

Serpent Newsletter

P.O. Box 954 Mundelein, Illinois 60060 USA

Newsletter for Serpent Enthusiasts

April 1, 2001

A Note From the Editor

This issue is an exciting one to edit, since there have been (or soon will be) many interesting serpent related events to write about. Besides the workshops, new materials, and serpent appearances, I also want to herald the 'new' Serpent Website.

I have been having some trouble with the old server, since they were taken over by another company and decided that the type of account used by the Serpent Website was going to be downgraded. This meant that I had to actually delete some useful features in recent months, just to keep the site from exceeding the allowable system resources.

Starting in February, I registered a new 'domain' name; *serpentwebsite.com*, and an associated account was opened with a server offering much larger resources. Last week, the contents of the old site were copied to the new location, and it is up and running.

The new site is mostly identical to the old one (which will remain active for many months to come, before I phase it out), but there will be new features added soon. One new addition is a useful download page for Heavy Metal Music (which I arrange for); here you can get some free sheet music intended for euphonium & tuba quartet, but which can be of use for serpents and such. Enjoy!

Paul Schmidt

Workshops

- The biennial Lacock Serpentarium will take place from Friday May 4 through Monday the 7th. Once again, the historic Wiltshire village of Lacock will be host, with all events taking place at the Cantax House and the adjoining 'George' pub. This year the workshop carries over an extra day, since the 7th is a bank holiday. The village boasts several bed-and-breakfasts, and there are camping locations as well. For registration or more information, contact Andrew van der Beek, Cantax House, Lacock, Chippenham, SN15 2JZ, England, phone/fax +44 (0) 1249 730468, email avdb@cantax.freemove.co.uk.

- Cliff Bevan will be directing an ophicleide and serpent workshop at the Dartington International Summer School from August 4 through the 11th. This long-established event occupies four weeks and the program is fabulous, but this is the first time part of it has been dedicated to the serpent and related instruments. Dartington is at Totnes in Devon, a beautiful setting near the River Dart. The buildings are historic and interesting while the estate gardens are famous as well. A nearby preserved steam railway runs along the river for miles. For more information, contact Lisa Warren, Dartington International Summer School, The Barn, Dartington Hall, Totnes, Devon, TQ9 6DE, England. Phone +44 (0) 1803 847080, fax +44 (0) 1803 847087, email info@dartingtonsummerschool.co.uk, the website is www.dartingtonsummerschool.co.uk.

- In March 28, 2001, Doug Yeo gave a master class at New England Conservatory of Music in Boston, titled "So Old They're New: Brass Players and Historic Instruments." The focus of the class was the serpent and ophicleide, which Doug used to interact with other instruments in context. A group of students from the conservatory convened to perform Krommer's *Partita in E flat, Op. 79*, with Doug taking the serpent part. Graduate trumpet player Rob Meyers demonstrated his Monk cornetto, and he and Doug played a duet taken from an early 19th century serpent tutor (chant with serpent obbligato.) Natural horn player Jean Rife joined

Doug for a performance of selected Mozart duets played on low horn in C with Doug alternating between serpent and ophicleide. Interspersed between the live performances, Doug played selections from various recordings of early brass players including Michel Godard, Jeremy West, His Majesty's Sagbutts and Cornets, and Boston Baroque recordings of the Monteverdi *Vespers* and Bach's *B minor Mass*. The class was enthusiastically received and there are hopes that several students will pick up historic instruments as a result.

- The Historic Brass Society will host its 17th Annual Early Brass Festival from June 29 through July 1, 2001. This is an 'odd' year, where the festival takes place away from its 'even' year home in Amherst, Massachusetts (moved temporarily to Storrs last year). The location will be Wake Forest University in Winston-Salem, North Carolina. Some of the expected featured participants will be Stewart Carter, Craig Kridel, Barry Bauguess, Sabine Klaus, Trevor Herbert, Benny Slucin, Gil Cline, and others. A special tour of the collection of the Moravian Music Museum is planned. For more information, write to the Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011, or check the webpage www.historicbrass.org.

Getting Serpents

Here is the list of Serpent makers who have made themselves known to us. Both Monk and Harding instruments are available through dealers, and all makers will deal directly with individual customers.

Christopher Monk
Instruments
(Jeremy West)
Workshop 4
30-32 Devonshire Road
Forest Hill
London SE23 3SR
England

Phone & fax:
+44 (0)2082 916900
www.jeremywest.co.uk/cmi.html
<cmi@jeremywest.co.uk>

David Harding
56 Netherton Road
Appleton
ABINGDON
Oxon. OX13 5JZ
England

Phone: +44 (0)1865 863673

Robb Stewart Brass
Instruments
140 E. Santa Clara St. #18
Arcadia, CA 91006
USA

Phone: 626-447-1904
<oldbrass@worldnet.att.net>

(*ophicleides, metal serpents,
bass horns*)

Derek Farnell
82 Crumpsall Lane
Manchester M8 5SG
England

Phone: +44 (0)1617 407778

(*ophicleides*)

*It was called the Serpent because
it was capable of playing scales.*

- Peter Schickele

Where Serpents Gather

- Fellows of the Tanglewood Music Center will be joined by Doug Yeo on serpent for a performance of the Haydn *Symphony 92 "Oxford"*, arranged for harmoniemusik ensemble. The performance will take place in Seiji Ozawa Hall at Tanglewood (Lenox, Massachusetts) on Monday, July 30, 2001 at 8:30 PM. For more information, check the webpage www.bso.org.
- On December 23, 2000, the popular and long running Minnesota Public Radio program "A Prairie Home Companion", hosted by Garrison Keillor, featured a kind of duel between two composers. The 'weapon' selected by Keillor was the task of arranging a Christmas carol for a quartet of unusual musical instruments, with each composer choosing the instruments for the other one. The composers were Bill McGlaughlin and Professor Peter (P.D.Q. Bach) Schickele, both hosts of their own public radio shows.

First up was McGlaughlin, directing his quartet in *Coventry Carol for Neglected Instruments*; the instrumentation, assigned by Schickele, was cornetto, treble viol, sackbut and theorbo, with additional drums by the show's house orchestra percussionist. The performers were Allan Dean, Carlene Stober, David Taylor, Lucas Harris and Arnie Kinsella, respectively.

After a break, Schickele directed *Two and a Half Variations on 'In Dulci Jubilo'*, for musical saw, crumhorn, koto and serpent, these choices made by McGlaughlin. The performers were Natalia Paruz, Allan Dean, Joshua Pearl and Tom Zajac, respectively. The last note was enhanced with a mighty jazz chord by Rich Dworsky plus Vince Giordano and the Nighthawks.

The segments were both hilarious and musically satisfying, and the composers did a fine job in calculating the effect of the diverse forces. The players were all accomplished advocates for their charges, and the whole affair lived up to the show's high standards.

The professor wrote that he decided to retain his serpent virginity when he assigned the role of serpentist to Tom, who many of us met at the 1989 serpent festival in Columbia as a member of the American Serpent Players (ASP). "I'm always amazed when I do pieces (such as P.D.Q. Bach's "*Safe*" *Sextet*) for the most incongruous groups of instruments I can think of, and they actually end up sounding great together," wrote Schickele.



Bill McLaughlin, center, with players

Tom wrote with the following:

It's a sad fact that players of the serpent don't get called all that often to play, so I was thrilled to receive a call from one of the producers of Public Radio's much-loved show, "A Prairie Home Companion," requesting my participation as serpentist on the holiday edition of the show to be broadcast live on Dec 23, 2000. I was thrilled, and more than a little nervous, for my last serpent "gig" was perhaps 8 years earlier, and since then, I have taken the instrument out only occasionally, to play for my own satisfaction or to demonstrate it for curious audiences of school children. Would I be up for the challenge of playing in front of a live audience of hundreds at New York City's Town Hall, and a radio audience of ten's of thousands?

I needed more information. How did they find my name? Many years back when I was the proud new owner of a Harding keyless epoxy-resin instrument, I had listed myself as a serpent player along with the sackbut and the recorder in New York's #802 musician's union directory. I have kept my membership active, and when they went searching in the book, there I was. What would I be playing, and with whom? The show was staging a "compose-off" between Bill McLaughlin, host of NPR's St Paul Sunday Morning, and Peter Schickele of PDQ Bach fame. The conceit was that each composer selected a quartet of "neglected instruments" for the other one to use in an arrangement of a Christmas carol of the composer's choice. McLaughlin's ensemble was treble viol, cometto, sackbut, and theorbo; certainly not an unusual combination by early music standards. Schickele had the more challenging combo; he was to write an arrangement of *In Dulci Jubilo* for serpent, soprano crumhorn, koto and musical saw. How could I pass up an opportunity such as this? I said yes.

The next day I got a call from Mr. Schickele, asking for the range and capabilities of the instrument. I faxed him a detailed chart, describing the range and the characteristics

of the instrument, with instructions such as "these notes are possible, but a little farty", "these are the beautiful money notes", "I can get the low C, but need a moment of preparation" and, "I can hit these three very high notes, but they're not connected to the rest of the range." Well, I'll be damned if I didn't get a part faxed to me a few days later that exploited perfectly the very specific characteristics that I described. And besides, as I discovered at the rehearsal the day before the performance, it was a beautiful, witty, and sometimes hilarious piece of music, for which the composer let his alter ego, PDQ Bach, take credit.

My quartet developed a bond that long day and evening of the show, inspired by the unlikeliness of our collaboration, and we played a spirited if not flawless rendition, when our turn came. To my delight, we received the loudest and most sustained applause of the event-filled evening, I think as much for the sheer audacity of the undertaking as for the cleverness of the composition. I left the auditorium flush with excitement and sad at the thought of putting my horn back in its case for an indefinite slumber.

- Tom Zajac

The performance can be heard via the internet at the Prairie Home Companion's website; the specific URL is: <http://phc.mpr.org/performances/20001223/index.shtml>. Once you have found the show date, click on the link to the show segment starting at 1:11:11, and providing that your computer has a sound card and a RealAudio (or compatible) driver, you will hear both pieces along with their introductions and a musical interlude based on the *12 Days of Christmas*.

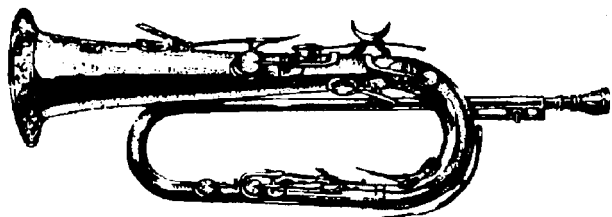


Peter Schickele, center, with players

Photos from The Prairie Home Companion show are by Tom Zajac, and are reprinted here courtesy of Early Music America, where they first appeared in the Spring 2001 issue. EMA, phone 216-229-1685, email office@earlymusic.org

In Memoriam : G. Norman Eddy

On July 19th, 2000, Norman Eddy died at home after a long illness. His was an enthusiastic collector of historic instruments, and was known to many serpentists. His serpents, along with the rest of his collection and paintings have gone to Duke University. His wife Miriam has informed us that the collection is expected to be on display there this spring. - *Miriam Eddy*



About the Organization

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NEW!

Suggested minimum contribution for non-European subscribers is \$10 for 4 issues (2 years). Contact Nigel Nathan for European subscription rates. While the newsletter is supported by voluntary contributions, not formal subscriptions, those who manage to receive the newsletter without contributing are doing so entirely at the discretion of their regional representative.

New Materials

- As mentioned in the last edition of this newsletter, Cliff Bevan's second edition of *The Tuba Family* is now available. The ISBN number is 1-872203-30-2. Selling price is £35.00 or US \$60.00, including delivery to your door via first class mail in the UK, airmail in Europe, North and South America, and surface mail elsewhere. For orders in the UK, send a cheque to Piccolo Press, 10 Clifton Terrace, Winchester, SO22 5BJ, England. For orders placed with US dollars, send a check to Piccolo Press, P.O. Box 50613, Columbia, SC 29250, USA. Institutions should send orders on their official forms. Retailers may email PiccoWinch@aol.com for details of bulk order discounts.

- Randy Cabell has produced a new volume of historic music, titled *The Smithfield Brass Band, a.k.a. The Band of the 19th Virginia Heavy Artillery, a.k.a. The Vauxhall Band*. The source music has lain in the Museum of the Confederacy for over 100 years, and has never been published as a whole. Contact Randy at 1007 Calmes Neck Lane, Boyce, VA 22620, phone 540-837-1367, Rcabell@visuallink.com.

- This newsletter has obtained copies of five recordings which include Bernard Fourtet playing serpent. Following is information on each of them.

Handel : *Solomon* is published on the Deutsche Grammophon / Archive label, catalog number 459 688-2, obtained from Tower Records via their website. This performance on 3 CD's is by the Gabrieli Consort & Players, with Paul McCreesh directing. It is based on the original 1749 edition, and is a complete performance made without any cuts, alterations, or changes in the order of sections. The relatively large orchestra produces a lavish sound, and the serpent part is not easy to detect anywhere in the recording; a good thing in this context. The recording also has an unusual sound, due in large part to the placement of the chorus in front of the orchestra.

Escobedo : *Missa Philippus Rex Hispaniae* is published on the Auvidis-Astree label, catalog number E-8640, obtained from Tower Records via their website. This mass is believed to have been written by 16th century Spanish clergyman Bartolomeo de Escobedo for the occasion of the coronation of Philip II. It is interesting for several reasons, foremost of which is the fact that the new king was away on a trip when the ceremony took place. Another aspect is the massive reconstruction effort which rescued the sole manuscript from deterioration in the Vatican Library and fleshed out the orchestration from that choir book. Also of interest is the derivation of the cantus firmus on which the entire mass is based; Escobedo paraphrased "Her-cu-les Dux Fer-ra-ri-ae Phi-lip-pus Rex His-pa-ni-ae" into D C D C D F E D E E C D E F E D, and this chant-like "royal"

tune always stands out in the polyphony. Indeed, the mass structure is primarily one long chant in sections, with little of the fire that one might expect from contemporary works. The performing ensembles are the chorus A Sei Voci and the orchestra based on Les Sacqueboutiers De Toulouse, under the direction of Bernard Fabre-Garrus. The serpent, while part of the orchestra, apparently is used to inconspicuously reinforce the voices as well.

Dupuy : *Noël – Motet – Magnificat* is published on the Arion label, catalog number ARN-68300, obtained from Amazon's French website. This recording features three significant sacred pieces by Bernard Aymable Dupuy, a French choirboy turned highly regarded countertenor turned respected minister of music at St. Sernin, Toulouse, where he worked from the middle to the end of the 18th century. First on the recording is the *Noël Au milieu de la nuit*, a kind of mini-oratorio with a delightful and almost folksy, very French nature. It's bold harmonic writing and infused vivacity make it a fun piece for the listener; the Gavotte and Deux Airs movements are especially bold. The orchestra's usual instrumentation is enhanced with an obbligato bass part, played by the serpent. Next is the motet *Cantate Dominum Canticum – Psalm 97*, which follows the tradition of the great motets of the period. The chorus appears as duets, solo choruses, large ensembles and also furnishes the usual arias. Dupuy interestingly adds to the basso continuo a chorus of violins and a serpent obbligato. The *Magnificat in F Major* ends the recording. This is a very brief work, primarily choral in construction, with significant writing for the solo soprano voice. The vocal group is Groupe Vocal de Toulouse and the orchestra is the Ensemble Instrumental Baroque, directed by Alix Bourbon. The serpent is not apparent in the orchestration, but is unobtrusive in supporting the vocal lines.

Cavalieri : *Rappresentazione di Anima e di Corpo* is published on the Naxos label, catalog number 8.554096-97, obtained from Amazon's American website. This 2-CD set contains the entire dramatic work by 16th century Roman nobleman Emilio de Cavalieri. He was considered to be a rising star in the competitive musical world of Florence, and was appointed by Ferdinando I de Medici as court superintendent of art, celebrations, theatre, and everything else musical, both vocal and instrumental. The subject of this recording was written as a spectacle and a sort of challenge to his musical rivals, i.e., every other composer in the city. Cavalieri, with this work, was credited by his contemporaries with the invention of what we might call a 'musical.' The text was atypical for the genre of music-drama, based on a dialogue between Soul and Body instead of the usual mythological subjects. The work is also known as the first score published with a figured bass. The performance is by the Cappella Musicale de San Petronio di Bologna under the direction of Sergio Vartolo, and features the Children's Choir of the Prague Philharmonic and a raft of soloists. The serpent is used in the orchestra.

Mendelssohn : *Paulus* is published by Harmonia Mundi France, catalog number HMC 901584.85, obtained from Amazon's American website. This performance on 2 CD's is directed by Philippe Herreweghe, with La Chapelle Royale, Collegium Vocale, and Orchestre des Champs Elysees. This is an excellent and exciting performance, well recorded. The vocal parts suffer slightly due to slightly 'off' pronunciations by the mostly non-German chorus, but the overall ensemble is rich and powerful. Paulus is well known as a piece which calls for serpent, but once again the context calls for an inconspicuous role.

The urge to perform is not a sign of talent.

- Garrison Keillor

Berlioz But Barely About Serpents

Doug Yeo unearthed the following interesting information which may be of interest to may serpentists:

As I begin reading David Cairns' mammoth two-volume, 1500+ page biography of Berlioz (University of California Press), I came across the following which relates information about the band of the National Guard in Berlioz' childhood hometown, La Côte St. André:

"Formal public music making at La Côte St. André was in the enthusiastic but inexperienced hands of the band of the National Guard, the citizen's militia founded in 1789. Military bands were an integral part of the process whereby, under the Revolution, music was used to educate the populace in civic consciousness and a martial spirit (as well as to play the army into battle). The idea of the community united in celebration and worship found its ultimate expression in the large-scale ceremonial odes, cantatas and marches of Le Sueur, Méhul, Gossec and Cherubini (a tradition later to be revived in Berlioz's large-scale composition for wind instruments, the *Symphonie funèbre et triomphale*, and also in his *Requiem* and *Te Deum*); but it permeated all levels of national life. Everyone was taught to sing secular hymns extolling the fatherland and, from 1805 onwards, the Emperor, and to march in step to the sound of brass, woodwind and percussion on all public occasions (hence, perhaps, the many marches in Berlioz's oeuvre); and the vogue of the military band survived the collapse of the Empire.

La Côte St. André did its zealous best to follow the national example, but resources and skill were limited. An inventory of November 1820 lists twenty-one players: 1 piccolo, 10 clarinets, 3 horns, 1 bassoon, 1 trumpet, 1 serpent, 1 tambourine, 1 bass drum, 1 cymbal player and 1

player of the pavillon chinois or “Jingling Johnny” (a wooden pole with metal crescents projecting on either side, from which small bells are suspended). To these should presumably be added a number of side-drums. Four months later the serpent-player has retired, and one of the clarinetists is apparently learning it in his place (he is not found among the clarinets any more, and is named as player of the serpent the following year); another clarinetist has changed to piccolo; and a trombone is listed, but without anyone to play it....

In her diary, at about the same date, Nancy Berlioz describes standing at a corner of the street with her girlfriend Elise Rocher as the band went past, and the two of them stuffing handkerchiefs into their mouths to stop themselves bursting out laughing at the noise.

This was arguably a low point in the band's fortunes, following the departure of Maître Dorant the previous year and the apparent failure to appoint another professional musician in his place. But the surviving documents suggest that the level of musical activity fluctuated frequently during these years and that it was difficult to sustain it for long.

The first recorded signs of life coincide with the last months of the Consulate and the beginning of the Empire (1805-06). Mayor Buffevent entered into correspondence with an instrument maker in Lyon called Bernard about the purchase of instruments needed to bring the band up to a respectable strength. An E-flat clarinet was bought, “made entirely of ivory,” and a bassoon together with a dozen reeds, and a serpent was ordered but unfortunately could not be supplied in time for the Feast of Corpus Christi as it was on loan to another band. The pavillon chinois that had been ordered duly arrived but was found to be too small and was sent back; a larger replacement was discussed but turned down as being too expensive. Money was in short supply. The funds of the National Guard evidently would not run to much expenditure on music, bills were slow to be settled, and Bernard suggested payment in kind: “I will let you have the serpent in exchange for sixteen bottles, i.e. half-litres, of the finest quality Eau de Canel from the DuRocher brothers of La Côte [...] It must be good Eau de Canel, superfine, of your oldest distillation” (11 July 1805). Protracted negotiations for a pair of Turkish cymbals - “the genuine Smyrna article,” which Bernard was prepared to let them have reduced, at 300 francs, ended in the purchase of a pair from a dealer in Vienne for nearly half the price, despite Bernard's warning that he “knew the Vienne pair and wouldn't give 36 francs for it.” “

David Cairns, “Berlioz (Volume One): The Making of an Artist.” 1999, University of California Press (originally published 1989, A. Deutsch, London). ISBN 0-520-22199-0. Pages 67-69.

More on Amiens

research from Doug Yeo

I am pleased to let you know that after a three year search, I have been able to identify the artist, date and source of my exquisite print of the choir of Amiens Cathedral (France) with two serpent players which may be seen on my website at:

<http://www.yeodoug.com/amiens.html>

Jerry Cohn of the Fogg Museum was so correct many months ago when, after examining my copy of the print, she concluded that the artist was almost certainly English, around 1820, and that the print was an aquatint.

I had done some research at the Boston Public Library Rare Books and Manuscripts, Fine Arts and Print Departments but without the artist's name, it was truly like looking for a needle in a haystack. The task of identification seemed nearly impossible.

However about two months ago, I purchased a book on eBay (!) by Francis Bumpus (1927) titled, *The Cathedrals of France*. Imagine my surprise when I turned to a page and saw a small reproduction of the print with the caption, “The High Altar during Mass at Amiens Cathedral - from a drawing by Wild.”

When I told her this information, Jerry Cohn seemed certain that “Wild” was Charles Wild, an English artist (1781-1835) who did many drawings of cathedrals and houses in England and the continent. A trip to the Boston Public Library earlier this week turned up several volumes which included drawings by Wild, but not the print in question. However, an OCLC search turned up a volume which sounded promising, of which there was only one copy in the USA. It turned out that Harvard's Houghton Library had a copy of Charles Wild's *Twelve Select Examples of the Ecclesiastical Architecture of the Middle Ages, Chiefly in France*.

I went to the Houghton Library yesterday afternoon and examined the volume and within a minute, I knew my search had ended. There was the print, number five of the series of 12, with beautiful, vibrant color, identical to the print I own. Interestingly enough, of the 12 plates (this is a folio, with the plates being loose in a leather bound folder), three were of Amiens.

Jerry Cohn turned out to be absolutely correct - the print is identified by the Houghton Library as an aquatint; the date of publication is given as 1826.

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So...I wanted you all to know. [Many people have] helped me in this journey of identification, either by encouraging me, pointing me in this or that direction, or helping at the end of the process. This search has been full of turns and twists, and I am now looking forward to writing my article for the Historic Brass Society Journal about serpentists at Amiens Cathedral and the serpent graffiti in the choir stalls at Amiens. This print is a valuable piece of serpent history with many implications which I intend to explore in my article. Finding this needle in the haystack was unreal; you should have seen my face when I laid my eyes on it in Harvard yesterday!

Doug has clarified that the book *The Cathedrals of France* is a collection comprised of photos and engravings, and all engravings have the caption "From a drawing...", since in some cases the whole drawing is not shown, and this is also used throughout as a means to denote that 'the photo in this book is of a drawing by...".



More Exciting News

- Wisconsin's civil war musical reenactment group *The 1st Brigade Band*, has a website 1stbrigadeband.org, wherein they list their collection of instruments, worth a look by itself.
- The 1935 version of *The Scarlet Pimpernel* can be added to the list of movies which include the serpent. The film, directed by Harold Young, stars Leslie Howard, Merle Oberon, Raymond Massey, Nigel Bruce and Joan Gardner. In the opening scene, a military band marches through town, and there is a long and luxurious shot showing the serpent in the front row.
- Chris Gutteridge has come across a Monk serpent for sale. It is a church model without keys, in good condition, and includes case. The owner is asking about £800; it belonged to her late father. She also has some other early

instruments for sale; take a look at www.waits.org.uk for a complete list. As she has no email, please contact Chris; he might be able to deliver the instrument(s) to a buyer at the Lacock Serpentarium in May, if desired. Email chris@leziarte.demon.co.uk

- Doug Yeo has announced, with considerable gratitude, that he has purchased Christopher Monk's only contrabass serpent, "George", from Connie Palmer and has made it part of his personal collection. He writes that he is happy to continue the enthusiastic legacy of this magnificent instrument from the late Phil Palmer who commissioned it just over 10 years ago. Doug plans to play George regularly, and hopes to give him the profile he deserves. This is certainly one of the most unique musical instruments in the world, and photos of it can be seen on both The Serpent Website and on Doug's site at www.yeodoug.com/bsoserpent.html and www.yeodoug.com/serpentnight.html
- Another mystery of the serpent world was solved when Andrew van der Beek confirmed recently that he is indeed the serpentist on the CD recording of Mendelssohn's *Paulus* by Chorus Musikus Koln & das Neue Orchester. The liner notes list a serpentist with a similar yet distinct name. Andrew does not know quite how they mangled his moniker.
- An interesting article is viewable at www.trombone-society.org.uk/ophicleide.htm. By Stephen Weston and edited by Edward Solomon, it is titled Friends and Relation: The Ophicleide. The author is curator of the Charles Collection of Wind Instruments, University of Leicester.
- Who says that serpentism isn't catching? During the 1999 Historic Brass Festival's gala concert, Humboldt State University student Bodie Pfof participated in the Brass Consort von Humboldt, playing the alto sackbut. Later, when the pickup cornett & sackbut ensemble performed, with Paul Schmidt on the lowest part, Bodie got his first look at a serpent and caught the bug. After devouring the Serpent Newsletters which had been placed on the registration table, he was hooked for good and soon bought a new serpent from the Monk Workshop, receiving it in September 2000. He has been practicing ever since. Welcome to the club, Bodie!
- Bodie's first contribution was the news that the new movie *Quills*, starring Geoffrey Rush, features the serpent for a couple of minutes in a scene of the 'lunatic band'. It can also be heard on the soundtrack's *The Printing Press* track.
- The Historic Brass Society's webpage has moved to www.historicbrass.org.