

Serpent Newsletter

P.O. Box 954 Mundelein, Illinois 60060 USA

Newsletter for Serpent Enthusiasts

April 1, 2018

A Note from the Editor

After years of having an abundance of serpent related news for this publication, this and the previous issue are comparatively lean. Well, as I pointed out in the September 2017 edition, it is the nature of news to be inconsistent.

In this issue there is a rather astounding, once-in-a-lifetime opportunity presented for the instrument collector/performer. Check it out!

As always, thanks to those who submitted their serpent and ophicleide activities. If you have any serpent news, or know of *any* serpent or ophicleide performances or events, please don't think whether it is too small or insignificant, just send it along.....

Paul Schmidt

Workshops

- Phil Humphries has been investigating new locations for future Serpentariums, to be used alternating with Edinburgh. "I've had an idea for the next Serpentarium, and that would be to hold it here in Dewlish. There is a converted barn complex here in the center of the village which has lots of accommodation, a church, a chapel, a village hall and most importantly a pub which does food. Nearby is Thomas Hardy's cottage and other things connected to him. The coast is only half an hour (Weymouth) and plenty of walking from here. The railway station is only 20 minutes away. I think it could be very much like Murray Campbell's arrangement near Edinburgh, no problem with space to play or meeting into the evening. I suppose we could say that we are looking

into holding the next Serpentarium in Thomas Hardy Country." If further investigation shows that this will work out, there will be more information in the September 2018 edition of this newsletter.

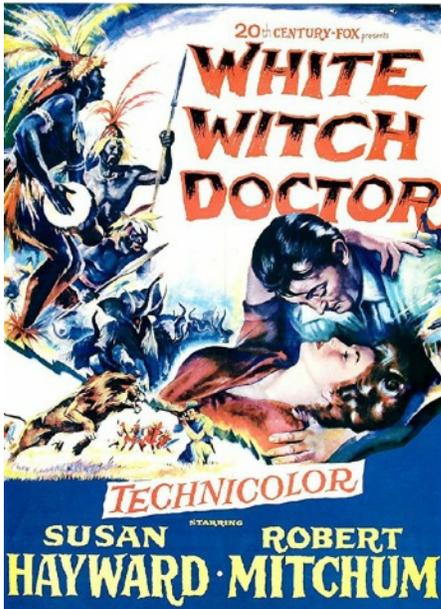
- The timing is close, but there might still be time for some readers to attend the 4th Serpent Journey, which will take place April 12 – 15, 2018, at Le Cerneux-Godat, Les Bois, Switzerland. The teachers will be Michel Godard (direction), Patrick Wibart, Volny Hostiou, and David Partouche. The expected program will include tutoring for both new players and those with more experience, repertory from yesterday to today, and work with 'diminution' and improvisation. The first three days will consist of workshops, and on the afternoon of the fourth day will be a concert at the *Collégiale* in Saint-Imier. The fee for tuition and workshop, 3 or 4 nights in a dormitory, with all meals included, is 500 CHF (or Euros at the current exchange rate) for adults, and 400 CHF for students. The registration form can be found at www.serpents.ch or www.cargocollective.com/lesassortiments/Seminaire-Serpent. Contact information: Association Les Assortiments/Claudine Donzé / CH-2350 Saignelégier, phone +41 (0) 32 950 14 21 - mobile +41 (0) 79 826 40 04, or email cldonze@bluewin.ch, or through Stephan Berger, Les Prailats, 2336 Les Bois, phone + 41 (0) 32 961 11 88 or email sberger@serpents.ch.

New Materials

Rather remarkably, for the first time in a very long while there have been no new serpent or ophicleide recordings or publications to report on. But at least there was a 'discovery' of a film that may interest readers.....

- *White Witch Doctor*; 1953 movie starring Susan Hayward and Robert Mitchum, directed by Henry Hathaway. This film is a drama about a young American nurse in the Congo who arrives to replace a deceased older doctor who was treating the natives, and the resulting

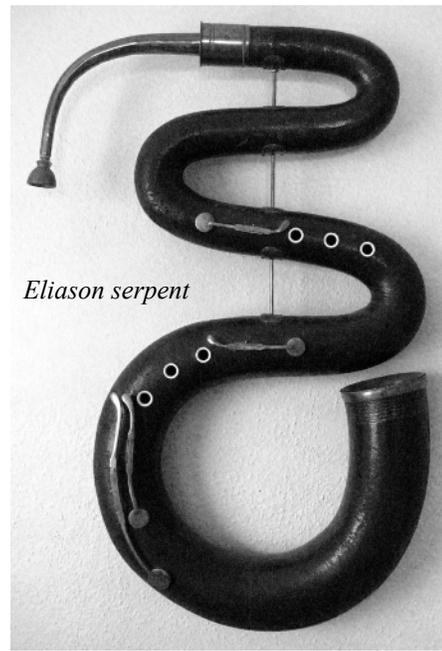
jealousy of the local witch doctor, and the nurse's growing love for her hired guide. The music is by Bernard Herrmann, who famously used serpent in a number of the scores he composed for the movies. In this film, the serpent does not appear, but its sound is used in four places: starting at 32:55 when the witch doctor tries to kill the nurse using a tarantula, starting at 1:10:50 when the nurse arrives at a secluded native village, then in duet with a tuba starting at 1:18:44 when the chief arrives to see his sick son, and starting at 1:27:40 when healing is taking place.



A Sale of Two Serpents

The Serpent Newsletter does not usually engage in listing instruments for sale, primarily because with only two issues per year it is not timely enough and instruments are likely to have been sold already by the time the next issue comes out. Nevertheless, two requests came in for specific listings to be made here. Availability was confirmed before publication.

- Serpent for sale by Bob Eliason. This serpent seems to be an interesting combination of the French and English styles. It was purchased on my behalf by Bill Gribbon at a New York City Sotheby's auction on June 26, 1979. The bid price was \$1,800, and there were additional costs of about \$200 for Gribbon to make the trip to New York. Someone dropped it and broke it after we bought it but before Bill picked it up, so we only had to pay Sotheby's \$1,100. Another \$60 was expended to ship it to Gary Stewart in Vermillion, South Dakota for repair, and his bill was \$576. It broke again in shipping and was sent back to Vermillion; another \$200 repair and \$60 shipping. Gary then delivered it to me personally at an American Musical Instrument Society meeting in Victoria, Canada. Gary commented, "If this snake plays as well as it is put together, it should be first rate. It shows some fine craftsmanship." Total cost to me in 1979 dollars was \$1,996. Cost in 2017 dollars, which adjusted for inflation, would be about \$7,204 now.



Eliason serpent

Bob has not stipulated a specific price, and will negotiate for best offer. He was hoping to come close to recovering its adjusted value, but realizes that a good new reproduction might only cost around \$4000, so that would be a useful base price for negotiations. He recently dropped his F tuba, causing some expensive damage, and needs as a minimum to cover that expense through sale of the serpent.

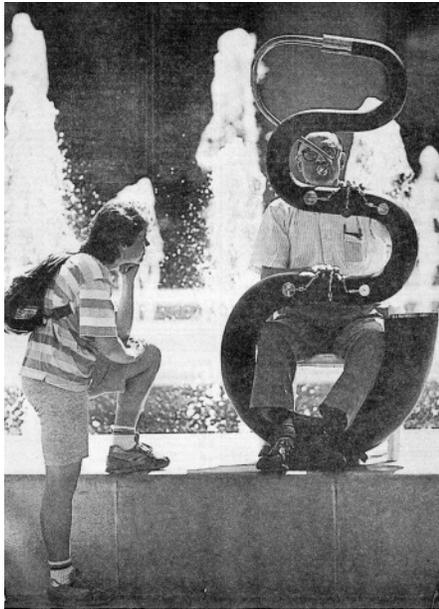
Contact: Bob Eliason, 53 Lyme Rd, Apt 28, Hanover, New Hampshire 03755, phone 603-277-9078, email roberteliason@comcast.net.



Christopher Monk playing "George"

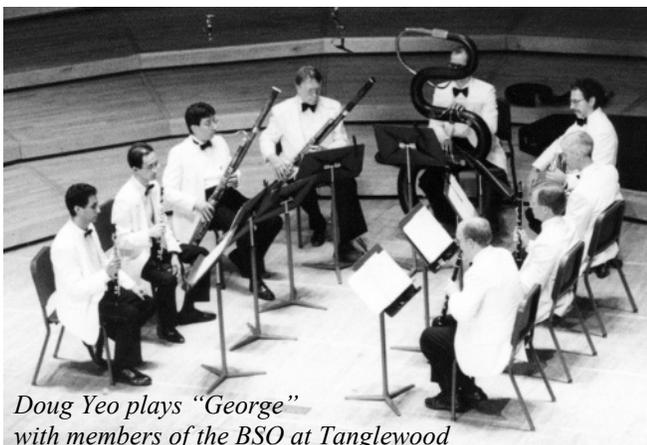
- Contrabass serpent in CC, "George", for sale by Doug Yeo. For the last 18 years, George, the contrabass serpent made by in 1990 by Christopher Monk for Philip Palmer, has been a member of my family. George received his debut at the 1990 *Serpent Celebration* in London to great acclaim,

and in the years since I acquired George, I have used him in many concerts and recordings. At this season of my life, I've decided it is time to move George to the care of another owner who will enjoy, appreciate, and use this unique and exceptional instrument and thereby continue Christopher Monk's and Philip Palmer's legacies.



Phil Palmer plays "George" at the London Zoo in 1990

George is made of sycamore and leather, with brass keys and bocal made by Frank Tomes. The instrument is a double size copy of a *serpent d'Iglese* (French serpent) by Baudouin, c1810. George was so named because the instrument, in Christopher Monk's words, "came to life" on April 23, 1990, St. George's Day. It was commissioned by Philip Palmer in July 1990 and purchased by Doug Yeo in November, 2000.



Doug Yeo plays "George" with members of the BSO at Tanglewood

Included in the sale is the contrabass serpent in CC named "George", two mouthpieces in boxwood made by G. Keith Rogers in 2001 and 2004 after the original mouthpiece for the "Anaconda", a contrabass serpent made by the Wood Brothers of Huddersfield, England in 1840 (now in Edinburgh). Both mouthpieces have individual cases by Rocky Mountain Case Works.



Doug Yeo with "George" and a Monk 'worm'

If George is sold to a buyer in the United States, a third mouthpiece made of ivory in 2004 by Keith Rogers, with an individual case by Rocky Mountain Case Works, will also be included in the sale. Due to customs regulations the ivory mouthpiece cannot be sold to a buyer outside the United States.

The instrument comes with a hard case, custom made by Kingham Case Co., England.



Also included is a file of correspondence between Christopher Monk and Philip Palmer about the construction and sale of George, copies of Douglas Yeo's CD *Le Monde du Serpent* and DVD *Approaching the Serpent: An Historical and Pedagogical Overview*, both of which feature performances with George.

Price: \$10,000 plus crating and shipping from Phoenix, Arizona.

Serious inquires only to Douglas Yeo, fuseduletecil@gmail.com

In Memoriam: Allan Tordoff

Allan John Tordoff of Ashby-de-la-Zouch, Leicester, England died on December 14, 2017, at the age of 81 years. He had suffered a debilitating stroke in 2016. Unfortunately, even after multiple attempts, it was not possible to learn many details about his musical life, or to find a photo. His widow, Gillian, wrote simply that about 130 people attended a special musical send-off in his honor. It was learned that amongst other musical pursuits, Allan was involved with viols, crumhorns, and serpent. A group called *Blast From the Past* helped with finding a new home(s) for many of his instruments.



c. 1835—France
Victor Cornette writes
his *Methode
d'Ophycleide Alto et
Basse*. It includes a print
signed by V. Bretonnierie
(dated 1835) and a
fingering chart;
public domain

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Where Serpents Gather

● Leonard Byrne wrote, “On October 15 (2017), I played ophicleide on three movements from the Vaughan Williams *Six Studies in English Folksong* as arranged by Luc Vertommen for euphonium and brass band. The performance was with the Spokane (Washington) British Brass Band. The three movements were (5) *The Lady and the Dragon*, (3) *Van Dieman's Land*, and (6) *As I Walked Over London Bridge*. Mostly it went well, and was well received. For this performance I did not use my usual 9 key Labbaye in C. I used a newer acquisition, an unlabeled 9 key instrument in Bb. This was my deadline for actually learning the Bb (as well as ophicleide on transposed music).

● Holidays at Colonial Williamsburg

December, 2017, was a month of holiday musical activities at Colonial Williamsburg, Virginia, three of which featured serpent and/or ophicleide. On December 20, Gabe Stone and David Gardner took the stage at Hennage auditorium in the museum for *Wassail!* Gabe used serpent in *The Holly and the Ivy*, a *Hodie* from 1582, *God Rest Ye Merry, Gentlemen*, *Ding Dong Merrily on High*, *Roger de Coverley*, and *We Wish You a Merry Christmas*. Gabe also played guitar, hurdy gurdy, pipe and tabor, and sang. David used his fiddle and voice to good effect. The audience was definitely into it.



Christmas Brass, L-R: Steve Ruckle with tenor serpent and piccolo trumpet, Daniel Omer with early French Horn, Andrew Reich with trombones, Gabe Stone with ophicleide photo by Tra Wagenknecht

On the same day, Gabe, David, Barry Trott, and Jan Tilley presented *Nine Lessons and Carols*. After a short history lesson, including information on the beginnings of *Lessons and Carols* at Truro Cathedral in 1878, and, beginning in 1918 at Kings' College Chapel where it continues today, the group started with the usual carol which opens these proceedings, *Once in Royal David's City*, using serpent, fiddle, and mandolin. After Jan read from Genesis, the group played *Remember, O Thou Man*. *In Dulci Jubilo* followed the second reading using serpent, fiddle/voice, and soprano recorder. After a reading from Isaiah, Gabe took out his guitar and with fiddle and mandolin presented *Go Tell It on the Mountain*. Serpent was played next in *Lo How*

a *Rose*, with fiddle and mandolin/voice after another reading from Isaiah. A reading from Luke led to *Joy to the World* on serpent/voice, fiddle, and mandolin. Gabe used tin whistle on *Away in a Manger*, and played serpent in *God Rest You Merry, Gentlemen*, a 1582 Latin song for the season, and *O Come All Ye Faithful*. The program concluded with an audience sing-along of *Hark the Herald Angels Sing* accompanied by serpent, fiddle, and mandolin.

Christmas Brass was presented on December 22 at Hennage. Gabe Stone, Steve Ruckle, Daniel Omer, and Andrew Reich performed. Trumpet, French horn, trombone, and tuba opened the program with *The First Noel* and *Coventry Carol*. A serpent trio followed, using tenor serpent in C and basses in C and D, in *Cradle Song*. Other brasses were used for *O Christmas Tree* and *Deck the Halls*. After a group rendition of *Ding Dong Merrily on High*, Gabe showed the audience the wonders of the ophicleide in a brass quartet presentation of *Angels We Have Heard on High*. Serpents turned up on *Lo How a Rose*, and *In Dulci Jubilo*. A mellophone, flugelhorn, post horn, piccolo trumpet, and other brasses made appearances throughout the program. Most of the arrangements played on these programs are by Gabe Stone. *submitted by Therese Wagenknecht*



Pat and Doug Yeo at the Phoenix TubaChristmas
(note the python skinned serpent)

- Doug Yeo wrote, “The 2017 Phoenix *TubaChristmas* had a record 120 players, conducted by Deanna Swoboda, in the Tempe Marketplace. I played Keith Rogers’ python skinned serpent. The only other unusual instrument was a Conn double-bell euphonium. A good time was had by all.”

It is worth noting here again that the annual *TubaChristmas* events almost always offer a good opportunity for serpent and ophicleide players to get out and perform in public, usually with a fair degree of anonymity in regard to playing ability. Just remember that these events are supposed to be

serious concerts, and participants are supposed to have at least a reasonable level of skill on the instrument they bring, as a minimum the ability to play the notes and play them well enough in tune. A good thing about these events is that the music is in four parts, in score format, so players are free to select which line they prefer, or are most comfortable with, and there is no rule requiring that a given line be announced and/or adhered to throughout a given piece or the entire concert. Indeed, at least with ophicleide, all four lines fall within the range of the instrument, so jumping from line to line can be a good exercise of full range fingerings. The keys that most pieces are set in are also friendly to ophicleides, but many are probably going to be challenging for most serpentists, especially amateurs. In many areas, especially in the United States, there will usually be multiple playing opportunities at various *TubaChristmas* events throughout December in towns and cities within an easy drive of where most players live.



c. 1840—Paris, France: Félix Vobaron’s *New Method for Bass Ophicleide* includes the above depiction of a military band featuring an ophicleide in the foreground with what may be another ophicleide in the background (far left)
public domain - thanks to Will Kimball

- Paul Schmidt played serpent in a Claudio Monteverdi workshop in Chicago on March 18. The workshop was hosted by the Chicago chapter of the American Recorder Society, although participation was not limited to recorders. The event was lead by bass-baritone, conductor, stage director and teacher Andrew Schultze, who selected the music, directed the rehearsal and informal performance, and sang as one of the vocalists on some selections. The music included instrumental and vocal selections from the opera *L’Orfeo*, as well as from his last composition, the opera *L’Incoronazione di Poppea*.
- On November 6, 2017, Doug Yeo was a guest artist in a concert by the Northbrook Symphony, in Northbrook, Illinois. The program was titled *Symphonies in D*, and presented three pieces in chronological order; *Symphony No. 23 in D major, K. 181* by Mozart, *Symphony No. 5 in D*

Minor, Op. 107 "Reformation" by Mendelssohn, and *Symphony No. 6 in D Minor, Op. 104* by Sibelius. Doug played a serpent in D made by Christopher Monk, modified by J.C. Sherman, on the *Chorale* movement of the Mendelssohn, on the same part as the contrabassoon played by Nicholas Ritter. Conductor Lawrence Rapchak showcased the contributions of the contrabassoon/serpent pairing in a brief presentation before the performance of the symphony commenced, and Doug said a few words about the serpent. There is another Yeo connection with this orchestra, as Doug's daughter Linda Leonard regularly plays bass trombone in the group.



Linda Leonard, Doug Yeo, Nicholas Ritter at Northbrook

● Nick Byrne wrote, “Whether it was born the day Grand Duke Constantin of Russia requested that the keyed bugle of John Distin be copied by Halari, or the first documented performance in 1819 by Parisian Trombonist Mongin in the stage music to *Spontinis opera Olimpia*, or the final awarding of the patent in 1821, we decided to celebrate somewhere in the middle of these disparate dates and circumstances the bi-centennial & survival of our beloved ophicleide with a retrospective of quartet & solo works for the instrument. Performed by the Sydney Ophicleide Quartet (SOQ - Nick Byrne, Scott Kinmont, Jono Ramsay, Brad Lucas) in the historic surroundings of ‘The Garrison’ Church in the old-town area of Sydney named ‘The Rocks’, it certainly wasn’t the first time these walls had reverberated to the resonant sounds of keyed brass. This church was the official church for the imperial troops at Dawes Point Battery, and amongst their bands’ ranks over the early 19th-century included a number of serpentists and ophicleidists until they were withdrawn from Sydney in 1870. The program spanned Bach, Berlioz, Mendelssohn, to the new work *Look Away* by Chris Gordons, and a great new work for ophicleide & harp by 16 year old Sydney composer Wil Ferguson.”



Brad Lucas, Jono Ramsay and Nick Byrne in rehearsal

“The program began with the anonymous piece *Veni Veni Emmanuel*, then the traditional carol *God Rest Ye Merry, Gentlemen*, followed by the *Larghetto* and *Allegro* from *Organ Concerto No. 13 in F Major HWV 295* by G. F. Handel, arranged Ben Mansted. Next was Christopher Gordon’s *Look Away, Le Pêcheur* from *Lelio* by Hector Berlioz, and *Fugue in G Minor* by J.S. Bach. Then we performed *Quant j’ai ouy le Tabourin* by Claude Debussy, *Serenade for Ophicleide* by Wil Ferguson, *Frohe Hirten, eilt, ach eilet (Haste Ye Shepherds)* from J.S. Bach’s *Christmas Oratorio*. The program concluded with Felix Mendelssohn’s *Festlied zur Stiftungsfeier*, followed by the same composer’s song *Vaterland, in deinen Gauen* from *Festgesang (Gutenberg Cantata)*, which was later adapted to the words of Charles Wesley’s carol *Hark the Herald Angels Sing*, and finally Gioachino Rossini’s *La Danza*. With a large crowd in attendance of over 150, the concert is now cemented in the Garrison’s musical calendar with planning for the 201st Ophicleide Anniversary Concert, now well advanced with voices and strings joining the ophicleides and serpents.”



Brad Lucas, Jono Ramsay play at 200 Years of Ophicleide

Two excerpts from the concert can be viewed on YouTube.
<https://youtu.be/XZe1NbBE3gl>
 or searching for *Sydney Ophicleide Quartet plays Bach*, and
<https://youtu.be/Wd8ipqcNyA8>
 or searching for *G.F. Handel Allegro from Organ concerto
 No. 13 in F Major HWV 295 arr. B. Mansted.*



1860—Paris, France
 La femme, faible créature
 (The woman, weak creature)
 print by Carlo Gripp,
 published in *L'Illustration*
 (February 4, 1860, p. 77)
 public domain

Getting Serpents

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

Christopher Monk Instruments
 (c/o Nicholas Perry)
 224 North Street
 Luton
 LU2 7QN
 England



Phone: +44 (0)1582 457 992
 <nicholasperry.instruments@gmail.com>
 (see Christopher Monk Instruments
 website URL at lower right)
 (serpents, early cimballo, bass horns)

David Harding
 The Early Music Shop
 Salts Mill, Victoria Road
 Saltaire
 West Yorkshire BD18 3LA
 England
 Phone: +44 (0) 1274 288 100
 <www.earlymusicshop.com>
 (resin serpents)

Serpents Ribo
 (c/o Pierre Ribo)
 Rue Van Oost, 40
 1030 Bruxelles
 Belgium
 Phone: 0032 497 574 496
 <pierre.ribo@>souslesplatanes.be>
 (Serpents)

Kaiser Serpents
<http://www.kaiserserpents.com>
 (fiberglass serpents after Baudouin)

Serpentes Lopez
 Juan Lopez Romera, maker
<http://serponton.com/>
 (wooden serpents & cornetti)

Wessex Tubas
 Jonathan Hodgetts (UK)
 Andy Loree (USA)
www.wessex-tubas.co.uk
www.wessex-tubas.com
 (ophicleides, quinticlavés)

S Berger Serpents
 Stephan Berger & Erna Suter
 Atelier de Cuir
 Les Prailats 18
 CH-2336 Les Bois
 Switzerland
 Phone: 0041 (0) 32 961 1188
 <www.serpents.ch>
 <sberger@serpents.ch>

(serpents, both wood and carbon
 fiber, serpent cases, accessories)
 [formerly Wetterberger serpents]

Christopher Monk Instruments
 (c/o Jeremy West)
 +44 (0)1388 526999
 <www.jeremywest.co.uk/
 christopher-monk-
 instruments.html>
 <hmcornett@gmail.com>
 (Cornetti)

Sam Goble Historical Mouthpieces
 phone: +44 (0) 77 8056 4370
 <www.samgoble.com>
 <info@samgoble.com>
 (cornett and serpent mouthpieces)

Build an experimental serpent
 from plans via
 <www.serpentwebsite.com>

More Exciting News

● The Royal College of Music in London has announced that MINIM-UK is available online at www.minim.ac.uk. MINIM is now the largest national resource about musical instruments in public collections and includes photographs, videos, sound recordings and information about over 20,000 instruments in 200 collections in the UK. It includes records about instruments in major national museums – such as the British Museum, V&A and Science Museum – as well as over 4,000 instruments that were not previously available online and were catalogued on site by Matthew Hill and Ana Sofia Da Silva, who travelled over 10,000 miles over the last two years. The page also includes the most up-to-date list and navigable maps of UK Museums with musical instruments in their collections. Records are already harvested by MIMO and will become available through Europeana in the next months. More information on the project can be found at <http://www.rcm.ac.uk/about/news/all/2017-10-26minim.aspx>



1887—France: A painting by Edmond de Boislecote entitled *The Lectern of Aulnay-les-Bondy features an ophicleide player in a sacred setting; public domain*

● Nick Perry, maker of Christopher Monk serpents, wrote to advise that his old email address no longer works, and has been replaced with a new one, nicholasperry.instruments@gmail.com.

● Doug Yeo wrote, “Pat and I just returned from a trip to Italy, with time in Florence, San Gimignano, Assisi and Rome. An amazing trip, where we saw 24 works by Michelangelo among many other great Byzantine, Renaissance and Baroque works. Truly remarkable. At the *Galleria dell' Accademia* in Florence (it's the same museum

where Michelangelo's *David* is located), they have a small musical instrument museum with an Italian made serpent. The maker is listed as Lorenzo Cerino, and the serpent is given a date of manufacture around the end of the 18th century."



*Serpent by Lorenzo Cerino in Florence
photo by Doug Yeo*

"Another serpent by this maker is in the Czech Republic and reportedly was used by Napoleon's troops at the battle of Austerlitz. I did a little research about this for a planned article but haven't gotten enough about it to finish it. With the Austerlitz serpent and the one at the Bate that was allegedly used at Waterloo (probably not, for a lot of reasons), we have serpents associated with Napoleon's greatest victory and his greatest defeat. I'll get back to that someday, but it was interesting to see another Italian made serpent. I wish I could have seen the cut of the throat in the mouthpiece but as you can see, that wasn't possible!"

- Leonard Byrne wrote about upcoming ophicleide activities, "I am planning on doing an Ophicleide and Tuba duet in July at the *Harvey Phillips Northwest Big Brass Bash* on July 6 - 8 at Pacific University, Forest Grove, OR. The plan is to perform the *Dutch Suite* by PDQ Bach, for bassoon and tuba." It is worth noting here that the piece is so-named because both the duet parts are below middle C, therefore they are below C level.

- Bernard Fourtet likewise wrote about some of his upcoming serpent performances. "I am preparing some concerts planned next months. I will play with cornettist Serge Delmas and organist Emmanuel Schublin for two concerts in the communes (civil townships) of *Cintegabelle* and *Vabres l'Abbaye*. They are called *le concert Européen* and we will play Renaissance and Baroque pieces by Giovanni Picchi, Andrea Falconieri, Girolamo Frescobaldi,

Giovanni Bassano, and so on. They are to be played with historic organs, and of course we have (I have) a pitch problem : A=415/440/435/392, usual on serpent...."

"In August I will also play with counter-tenor Marc Pontus and organist Jean-Christophe Revel on the historic organ in *Auch* (another French commune). We will perform pieces by Eustache Du Caurroy, Johann Ulrich Steigleder, Giovanni Bassano, Diego Ortiz, Claudio Monteverdi... pitch = 415 more or less or 440 more or less... ! On June , I will play with singer/dancer Anne-lise Panisset on the program *L'Ophicleide enchanté*, a show on the *Fête de la musique* day in the Musée des Augustins, Toulouse. I will perform on serpent and ophicleide, playing selections by Simon Proctor, Jacob van Eyck, Domenico Scarlatti, Luciano Berio, Betty Roe, Aram Katchaturian..... pitch is OUR choice ??....."



1887—France: François Thévenot's watercolor, La chorale de l'église de Vaucotte en 1887, depicts a choral rehearsal at the church of Vattetot-sur-Mer in which the music director holds an ophicleide- public domain - thanks to Will Kimball

"Our show is planned around Adam and Eve's story; actually, in the garden Eve discovers a lot of things, and of course the famous apple (Proctor's *Original Sin* for serpent and soprano voice). After an introduction with dance and ophicleide (Roe's *Euphonium Dance* for soprano and contrabass), Eve discovers the animals (Scarlatti's *Light Butterfly* on serpent !), she discovers language (Berio's *Sequenza* for female voice) and of course the *book* (lecture on Ovide's *Metamorphosis* -the story of Daphné- along with van Eyck's diminution on Daphné -on serpent-). Then we read *La Sieste* by Jose Maria de Heredia, and play/sing Katchaturian's famous *Andantino* (on the ophi). Eve discovers the fruits, the knowledge and...the sin (Proctor, played and sung -serpent of course-. We finish with Betty Roe and make the audience dance on a renaissance *branle double* . We have our kind of roles: I am the Serpent, Anne-Lise of course is Eve. We plan to maybe add or change some pieces, for instance Gluck's *Euridice*, or Rachmaninov's *Vocalise*.... ?"