics and musicology at the University of Fribourg and attended the Conservatoire de Fribourg where he got a diploma in wind band conducting, euphonium and tuba with Guy Michel. After completing university he goes on studying the euphonium and orchestral conducting with Thomas Rüedi and Dominique Roggen at the University of the Arts in Bern. Reimar Walthert is working as a euphonium soloist and a conductor. He was euphonium player and soloist with the Swiss Army Concert Band, the Altophonium QUARTETT and with his Molotow Brass Orkestar. He is musical director and principal conductor of the Bühne Burgäschi as well as scientific collaborator at the Bern University of the Arts.

Upcoming events

Sax200 – the exhibition in Brussels at the Musical Instruments Museum (MIM)

- Thursday, February 6th, 18 h: Vernissage of the Sax200 exhibition in the MIM. Train departure in Bern 9.10 h (via Paris); arrival in Brussels 16.47 h.
- Friday, February 7th, in the evening: Event in Dinant
- Saturday, February 8th: Opening of the exhibition in the MIM. Concert of the "Blindman Saxophone Quartet" and "Tubax", open air, close to MIM.
- Sunday, February 9th, 14 h: Concert of the Swiss Army Band, together with "De Gidsen/Les Guides", Church Saint Jacob sur Goudenberg, close to MIM, under the patronage of the Swiss Ambassador. Free entrance

City map



- 1 Bern Central Railway Station: Tram No. 9, Bus No. 10
- 2 Bus Stop Schönburg (Bus No. 10, Direction Ostermundigen)
- 3 Tram Stop Breitenrain (Tram No. 9, Direction Guisanplatz/Wankdorf Bahnhof)
- 4 Kammermusiksaal, Bern University of the Arts, Papiermühlestrasse 13a (Conference)
- 5 Grosser Konzertsaal, Bern University of the Arts, Papiermühlestrasse 13d (Concert Wednesday)
- 6 Hotel Alpenblick (Accommodation)
- 7 Hotel National (Concert Tuesday)