

Serpent Newsletter

P.O. Box 954 Mundelein, Illinois 60060 USA

Newsletter for Serpent Enthusiasts

April 1, 2000

A Note From the Editor

This issue's highlights center around the numerous new websites that have appeared and the performances that will occur in the near future, as well as the many new, or at least newly discovered, recordings featuring our favorite instrument.

Christopher Monk Instruments finally has their own webpage, providing a wealth of information and prices. Look in the *Getting Serpents* section.

The Serpent Website was completely overhauled for the new century. Suggestions from readers were implemented, typos fixed, photos added and annotated, sound added, and new recipes presented. The discography was updated and links to other sites checked and revised as needed. Check it out at www.wwa.com/~ocleide

The Doug Yeo webpage has also been updated with sound, including MP3 format sound files from his recordings. As was the case with the Serpent Website, Doug has had frequent requests to add sound, and he has decided on excerpts from the albums *Proclamation*, *Take 1*, *Christmas Joy* and *Cornerstone*, as well as his interview on the Canadian Broadcast Corporation radio program mentioned in the last newsletter. See www.yeodoug.com.

Thanks to the efforts of two readers, several serpent recordings have been unearthed, and these are reviewed in this issue. Enjoy!

Paul Schmidt

Workshops

The Historic Brass Society's 16th Annual Early Brass Festival will be held from Friday, July 28 through Sunday the 30th. The location this year will be The University of Connecticut in Storrs, CT. As usual, the event will include lectures, informal playing sessions, instrument maker's exhibitions, social events and concerts. This event will be followed by the Amherst Early Music Workshop, from the 30th through August 6. For more information, write to the HBS at 148 W. 23rd Street #2A, New York NY 10011, or email [<president@historicbrass.org>](mailto:president@historicbrass.org)

In Memoriam: Martie Monk

On January 20, Martie Monk, wife and energetic supporter of the late Christopher Monk, died in England. Martie was in the company of family shortly before her passing, and she died peacefully with a large picture of Christopher, his dog, and George the anaconda serpent by her side. Serpent maker Keith Rogers of Christopher Monk Instruments attended the funeral and provided the newsletter with the following information. Andrew van der Beek, who was a good friend of Martie's, also contributed on Bill Monk's address during the service. Here is Keith's contribution.

Of all the people who write about her, I probably knew Martie for the shortest time. However, I am now the one who is making the serpents, with help from Nick Perry, and the cornetts, with Jeremy; so my life is now principally Christopher Monk Instruments.

I and my wife Kathryn got to know Christopher and Martie personally only in 1990. When Christopher knew that his illness was terminal, Jeremy West and I had his enthusiastic approval for our plan to take over the making of the instruments in his name; so there was a period of about a year during which I was taking every opportunity possible (not all that many) to rush over from my full-time teaching job in Northern Ireland to visit Stock Farm and learn things from Christopher as fast as possible.

To say that we could not have carried this out without Martie's help and kindness is a huge understatement. It is not just that she knew everything about the administration of the business, packing of instruments, addresses (and sometimes idiosyncrasies) of customers and countless other fascinating people, details of suppliers of odd materials... not even that she had given much generous hospitality over the years to early music people from all over the world at the drop of a hat. It is also that Martie gave to me over quite a few visits, starting with some when Christopher's illness was awful, generous and unfailing help, support and hospitality. She continued these to Jeremy and Nicholas when they were going through the trauma (not too strong a word) of moving the entire workshop and its equipment from the various rooms it had been in at Stock Farm to rented premises in New Cross in 1992. She continued to be ready with help, information or advice whenever needed after that, and welcomed Kathryn and me warmly whenever we had the chance to visit her at Stock farm and then Grayshott, and she has always been keenly interested in how the instrument-making has been going. We were very sorry indeed to get the news of her death from Nigel.

I shall always be grateful for the opportunity to have known Martie Monk and experienced her kindness, friendship and hospitality, and was very glad to be present at her funeral on the 4th of February.

Keith Rogers



Where Serpents Gather

- On February 6, the New England Conservatory's 5th annual "Brass Bash" was held in Boston's Jordan Hall. Doug Yeo reports that he participated by playing three serpent pieces, which were well received. Norman Bolter's *Ancestors* for shofar, didjeridoo and serpent was highly effective, powerfully blending the three religious traditions of Judaism, Australian aboriginal and Christianity. Boston Symphony Orchestra's hornist Daniel Katzen performed on shofar and Norman played didjeridoo. Drake Mabry's *Quatre Tanka* for soprano and serpent was sung beautifully by Jennifer Ashe. Reportedly, the performers had the rapt attention of the audience during the first three movements, then their spontaneous applause and laughter after the final movement, about the drinking of sake. Besides being fun to play, the composition gave the audience a break from the otherwise brass dominated program. Doug also played with harpsichord on two short selections by Ortiz and the French folksong *La Monica*, which is an excellent choice for demonstrating the serpent. Harpsichordist Tim Bozarth accompanied with sensitivity and style, and the audience appreciated both the serpentist's technique (Ortiz) and lyrical ability (*La Monica*). Doug used his 1801 Baudouin instrument with his Monk mouthpiece.

- Norman Bolter's composition *Temptation*, for serpent and string quartet, was premiered by Doug Yeo at the 23rd International Trombone Festival, at the Crane School of Music at SUNY Potsdam, New York, on June 3, 1999. The piece was greeted with a thunderous ovation by the capacity crowd in Snell Theater.

- Doug Yeo will be guest soloist with the Wheaton College Symphony Orchestra at their concert on April 15 in Edman Memorial Chapel, Wheaton College, Wheaton, Illinois (near Chicago). He will play Simon Proctor's *Serpent Concerto* and will join the orchestra for *Symphonie Fantastique* by Berlioz.

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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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

Just a note about the recordings described below. Many of these are not brand new releases, and a couple have been around for years, one even back from the days of the LP. Also, many of them were listed by major distributors as being out of print. If you wish to obtain any of these, be aware that all were purchased for review between January and March 2000, from the sources listed. A selection that was listed as 'not available' by one source was available for immediate shipment by another. Tower came through on some while Amazon was better for others, and vice versa. Sometimes all online sources and local stores came up empty handed, but Tower's mail order phone line worked.

A couple were simply not available in the States, but were quickly on their way after a phone call to Tower's store(s) in London. And, some are most readily available directly from the record label/publisher.

- Sous Les Voutes, Le Serpent

Michel Godard, serpent/ Linda Bsiri, vocals/ Mark Nauseef, percussion/ Pedro Estevan, percussion

M.A. Recordings #M048A

www.marecordings.com, phone 818-907-9996

4728 Park Encino Ln. #117, Encino, CA 91436

obtained from publisher

In this new recording, Michel Godard devotes the entire album to the serpent. This is not a band featuring the serpent, it is the only non-rhythm instrument. Recorded in the monastery Santa Espina and supplemented by the vocal talents of his wife and frequent collaborator Linda Bsiri, Michel showcases the serpent in a way not done on any other album. He begins with a plainchant *Victimae Paschali Laudes*, enhanced subtly with Tibetan Singing Bowls by percussionists Mark Nauseef and Pedro Estevan. The next selection *Lise* features the serpent in its mournful mode, reciting verses separated by intermittent chimes. *Serpentus* is a dreamy lyrical number that may transport the listener's mind to a small boat, adrift in a haunted sea; very New Age. *Conversation Pour L'ermite* is a surreal percussion and voice dialog where one can't easily tell where the voice ends and the percussion begins, and the only selection with a less dominant serpent part. *Serpent Chant* has Michel drifting in and out of audibility behind a gong line, and *A Black Dust Cloud, and Stars Embedded In Gaseous Nebulosities* is dedicated to Carl Sagan, enough said. Next, *Qui Vult Venire Post Me* returns to chant, and reminds one of pagan rituals, with the serpent sometimes engaged in making sound effects. The album concludes with *Tuba Chant*, where an apparent tuba overdub is used, providing multilayered effects. This is a must-have album for serpent enthusiasts.

- Odd Times

Michel Godard, serpent/ Rabih Abou-Khalil, oud/ Howard Levy, harmonica/ Mark Nauseef, percussion/ Nabil Khaiat, percussion
Enja # ENJ-9330-2

www.enjarecords.com, <info@enjarecords.com>

obtained from Amazon

This is one of the more accessible romps Michel Godard has engaged in with oud player Rabih Abou-Khalil and percussionist Mark Nauseef. To give an overview by citing examples, the album opens with *The Sphinx and I*, which is a kind of fusion between Cajun/Zydeco, traditional Egyptian music and 'Dirty Dozen Brass Band' style New Orleans jazz. *Elephant Hips* is a serpent and harmonica duet, similarly named *Q-Tips* is basically middle eastern bazaar music, and *The Happy Sheik* is a funky percussive number. The other four selections defy simple description.

- Loose Wires

Michel Godard, serpent/ Miroslav Tadic, guitars/ Mark Nauseef, percussion

Enja # ENJ-9071-2

obtained from Tower Records via internet

This is a more avant-garde album, once again with frequent collaborators Michel Godard and Mark Nauseef, joined this time by

Miroslav Tadic on guitar. It opens with a soulful serpent tune *Chanson Pour Lise*, apparently the same Lise who features in the titles of other Godard compositions, with guitar and percussion accompaniment. *Spiritual* casts the serpent in the didgeridoo mold, with an apparent tuba overdub. *The Locust Have Returned...And They Are Bigger Than Ever!* sounds like, well, like the soundtrack for a giant insect movie. *Down Home Where the Blowfish Roam* is a rather raucous number that seems to feature both serpent and tuba. All other tracks are apparently played on tuba rather than serpent, including the acid rock *Star Pesma*, Japanese monster movie-like *Monster*, and the more eclectic *It's Still Quite Dark, But There Are Some Signs of Light*, *Bakija*, *Les Enfants Qui S'Aiment* and *Emilio*.

- Cristobal De Morales: Officium Defunctorum & Missa Pro Defunctus a 5

Bernard Fourtet, serpent/ La Capella Reial De Catalunya & Hesperion XX

Auvidis-Astree # E-8765

obtained from Tower by phone

This recording features music of 16th century Spanish composer Morales, and is a fine example of the serpent in its original role accompanying plain song. *Missa Pro Defunctus* is a five part vocal work of expressive atmosphere, simply accompanied. Apparently written for the 1539 funeral of Isabel, wife of Charles V, it is structured with each mass section beginning with Gregorian chant, and followed by one voice repeating the chant melody in long tones with other parts handling the contrapuntal underlay. The album also includes *Officium Defunctorum*, a collection of funereal polyphonic settings originally performed in Mexico City in the 1550s.

- Joseph-Marie Amiot: Messe Des Jesuites De Pekin (Mass of the Jesuits in Beijing)

XVIII-21, Musique Des Lumieres/ Ensemble Meihua Fleur de Prunus/ Choeur du Centre Catholique Chinois de Paris/ Michel Godard, serpent

Auvidis-Astree # E-8642

obtained from Amazon

Another example of the serpent in its original context, this recording is interesting in its mixture of the Chinese Christian and western European masses. This is a reconstruction of a typical mass one might have heard in a Christian congregation in 17th century China. Comprised mostly of mass segments by composer Charles d'Ambleville, which were not associated with China but were simple enough for the Jesuits to find them useful, the overall work also features individual sections by European composers Simon Boyleau and Teodorico Pedrini written for the Chinese during visits to that country, and other sections written in China by Joseph-Marie Amiot. The performers include two Chinese ensembles using native instruments, as well as western style players.

- Charles D'Helfer: Requiem, Messe De Funerailles Des Ducs De Lorraine (Funeral Mass for the Dukes of Lorraine)

Bernard Fourtet, serpent/ A Sei Voci/ Les Sacqueboutiers De Toulouse/ La Psallete De Lorraine

Auvidis-Astree # E-8521

obtained from Tower Records, London

This recording is the result of an attempt to recreate the music used for the funerals of Charles III in 1608 and Henry II in 1624. Since no record exists to describe the exact music used, A Sei Voci has

assembled a plausible program comprised of works by contemporary composers (contemporary to Charles and Henry, or course). These consist of a framework (D'Helder's *Missa Pro Defunctis*) interspersed, as was the custom, with motets, plainchant and instrumental pieces by other composers. The serpent playing of Bernard Fourtet is another fine example of the serpent in its original venue, and the overall performance is beautiful.

- Praetorius: Magnificat, etc.
Michele Vandenbroucq, serpent/ Huelgas Ensemble Vivarte
Sony Classical # SK-48-039
obtained from Tower records by phone

Here is a nice example of choral and instrumental music by Praetorius, as realized by the Huelgas Ensemble. The selections are *Magnificat per omnes versus puper ut re mi fa sol la*, *Aus tiefer Not schrei ich zu dir*, *Der Tag vertreibt die finster Nacht*, *Venite exultemus Domino*, *Maria Magdalena*, *Peccavi fateor*, and *Der CXVI Psalm Davids*. However, it is not the best choice for getting to hear the serpent. Michele Vandenbroucq, playing an Eric Moulder reproduction serpent, is only present for a small amount of time, and is not easy to pick out of the ensemble (not necessarily a bad thing for accompaniment of plainsong, but more could be used for this kind of music).

- Music of the Federal Era
Members of the Federal Music Society/ Alan Moore, serpent
New World Records # 80299-2, phone 212-302-0460
obtained from Amazon

This is an interesting album that falls between the modern efforts of Michel Godard and the somewhat older 'classical' recordings. American composers of the late 18th century are showcased, and the Federal Music Society's performances are on period instruments and with appropriate style. The selections include Samuel Holyoke's *Quintetto*, *First Grand March* and *First Grand Minuet*, Raynor Taylor's *The Silver Rain* and *Sonata for the Piano Forte with an Accompaniment for a Violin*, and Benjamin Carr's *Six Imitations*. Also included are *The Cypress Wreath* of Charles Gilfert, Franz Kotzwara's *Turkish Quickstep*, Victor Pelissier's *March and Chorus: "She is Condemned"*, Joseph Herricks' *Jolley's March* and *The President's March* by Philip Phile. None of these use the serpent. However, Alan Moore's virtuoso serpent playing in the works of Oliver Shaw, the *Kennebec March*, *Gov. Arnold's March* and *Air* is worth the price. The exciting, lightly played runs of sixteenth and thirty-second notes are as good as can be heard on any recording.

- Susato: Danserye 1551
New London Consort/ Stephen Wick, serpent
L'Oiseau-Lyre D103561/Decca # 436-131-2
obtained from Tower Records, London

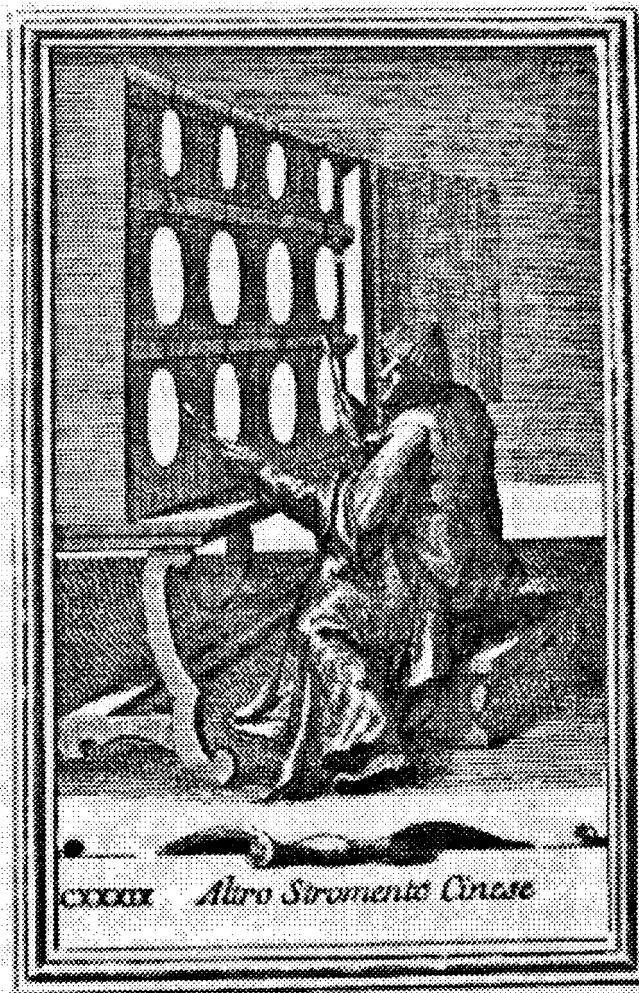
This 1993 recording by Philip Pickett's New London Consort is somewhat famous, and it deserves that reputation. Everything about these unfamiliar treatments of familiar works stands out, although the serpent is not one of them. Anticipation was that the serpent would frequently carry the bass line, but in fact only two short tracks use the instrument. Stephen Wick's playing on *De Post* (cornetto and serpent quartet) and *Pavane La Bataille* (cornett & sackbut band with serpent plus double reed band) is up to his usual standards, there is just too little of it.

- Praetorius: Terpsichore Musarum
Ricercar Consort & La Fenice/ Michel Godard & Keremie Papasergio, serpents
Ricercar # 245012
obtained from Amazon

Here is an example of Michel Godard in his ancient music mode, this time with his band La Fenice, joined on one track by Jeremie Papasergio where two serpent parts are required. Twenty three tracks are performed by the Ricercar Consort and do not use serpent, or any brass for that matter. Thirteen tracks are performed by La Fenice, and seven of those use serpent. This is a spirited recording, and is valuable both as an example of this famous dance collection, as well as for hearing a serpent in this context.

- The Dance at the Phoenix
The Mellstock Band/ Phil Humphries, serpent
Beautiful Jo Records #BEJOCD-28
phone +44 (0) 1865-249194, fax -792765
email <honjo@bejo.co.uk>, web: www.bejo.co.uk

Here is another jewel from the quartet The Mellstock Band, whose members have produced the previously reviewed *Under the Greenwood Tree* (Saydisc) and *Tenants of the Earth* (Wild Goose Studios). Instrumentation includes concertina, fiddle, clarinet, oboe, flute, serpent, percussion and vocals, both sung and spoken.



Joueur de Gong suspendu

Besides being a fine collection of ripping good tunes and dances of the sort described by Hardy and performed historically by ad hoc bands in rural England during the 19th century, this is also an excellent demonstration of period instrument playing. The serpent, played here by Phil Humphries, is in the style of its folk music application. Other players include Dave Townsend on concertina and fiddle, Tim Hill on clarinet and flute, Charles Spicer on oboe and cor anglais. All players double on drums and vocals.

The selections on the recording are drawn from precious early recordings of the source music, as well as period manuscripts and Hardy's own writings. Arranger and director Townend's authentic arrangements and the ensemble's spirited playing infuses the proceedings with delight and good cheer.

The musical selections are interspersed with selected spoken poetry from Hardy and Dorset-dialect poet William Barnes. Happily, Phil Humphries is a native Dorset man, and delivers the words with appropriate verbal color. Other readings are contributed by Townsend, and the players periodically join vocal forces as a chorus.

This recording is recommended for its virtues as regional folk/period music and simple listening enjoyment.

• Dream Weavers

Michel Godard, serpent & tuba & conque-shell/ Linda Sharrock, vocals/ Wolfgang Puschnig, saxophone & flutes
Label Hopi # HOP 200017
Phone (33-1) 48071867
www.labelhopi.com, <labelhopi@wanadoo.fr>
obtained from the publisher

This is the latest of the Michel Godard collaborations that feature both tuba and serpent. On this recording, he is joined by vocalist Linda Sharrock and woodwind multi-instrumentalist Wolfgang Puschnig. The tracks feature extensive overdubbing and studio effects, getting the greatest mileage from the small group. Also of note, Godard's tuba tone colors range over a wide palette, leaving the listener to often wonder exactly which instrument is making the sound. For this reason, the bass instruments listed in this review are quite possibly inaccurate; is that a tuba or a serpent or a voice? The vocals also are sometimes hard to distinguish from serpent or flute.

The first track is *Breath of Life*, and starts with a primitive aboriginal sound comprised of alternating tones on a blown shell (Godard) and what is apparently a bamboo flute. The vocalist overlays a line that includes rhythmic hooting vocal articulations and jazzy English words, all in a very instrumental timbre. The second track, *Far Horizon*, has a breathy alto sax introduction, joined shortly by a moody and halting duet of vocal and fuzzy tuba sound with added echo and overdubbing, then segues into a ground bass line on tuba that underlays a vocal and saxophone duet. Finally a sax and tuba duet takes over, and the vocals are limited to intermittent outbursts. *Deep Memories* begins with a serpent and tuba overdub in a flutter tongued free-form style joined by a moaning scat-jazz vocal. This is followed by the body of the song, where the tuba and sax line accompanies the half-spoken vocal, increasing in complexity and joined by multitracked saxophone.

Motherless Child, the Billie Holiday favorite, is performed in a soulful low chest voice vocal for the first verse. Then, what ap-

pears to be a trio comprised of serpent, tuba and sax eventually morphs into a passionate, almost spooky pastiche of other effects and styles. Next is *Samai for Nabiul*, with its tuba and didjeridoo-like serpent and sax melody. After about three minutes of this, the jazz vocal joins in and Godard produces lots of special effects in the bass line. A vocalise titled *I Believe* is enhanced with drone flute, then multitracked diverse flutes, then a chant-like serpent line with both male and female overlay chanting in the distance. This is one of only two tracks that feature a sustained line by what is clearly a serpent. After a while, oriental flute and vocalist effects rejoin the bass; a beautiful selection.

A nifty number called *The Creator Has a Master Plan* opens with elaborate overdubbed flutes that scurry around like an orchestra's woodwind section warming up, then when joined by the tuba sounds like the opening of *The Rite of Spring*. Midway through, the sax joins in along with the vocalist, and all the while the original flute montage continues. *Sweet Mystery* is the other obviously serpent oriented track, with a sound that seems like a bass pitched primitive flute playing a melody accompanied by an overdubbed serpent and vocal line. The voice descends to a drone and the sax takes over while one or more serpent voices drift in with a ground bass. The album closes with *Far Away*, a soul-jazz vocal that is later joined with muted and flutter tongued tuba and a jazzy sax. The serpent seems to slowly fade into the mix near the end.

Getting Serpents

Here is the list of Serpent makers who have made themselves known to us. In the case of Monk and Harding instruments, there are numerous dealers who are able to order from the makers, and might even have some in stock. All four makers will also 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) 020 8291 6900
webpage:
www.jeremywest.co.uk/cmi.html
email <cmi@jeremywest.co.uk>

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

Phone: 626-447-1904
email:
<oldbrass@worldnet.att.net>
(*ophicleides, metal serpents, bass horns*)

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

phone: +44-(0)1865-863673

Derek Farnell
82 Crumpsall Lane
Manchester M8 5SG
England

Phone: +44-(0)161-740-7778

More Exciting News

- The Serpent Website, www.wwa.com/~ocleide, was named Choice Website of the Month (January) by the editors at The Rhinoceros Lodge website, <http://home.pon.net/rhinoceroslodge>. They found the information delightful, the discography downright thrilling, and the site basically wonderful. Thank you, Rhinoceros Lodge.
- Simon Proctor has changed his email address to <simonjproctor@tinyonline.co.uk>
- Instrument maker Robb Stewart's phone number has changed from the one previously listed in this newsletter, and he now has email; see the Getting Serpents section. Update your databases!
- Reader and serpent/ophicleide player Phil Holcolm, formerly an airport administrator for the UN in Bangkok, has established new digs in Florida and has created a webpage www.rugs-n-relics.com. Besides his collection of oriental rugs, he has an interesting set of brass instruments that are listed with photos, as well as a nice group photo of Phil and his pals from the Canadian Brass, posed with some of his horns.
- Michel Godard wrote about some of his current and upcoming projects (see also reviews of recent recordings in this newsletter). *Una Mora* is a recent tuba recording on the Hopi label, where one can also find previous serpent releases such as *Aborigene*. As of April, LabelHopi will accept credit card orders directly over the internet at www.labelhopi.com or by email at <labelhopi@wanadoo.fr>. A new recording on the Enja label, <info@enjarecords.com>, is *Castel del Monte*, recorded in a medieval castle in Italy. Featured are Michel, his wife Linda Bsiri (vocals), plus other vocals, percussion, trumpet, clarinet, accordion, and bass. This recording should be available shortly. In March, Michel recorded a serpent and harpsichord duet with Fredy Echelbelger, with Canadian writer Nancy Huston on her book 'Goldberg Variation' for "Acte sud / Naïve". He is currently writing a piece for serpent, voice, trumpet, maraca and four trombones, commissioned by Radio France. He also writes that he is now playing a serpent d'glise (anonymous late 1800's), very similar to the Baudouin but lighter.
- Serpentist Chris Gutteridge, previously written up in this newsletter, has announced the expansion of his group's webpage, www.leziatemon.co.uk. The group is King's Lynn Waites, and the page includes pictures, links to interesting sites, and descriptions of the various instruments used by the players.
- Since Doug Yeo is very much in the forefront of the serpent world these days, you might be interested to read Brass World International's interview with him on their webpage, www.brass-world.com/yeo.htm. The interview covers his family background, trombone career, high school band memories, life as a band director, and how he came to play the serpent.
- For those of you fluent in German, here is an article in that language about the serpent, www.mh-koeln.de/serpent.htm. The author is Thomas Gebhardt, and he wrote it for a music festival booklet used in conjunction with a recording of St. Paul at the Cologne cathedral (Andrew van der Beek played serpent for it).

• Speaking of Doug Yeo, has recently acquired a print of the famous picture showing serpentists at Amiens Cathedral (see www.yeodoug.com/amiens.html), and would like to identify the artist/source of this picture. If you have this information, please contact Doug at <yeo@yeodoug.com>, or write this newsletter and it will be forwarded to him.

• While we are speaking of people, Andrew van der Beek's participation in the various goings-on at his home in Lacock is now featured on the webpage www.lacock.org. One can also email Andrew at <avdb@cantax.freemove.co.uk>

• Early Music America has launched a new website, www.earlymusic.org, partially funded by the National Endowment for the Arts. Included are monthly updates of early music recordings, reviews, links to record companies, membership information and much more.

• Early music world changes never travel alone, so it is logical that the Historic Brass Society's email address has changed to <president@historicbrass.org>

• Fabrice Metzger writes that he has an ophicleide by Charles Joseph Sax, father of Adolph, for sale at \$3900. If interested, contact him at 23 rue d'Essling, 92400 Courbevoie, France, fax 02 32 55 24 54.

• Doug Yeo has also written that his new CD trombone recording 'Cornerstone' is available directly from his website (see listing elsewhere in this newsletter). The album consists of sixteen arrangements of hymns and gospel songs, accompanied by four different pianists, each with unique keyboard skills, and additional trombone readings by legendary jazz/gospel trombonist & radio host Bill Pearce.

