



Edinburgh University Collection of Historic Musical Instruments

Open throughout the year
every Wednesday, 3 pm to 5 pm
every Saturday, 10 am to 1 pm

Catalogue of the Collection published in a series
of ten Check-lists:

Ethnic Musical Instruments
Brass Instruments
Double-reed Instruments
Plucked and Hammered Stringed Instruments
Flutes and Whistles
Bowed String Instruments
Single-reed Woodwind Instruments
Percussion Instruments
Free Reed, Ancillary and Miscellaneous Instruments
Bagpipes

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Concerts

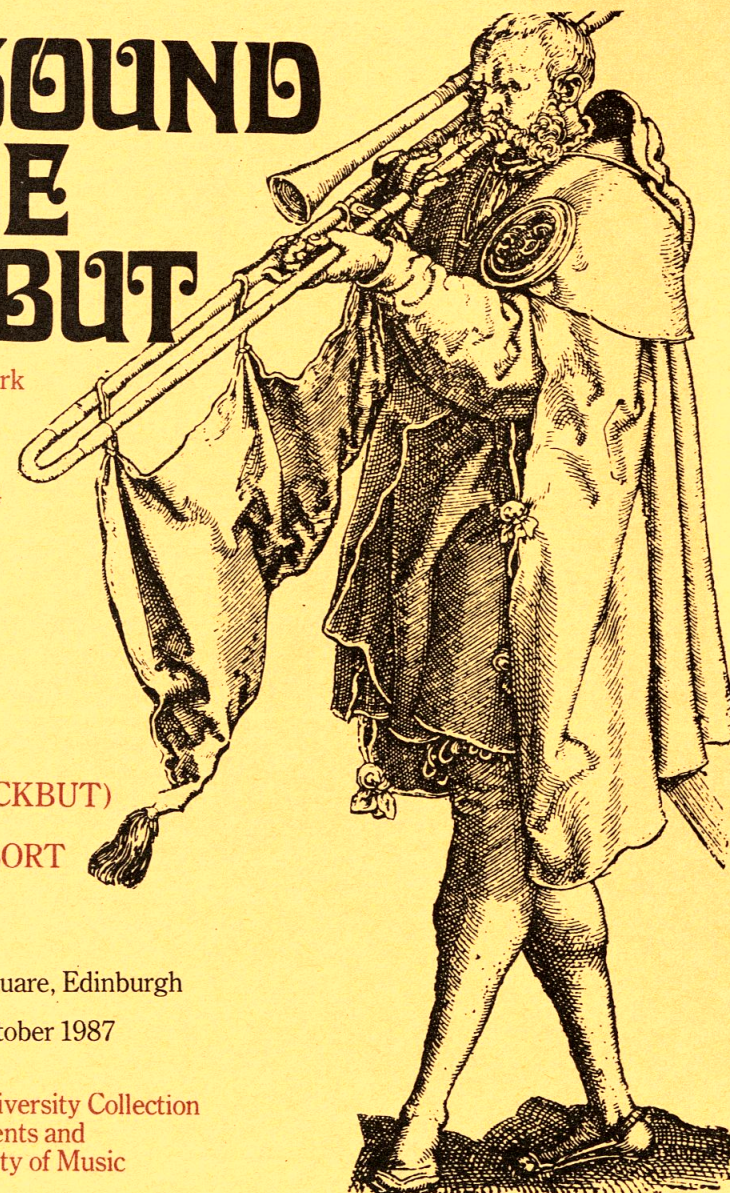
THE SOUND OF THE SACKBUT

Special lecture-recital to mark
Edinburgh University's
acquisition of the sackbut
(trombone) by
Anton Schnitzer dated 1594

ALAN LUMSDEN (SACKBUT)
with the
LONDON WIND CONSORT

Reid Concert Hall, Bristo Square, Edinburgh
7.45 pm on Sunday 25th October 1987

Promoted by Edinburgh University Collection
of Historic Musical Instruments and
Edinburgh University Faculty of Music



THE OLDEST TROMBONE IN BRITAIN
by Arnold Myers

The history of trombone playing in Britain goes back to the late 15th century, and the many references to sackbut playing in the 16th & 17th centuries show that it was very widely used in court, civic and church music until it was eclipsed by the bassoon and french horn in the 18th century. For all its popularity at this time in Britain, the only surviving instruments have been on the continent - until last year. The University of Edinburgh has now added to its Collection of Historic Musical Instruments a very fine and highly important tenor trombone (sackbut) by Anton Schnitzer of Nuremburg, dated 1594. This is now the earliest brass instrument in the whole of the British Isles.

Perhaps the delicacy of construction, inevitable wear of trombone slides and the value of scrap brass account for the fact that original sackbuts have not survived in the numbers that other instruments, such as viols, have. Although trombones may well have been made in England, Nuremburg was the European centre for brass instrument manufacture. The Nuremburg maker Jorg Neuschel wrote to a customer in 1545 that he made busonen (trombones) for the King of England. It seems likely that many of the brass instruments used in Britain were, in fact, made in Nuremburg. The acquisition of this instrument has done something to restore the present lamentable lack in our national collections.

The Schnitzer family included the most important brass instrument makers in several generations. This specimen is in sound condition and is all original (as far as one can be certain) apart from the mouthpiece. It shows the graceful lines of the earliest trombones. the discrete decoration being restricted to the bell garland, the bell stay and the the ferrules.

Sackbuts differ from modern trombones in that their bell sections are more conical, have no flare at the bell mouth and are made from brass hand-beaten to a remarkable thinness. The bell stay and the outer slide stay are not soldered, but are loosely fitting to allow the tubing to vibrate more freely. The slide, which has no stockings, can move very freely: although the modern player would find the outer slide rather heavy, the instrument can obviously cope with brisk semiquavers. The 1594 Schnitzer is pitched in B-flat slightly sharper than modern pitch with the slide right in, but it is thought that the technique in the Renaissance period had the closest slide position an inch or so out. The sound is rich, gentle and mellow: the brazen stridency of which the modern trombone is capable is completely foreign to the sackbut.

The Schnitzer, along with about 1000 other instruments, can be seen at the Reid Concert Hall, Bristo Square each Wednesday (3 - 5 pm) and each Saturday (10 am - 1 pm); daily during the Edinburgh Festival.

THE SOUND OF THE SACKBUT

ALAN LUMSDEN - presenter

with

THE LONDON WIND CONSORT

Ian Harrison - alto, cornett and shawm
Nicholas Perry - cornett, tenor cornett and shawm
Alan Lumsden - alto and tenor sackbut
Keith McGowan - tenor sackbut and flute
Andrew van der Beek - bass sackbut

Vive le roy	Josquin
Basse danse: 't Andernaken	anon.
De tous bien playne	Hayne van Ghizeghem
Fuzale canon	Lloyd
Gagliarda: La bone notte	anon. Italian
Pavana: La morte de la ragione	anon. Italian
Saltarello: El standardo	anon. Italian
Quoniam tu Domine	Alfonso Ferrabosco the Elder
Canzona a 4	Girolamo Frescobaldi

INTERVAL

Courtly masquing ayres	John Adson
Music for His Majesty's sackbuts and cornetts	M.Locke
Sonata a 4	J.G.C.Storl
Sonata a 5	Daniel Speer
Suite from "Funf-stimmigte blasende Music"	Johann Pezel

During the interval and following this evening's performance the University Collection of Historic Musical Instruments will be open to members of the audience.

THE SOUND OF THE SACKBUT

This talk traces the history of the sackbut from its emergence in Italy in the 15th century through to its decline in most parts of Europe by the end of the 17th century. Its varied repertoire is fully discussed and illustrated, in particular its combinations with shawms and in the Protestant Tower Music tradition in Germany.

ALAN LUMSDEN has had a varied career as a performer, teacher and lecturer. As a trombone player he has played with most of the leading orchestras in Great Britain and has in addition built up a unique reputation as a specialist in the playing of early woodwind and brass instruments, appearing on over 100 gramophone records as well as numerous soundtracks for films and television.

He has published over 30 editions of early wind music and is the author of the baroque wind section in the forthcoming Grove-Norton "Performance Practice". He has lectured at the universities of Leicester, East Anglia and North Texas, at the Royal College and the Royal Academy of Music and conservatoires in The Hague, Brussels, Geneva and Berlin. He has been artist-in-residence at the Royal College of Music and director of early the early music course at Canford Summer School of Music.

The University is grateful to the National Art-Collections Fund, the Government's Local Museum's Purchase Fund and two other trusts for generous grants enabling Edinburgh University and the University Collection of Historic Musical Instruments to acquire the sackbut by Anton Schnitzer which we are to hear this evening.

LONDON WIND CONSORT
Artistic Director - Andrew van der Beek

The London Wind Consort is a quartet of musicians specialising in the wind instruments of the mediaeval, renaissance and early baroque eras, and aims to combine scholarly approach with lively presentation.

The group made its debut in 1985 in Rimini, in a concert given with the vocal ensemble Pro Cantione Antiqua to celebrate the association of the composer Guillaume Dufay with the town and the Malatesta family. At home it often joins forces with choirs in works such as the Marian Vespers of Claudio Monteverdi, and has recorded music for historical films and television dramas. The consort is also active in the field of education: it regularly presents music to audiences of schoolchildren and organises an annual summer school which last year was devoted to the renaissance music of the Spanish cathedrals and attracted 60 students from Great Britain, Europe and North America.

Projects for 1987 included a three-week-tour of Spain in April, a recording of 16th century Christmas music and a semi-staged theatrical adaptation (with an actor) of the autobiography of Benvenuto Cellini.

IAN HARRISON studied at Warwick and City (London) Universities, where he researched into the use of wind instruments in English cathedrals during the Tudor and Stuart Monarchies. He has taught at courses in England and Czechoslovakia and specialises in the cornett and bagpipes.

NICHOLAS PERRY is a graduate of London's Guildhall School of Music and Drama, where he studied the French horn. He now specializes in the cornett family, including the less usual alto and tenor members, and is also a skilled maker and repairer of woodwind and brass instruments.

KEITH MCGOWAN was educated at the universities of London, Nottingham and Leningrad, where he went to study historical instruments in the museum collection. He plays sackbut, flute and shawm and shares with Ian Harrison the research and preparation of London Wind Consort programmes.

ANDREW VAN DER BEEK plays the bass sackbut, dulcian and serpent and has performed widely in Europe and North America. He was a member of David Munrow's Early Music Consort, and is heard on many of their records. He has taught regularly at the early music summer school held in Urbino in Italy.
