

Serpent Newsletter

P.O. Box 954 Mundelein, Illinois 60060 USA

Newsletter for Serpent Enthusiasts

September 27, 2001

A Note From the Editor

• Before I get to the good stuff, I need to start out with a dire warning.....the Serpent Newsletter account has only enough money to cover the cost of this issue. The usual flow of contributions has mostly disappeared over the last year, and I can only stretch the funds so far. If you value the newsletter and have not contributed for the last year or two, please send a check to your regional representative (listed in *About the Organization*). Failing this, the next issue may not happen, or if it does not everyone will receive it. Remember that your contributions go to cover printing and mailing only; all labor, resources and other expenses are borne by volunteers.

The new Serpent Website has been in service for long enough that the old one will soon be retired. I currently plan to reuse that URL for a personal site dedicated to my other activities, so you will likely find it less useful in the future. If you have not already done so, please change your browser favorites, links, etc; to the new address (listed in *About the Organization*.)

It seems that I have managed to list the old email address for our European representative, Nigel Nathan, in the last couple of issues. In this issue I will make an extra effort to get it right!

Finally, Nicholas Perry has been added to the list of known makers of serpents, for his new line of cimbassos. See the *Getting Serpents* section.

Paul Schmidt

Where Serpents Gather

• The Berkshire Hills of western Massachusetts were awash with the sound of the serpent as Douglas Yeo introduced the serpent to two audiences at the Boston Symphony Orchestra's summer festival at Tanglewood.

On July 22, the Boston Symphony performed Richard Wagner's *Overture to "Rienzi"* which contains a serpent part at the bottom of the woodwind section. Conductor James Conlon was willing to have Doug play the serpent part on serpent and the performance was a success on all counts. Doug used two serpents, his 1996 Monk Workshop C serpent and a Christopher Monk D serpent on loan from Craig Kridel. In a radio interview given before the concert, WGBH radio commentator Ron Della Cheisa and Conlon spoke about historical changes in brass and wind instruments, and the fact that the BSO performance of the *Overture to "Rienzi"* was surely one of the few in history to utilize the instrument Wagner called for.

On July 30, wind instrument Fellows of the Tanglewood Music Center gave an eclectic concert at Tanglewood's Seiji Ozawa Hall of music of Stravinsky, Kurt Weill, Varese, Gil Evans and Haydn. Douglas Yeo played serpent in a Harmoniemusik ensemble performing Haydn's *Symphony 92 "Oxford"* in an 18th century arrangement by Josef Triebensee for 2 oboes, 2 clarinets, 2 horns, 2 bassoons,





trumpet and serpent. Conductor Stefan Asbury had Doug demonstrate the serpent to the audience before the performance by playing some plainchant and the 3000 people in attendance received the performance enthusiastically.

- Doug emailed that he will be playing ophicleide with the Boston Symphony on the opening night concert. The program will consist of the complete incidental music for Mendelssohn's *Midsummer Night's Dream* ballet. Soloists will include Dawn Upshaw and Susan Graham. The concert will take place on October 2 at 6:30PM in Symphony Hall, Boston. This will be the first time Doug has used ophicleide for such a venue, and he thanks conductor Seiji Ozawa for agreeing to this!

From Curiosity to Concert 'F'

After seeing a serpent in a local museum and being a brass player myself, I felt that I must find out what this instrument sounded like and how difficult it was to play. The only way that I was going to find out was to make an instrument of my own and endeavor to play it.

After much experimental work to establish a method which would achieve the peculiar shape, manufacturing commenced, but it was at least three down the line before I

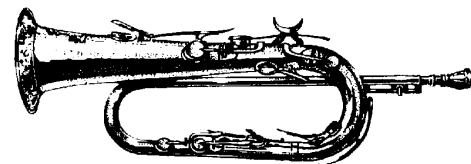
had a playable instrument which was to my satisfaction (Burchell has made at least four serpents, in keys ranging from B-flat to F.)

A local choral group requested a church serpent in C, but after receiving it they had great difficulty in finding a suitable player. Eventually a lady woodwind player came forward who was keen to play the instrument, but she found it very difficult to span the fingering holes because of her small hands. I was requested to fit the instrument with fingering keys to overcome this problem, but I was reluctant to do so and decided to make a smaller serpent in F instead.

In my opinion, this F pitched instrument turned out to be a very good one which produced a rich deep sound, fully chromatic over two octaves, with little need of split hole fingering, and it is very suitable for potential players with small hands, e.g. ladies and teenagers.

Curiosity completely satisfied and concert 'F' achieved!

- Burchell Gladwyn, Broadstone, Dorset, England, email: burchell-gladwyn@supanet.com



Workshops

- Reports from the Lacock Serpentarium

Seventeen serpent and ophicleide players and an embroiderer met for the Lacock Serpentarium this year. The weather was cold, but the welcome at Cantax House was as warm as ever, Deborah van der Beek cheerfully providing her delicious meals in the usual generous helpings almost entirely unaided.

Nigel Nathan spent eight hours travelling from Cornwall by bicycle, bus and train with two serpents in his rucksack and arrived in good humour. Murray Campbell and Arnold Myers took less time to come from Edinburgh. Keith Rogers of Christopher Monk Instruments, as well as bringing a selection of cornetts, a lysard and serpents for people to try, decided to see life from the other side and play serpent himself.

Two original Liverpoolian military serpents were present, one brought from the Isle of Man by Martin Norbury, and the other newly acquired by Wik Bohdanowicz (see extra notes by Wik below). Both had the very sensible design feature of the end being turned outwards to face the audience, rather than facing the player's stomach.

A very welcome newcomer to the world of serpents was the talented young tuba player, Gavin Smart, who took to the instrument like a duck to water. The trombonist Michele Lomas had been unable to resist the lure of the serpent, returning for her second serpentarium, and regulars Simon de Chadwick with his early fibreglass Harding instrument, and Christopher Baines with his original F Pretty military serpent were also keen participants.

Mass sessions were led by Andrew van der Beek and Clifford Bevan; Anya Spackman sitting imperturbably in our midst, embroidering a map of England (with, of course, an accurate representation of a serpent next to Lacock). With the arrival of Matthew Bettenson and George II, a proper rendition of the *Amhurst Suite* was made possible - Murray playing Matthew's worm (soprano serpent).



Phil Humphries also arrived late, having been detained by an unexpected request to play serpent in *Dido and Aeneas* at the Royal Festival Hall with three days' notice at A=415. This had involved the addition of a length of central heating pipe to the crook, and the subsequent re-learning of fingering, but Phil had thoroughly enjoyed the experience.

Anecdotes abounded, my favourites being Murray's tale of trying to persuade a railway guard to accept the Edinburgh Anaconda, in a case the size of a wardrobe, into his guard's van ("Supposing everyone brought one of those?" he asked!) and Clifford quoting the late Christopher Monk's comment about a passage in a rehearsal of serpents - "It should come as a pleasant surprise - like a mermaid emerging from a sewage works" - followed by Christian Koerner's neighbor Martin translating the quote into German for him.

Of those of us who slept in the garden, the Bohdanowicz seemed cozy enough in their ambulance/ice-cream van, Matthew would have been fine, but for the four o'clock alarm call, two feet from his ear, supplied by the van der Beek cockerel, and I had a decidedly chilly time in my tent, until supplied with the loan of an Edgog Elf Orffority blanket, after which I was snug enough.

In addition to our own efforts, we were entertained, on the Sunday evening, by an impromptu concert by Andrew, Phil, Clifford, Wik, Martin and Gavin on cimbasso, three ophicleides, euphonium and tuba - a surprisingly beautiful ensemble. And on the Monday afternoon the London Serpent Trio entertained us, first on cimbasso and ophicleides, and then, in an arrangement of the music from *West Side Story*, on serpents.

Amongst the pieces I personally enjoyed playing most were the Barber Shop quartets from Paul Schmidt's Heavy Metal collection, Wik's arrangement of *Wandering Star* (from *Paint Your Wagon?*) for Anaconda with serpent quartet accompaniment and the traditional rendering of the *1812 Overture*, in the final attempt of which, with the depletion in the ranks caused by the necessity of catching trains, I found myself suddenly promoted to second serpent, next to Phil on first, in a performance which seemed to please our conductor, Clifford.

As my memory of overall events is unreliable, I would ask all those who were present to excuse any errors and omissions from the above.

- Chris Gutteridge. August 2001

Wik Bohdanowicz (who furnished many photos of the workshop), also added some more information about the Liverpoolian serpents: "Mine is a five key Jordan of about 1840. I must find the time over the summer to make two new

keys so I can play it more comfortably. Martin Norbury (from the Isle of Man) also had a Jordan but his was a three key version. The interesting thing to me was the difference in crook diameter: his is fairly normal, mine is very narrow (17mm where it enters the instrument). Out of interest I also had a Guichard and a Breuget ophicleide there: the Breuget is not yet playable but soon will be. We had an ophicleide quartet upstairs for a while with Andrew, Cliff, Arnold and me. I found the Sunday evening quartet quite amusing with Andrew on cimbasso, Gavin on my 1899 five valve non-comp euphonium, Cliff playing ophicleide and the young lad whose name I forget playing a modern Sovereign EE-flat bass.”

Andrew van der Beek added: “The Serpentarium went well this year despite the lack of transatlantic participation (the earlier than normal date for the workshop being the cause). 17 players, including three or four awfulcleides, my excellent new cimbasso (finished by Nick Perry just in time for the Serpentarium after much begging from me) and Matthew and his George. Cliff came up with a great 8 part arrangement of the Merry Wives of Windsor overture by Nicolai.”

- Report on the Seventeenth Early Brass Festival

The annual Early Brass Festival, formerly held in Amherst, took place this year from June 29 though July 1 at Wake Forest University, Winston-Salem, North Carolina. The Historic Brass Society dedicated the event to the memory of Joe Utley, a great friend to the society and enthusiasts of historic instruments.

Participants started arriving around noon on Friday, and after lunch formed small groups for informal playing. In the middle of the afternoon, a caravan of personal vehicles transported participants to historic Old Salem. The first stop was the Wachovin Museum with its collection of old instruments used by the Moravian bands in the area. After the museum came the informal wanderings through the village, with a stop for an impromptu recital by the brave or foolish on the pipe organ of the Moravian Meeting Hall. An early dinner was held in the loft of the Salem Tavern, with authentic Moravian Chicken Pie being the main course.

The party returned to the campus for the formal welcome and orientation. This was followed by the presentation of a paper Mozart’s *Use of Horns in B-flat and the Question of Alto-Basso in the Eighteenth Century*, by Paul Bryan. Then Barry Bauguess gave a concert on baroque trumpet,

accompanied by Joanne Inkman on harpsichord and Lance Pedigo on kettledrums, and featuring works by Viviani, Fantini, Bablon and Clarke. After the concert the playing sessions resumed and occupied everyone for the remainder of the evening.

On Saturday, the bleary were awakened by coffee and warm Krispy Kreme doughnuts in the lobby of Scales Fine Arts Center. Matthew Hafar started the formal presentations with *The Shout Band Tradition: A North Carolina Treasure*, describing this style of trombone band as used by the United House of Prayer, founded by Big Daddy Grace. This was followed by a joint presentation given by Tom Smith and Gary Westbrook, *Acoustic Technology for the Identification of Mystery Jazz Brass Recordings*. They described their efforts to use commercially available software and statistics to identify individual soloists in old recordings.

After a break and more playing sessions came another in the series of annual reading sessions conducted by Charlotte Leonard on the music of Hammerschmidt. Craig Kridel and Paul Schmidt played serpent for the double choir of cornetts and sackbuts, with vocals by student volunteers from the university.

After lunch, Sabine Klaus of the Shrine to Music Museum presented *Treasures in the Joe and Joella Utley Collection of Brass Instruments* (which has been transferred to the museum), and included pictures of select examples from the collection. Next, Tom Huener spoke about *The Baroque Trumpet and 17th Century Musical Metaphysics*. After another break for more playing sessions, Ed Mallett presented *The Double-Bell Euphonium: A Lecture Recital*,





accompanied on piano by his mother Janet. The program included Pryor's *The Blue Bells of Scotland* (1907 Conn D.B.E.), DeLuca's *Beautiful Colorado* (1907 Buescher D.B.E.), York's *Father and Son Fantasy* (1930 Martin D.B.E.), and Mantia's *Fantasia Original on Themes of Picchi* (1996 Willson/Mallett D.B.E.), the latter made by Ed from a standard Willson compensating euphonium and a bass trombone bell.

A concert then followed, comprised of small groups assembled from the participants. First was a 10 part ensemble of trumpets, bass and tympani. Next came a 19th century quartet with Rick Schwartz on cornet, Tra Wagenknecht on alto horn, and Robert Wagenknecht & Paul Schmidt on ophicleides. Eva Heater's natural horn trio followed, then the "Sackbut Sisters" all female trio. Rick Schwartz then played a cornet solo with piano accompaniment, and a trio comprised of Paul Schmidt and Robert Wagenknecht on ophicleides and Craig Kridel on serpent wrapped up the program with a selection of trombone trios. The traditional pizza and beer party completed the day's events.

On Sunday, after more coffee, doughnuts, and informal playing sessions, Keith Polk presented his paper *The Cornetto and Trombone and Their Repertory in the Early Sixteenth Century* (it seems that almost all music for cornetto and trombone from that period was drawn from vocal scores). Next, Stewart Carter spoke about *Benedetto da Maiano's "Coronation of Alfonso II" (c. 1494): Instruments in Stone*, a study of sculpted depictions of instruments.

After lunch, the Historic Brass Society membership meeting took place, followed by a concert with Tom Huener and Barry Bauguess playing baroque trumpets, joined by members of the East Carolina University Early Music Ensemble (two violins, two violas, cello, bass and harpsichord). The program was titled *Austro-Moravian Music of the 17th Century for Trumpets and Strings*, and included works by Vejvanovský, Weichlein and Schmelzer.

The festival ended in the late afternoon with the traditional gala concert. First on the program was the cornett and sackbut ensemble directed by Orum Stringer, including Paul Schmidt and Robert Wagenknecht in serpents and Barry Bauguess on natural trumpet. Next was a solo on natural

trumpet with harpsichord accompaniment, of selections by Fantini and Telemann. A trio of cornett and two sackbuts followed, then a solo by Ed Mallet on double belled euphonium with piano, then the "Sackbut Brothers" quartet. Finally, the Austro-Moravian ensemble from before regrouped for two more selections by Biber and Weichlein.

After most participants headed home, there were a few stragglers who would not leave until the next morning. Paul Schmidt and Robert Wagenknecht on serpents joined a trio of sackbuts for more reading sessions until late in the evening. A great time was had by all!



In Memoriam: Tom Dibley

On January 13, 2001, Thomas Kingsley Dibley, 'Tom' to his friends, died of complications following a stroke. Tom was known to many serpentists from his enthusiastic presence at most serpent gatherings in England, where his unique personality and disposition made him everyone's friend. With his rich speaking manner, often compared to that of an Oxford don (because he had been!), he told stories, kept records, and did his utmost to contribute to every proceeding. I knew Tom only from these meetings, but turned down his frequent offers of hospitality, "The next time you are in Kent, why don't you stop by my cottage and take a look at my collections?", and so on. It was only after the last Lacock Serpentarium in 1999 that Simon Proctor and I drove to his place in Deal, a coastal village north of Folkestone facing the English Channel. Unfortunately, he was struggling with some electrical issues which made viewing the instruments impossible, and we resolved to return the next time around. I missed him this year due to my schedule misaligning with Lacock's, and I was saddened to hear of his passing. The opportunity to know him better had passed.

With the kind assistance of others who possess copies of the 2001 Galpin Society Journal's obituary, I have learned a bit more about Tom. He was born in 1923, served in the army during World War II, then taught geology in college, including Ireland and Cambridge. He was friends with Thurston Dart and Keane Ridley. He served as treasurer of the Galpin Society until his death. While in Ireland, he ran the Cadet Force at Berkhamstead, and played in the band,

“parading along with his serpent causing consternation and amusement,” according to Ridley. When he retired from teaching, he went to live at the family’s old fisherman’s cottage in Deal, where he improved and cataloged his collection of clarinets and helped his adopted son with his business, repairing bellows on player pianos. And he returned to the serpent, spreading his infectious enthusiasm.

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*)

Nicholas Perry
20 Queen Street
St. Albans
Hertfordshire AL3 4PJ
England

Phone: +44 (0)1727 866080
(*early cimbasso, bass horn*)

Derek Farnell
82 Crumpsall Lane
Manchester M8 5SG
England

Phone: +44 (0)1617 407778

(*ophicleides*)

New Materials

- Le Livre d’Orgue de Montréal (The Montreal Organ Book); CD Recording featuring Damien Herisset (organ), with the choir La Maîtrise de la Cathédrale d’Angers and Bernard Fournet (serpent); Ateliers du Fresne # 300 002.2; Ateliers du Fresne, B.P. 12, 44370 Varades, France. Obtained from Ecole Maitrisienne Regionale des Pays de Loire, 10 rue du Vollier, 49100 Angers, phone 02-41-88-60-61, email angers@ecole-maitrise.org.

This recording is another in serpentist Bernard Fournet’s series of examples of the serpent in its original application in the accompaniment of plainchant. The tracks consist of a mass for organ and unison choir and a magnificat plus a few hymns, taken from the famous *Montreal Organ Book* of Jean Girard.

Girard was a school master and trained church musician when he set foot in the new world at the small town of Québec, New France, which counted 5000 inhabitants in 1724. He brought with him two organ books, one of which numbered 540 pages of manuscript. This volume is now considered to be the most significant example of French organ music from the time of Louis XIV.

The selections on the recording are either composed by or are obviously influenced by the king’s organist, Nicholas Lebeque. The listener will notice many characteristics in common with the masses of Couperin. The form of the music generally alternates short segments between the choir and the organ, and the musicians on this recording adhere to the original version, including serpent doubling of the unison voices on all vocal sections. Girard was himself a serpentist from his youth as a choir boy.



Besides the mass and magnificat, the hymns on this recording include the *Pange Lingua* and *Tubas Cum Citharis*; both of these had special significance to Girard. It is thanks to the Sulpicians of the seminary in Montreal, where Girard made his career, that these works have been rediscovered in our time. This CD features what are probably the only recordings of most of these selections.



The recording was made in the church where Girard grew up in Bourges. The acoustics are excellent for the style, the choir has the appropriate sound, the accompaniment by the instrument the CD booklet calls *Les Grandes Orgues de la Cathédrale de Bourges* is powerful yet complimentary to the voices. Fourtet's serpent is rich and sonorous, and does a fine job of supporting the vocals without overwhelming them.

This recording is recommended as an example of the serpent in its original venue. For those interested in obtaining a copy, please consider the source listed above; I had great difficulty in locating a source, and it was with the help of Doug Yeo and a friend in France that this source was finally utilized. Also, be aware that there are at least two other recordings of the same name which are quite different; one of these is readily available from Amazon and Tower, so don't be misled into buying the wrong version.

- Two older recordings featuring serpent have resurfaced recently on CD. Both are of Handel's *Royal Fireworks Music*, performed by the English Chamber Orchestra directed by Johannes Somary, and by the London Symphony Orchestra directed by Charles Mackerras. Both are less than historically accurate performances, but worthwhile because of the audible participation of the serpent. The unconfirmed and unlisted serpentist on the Somary is Steven Wick (this based on recollections of others), and it is believed that Alan Lumsden and Christopher Monk performed on the Mackerras; neither CD recording lists the individual performers. The Somary is on Vanguard Classics #SVC-47. The Mackerras is re-released from the original LP, and is combined on the CD with *The Water Music* as directed by William Steinberg with the Pittsburgh Symphony orchestra on Seraphim # CDE 7243 5 69025 2 7 (abbreviated 69025). The latter is available from Tower Records for only \$3 US.

- In the "Why WOULDN'T You Want One?" category, Doug Yeo has produced a so-called Floaty Pen (a.k.a. Float Pen, a.k.a. Floating Pen, a.k.a. Tilt Pen) with pictures of

serpent and ophicleide. These classic pieces of collectable artwork were available during the Early Brass Festival and went like Hotcakes (a.k.a. Flapjacks, a.k.a. Pancakes). If you can't live without one (or more), go to the website <http://www.yeodoug.com/pen.html> where they may be had for \$3.25 each plus shipping.

About the Organization

The Serpent Newsletter is distributed according to two regions, each with its own representative. All financial contributions and new subscriptions should be sent to the proper regional representative. Announcements, editorial items, comments and photographs should be sent to the editorial address.

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More Exciting News

- Many musicians recall the late 1960's as the time when man first set foot on the Moon, and also when Wendy Carlos produced that revolutionary recording *Switched On Bach* and it's sequel *The Well Tempered Synthesizer*. SOB was reissued on CD for many years, but WTS disappeared after the stock of LPs ran out. On October 2, East Side Digital is issuing remastered CD releases of both recordings, lovingly restored from the original multitrack master tapes by Carlos herself. All of the Bach material on these albums has been available for about a year as part of ESD's deluxe Switched On Boxed Set (ESD # 81422), but this is the first time that they have been available in their original layout, and in the case of WTS, with the music of the other composers as well. SOB is ESD # 81602 and WTS is ESD # 81612.
www.noside.com/catalog/

- The Serpent Website's discography lists a recording of Praetorius by the Huelgas Ensemble, Michelle Venderbroucque serpentist using an instrument by Eric Moulder. A fax from Moulder states that he does not make serpents and he doubts that there is a serpent on the recording as Venderbroucque is a customer of his, and plays a Moulder bassoon. To his knowledge she does not play the serpent. This does not explain how the album notes list her as serpentist, but please regard this album as questionable if looking for serpent recordings.

- Vintage Instruments wants you to know that they now have a webpage, www.vintage-instruments.com

- Doug Yeo wrote about his serpent activities while on a Boston Symphony trip to Europe in August. While in London, he visited Keith Rogers at the Monk Workshops. Keith installed a B-natural key in Doug's Monk serpent, and reportedly the fix worked wonderfully. Keith also made a low pitch, A-415, bocal for the instrument and adjusted the intonation on the top B-flat. Doug got to play Keith's own serpent, a single key church model with python skin covering, very much like Cliff Bevan's 'Monty Python' instrument made by Christopher Monk. Matthew Bettenson stopped by for a visit and brought his Monk contrabass serpent 'George II' for Doug to play.

A few days later, Doug visited the Edinburgh music museum, where he met with Arnold Myers and his colleague Raymond Parks. He reports that the Edinburgh museum has more instruments than any museum he has seen, crammed into two small rooms. They spent hours looking at the trombones, ophicleides and serpents, including Christopher Monk's Baudouin instrument which is the model for all Monk Workshop church serpents. This instrument was owned by Alan Lumsden for a while until purchased by Arnold. Finally, Arnold showed Doug the original Anaconda, which he owns personally. Having lots of experience with his own Monk built contrabass serpent 'George', and having

just played 'George II' a few days earlier, Doug was offered the chance to try this one as well, and it was quite an experience. He writes "I'm not sure it's really an ophicleide in serpentine shape even though all holes are progressively larger. The layout of things does seem not unlike some 9 hole military serpents I've seen, and it does not respond to any of the ophi fingerings – it is much more reliable with serpent fingerings. That said, there's no doubt that it's an anomaly, really neither fish nor fowl! But how exciting to actually hold and play the beast!" While others, including this editor, have played both Georges and the Anaconda, if Doug can arrange to play Steve Silverstein's 'American Anaconda', he will really be in a unique position.

- Just as off-topic as the news of the Carlos CD's comes this about two delightful antique brass recordings from Sweden. Caprice # CAP 21593 is the *Swedish Brass Quartet (Svenska Messingkvartetten)*, a charming collection of original Swedish social music realized on antique instruments of Swedish design and manufacture, and using original manuscript arrangements. The other is Caprice # CAP 21529, the *Stockholm Home Guard Octet (Oketten Ehnstedts Efr.)*, titled *Vid Denna Kalla*; this also uses original Swedish part books, but the instruments are more modern. Actual instrumentation includes four clarinets, flute, cornet, alto horn, two valve trombones and tuba. The music is primarily the so-called 'Spa Octets' popular in Sweden between 1860 and 1920. The music and playing on both CD's is enjoyable and beautifully done. Although Caprice Records is distributed fairly well, no listing could be found for these particular recordings. Finally a web search led to SwedishMusicShop.com, which delivered the goods in a couple of weeks.

- The Waits have updated their comprehensive website; www.waits.org.uk

- Yes, the soundtrack CD recording from the movie *Journey to the Center of the Earth* features a serpent solo. In the score composed by Bernard Herrmann, the serpent is used to depict one of the giant monsters in the climactic battle sequence (track 18), and Don Cristlieb's performance is strong. There also seems to be a serpent on track 16, *The Duck/The Count's Death*. Varese Sarabande # VSD-5849.

- The Parlement de Musique sent an email to say that their release *Steigleder Tabulatur Buch*, featuring serpentist Bernard Fournet, has been delayed until Spring of 2002. This promises to be an exciting release, so check your record stores around May.

- Here is an interesting website: <http://community-2.webtv.net/dshaffer/hornmaker/>, URL for *Hornmaker: The Art of Making Musical Instruments at Home for Fun or Self Defense*.

- A new recipe for Southwestern Cheese Dip/Spread has been added to the Serpent Website.