

Serpent Newsletter

P.O. Box 954 Mundelein, Illinois 60060 USA

Newsletter for Serpent Enthusiasts

September 27, 2000

A Note From the Editor

This issue of the newsletter recovers from the last issue's focus on a single topic (the reviews!) and is more balanced in its coverage. Also, thanks to a few generous donations, there is enough money in the bank for a couple of issues!

There are a couple of new Serpent Website related points to cover here. First, the Internet Service Provider has informed me that the official URL of the site has been changed. It is now myweb.wwa.com/~ocleide, although the original www.wwa.com or even the shoga.wwa.com prefixes will still work, although probably sluggishly in many cases. The website also has some new additions. There is a new Gulasch soup recipe, updated discography, the new page for serpent and ophicleide fingering charts and finally the dual build-it articles for ophicleide gig bag and road case.

The Doug Yeo webpage has also been updated again with new sound files in MP3 format, and some of these may soon be added to the Serpent Website's 'Hear a Serpent' page. See www.yeodoug.com.

Our European representative, Nigel Nathan, has indicated that supervising the operations at his recently purchased seaside hotel is making it difficult to keep up with correspondence, etc. Of someone else in the UK has the time and inclination, please contact Nigel to help take care of serpent related things.

Paul Schmidt

Where Serpents Gather

- On April 15, Doug Yeo appeared with the Wheaton College Symphony Orchestra, Daniel Sommerville, director. The concert took place at the college's Edman Memorial Chapel, a hall often used for recordings by Chicago area professional ensembles. After a rousing opening number, the *Festive Overture* by Shostakovich, Doug joined the orchestra to perform the Proctor *Serpent Concerto*. The piece was very well received by the near capacity audience, and the discussions during intermission seemed to center on the serpent. Doug joined his daughter Linda (bass trombone) for the closing number, the Berlioz *Symphonie Fantastique*, playing the serpent part. Area serpentists John Weber and Paul Schmidt and friends attended the concert and reception afterwards.

- On July 31, Paul Schmidt and Tra & Robert Wagenknecht, fresh from the Early Brass Festival, paid an afternoon visit to fellow enthusiast Bob Pallansch in Virginia. Timing was like clockwork, with Paul arriving from Connecticut via plane and rental car, and the Wagenknechts arriving five minutes later after the long drive in their own vehicle. Over beers, the visitors talked shop and told stories of travel with and without serpents. With dinner underway courtesy of Merrilee Pallansch, Paul, Robert and Bob gathered in Bob's studio to play ophicleide trios. After dinner and more beer, all four players retired to the studio for hours of serpent quartet sightreading. The gathering broke up around midnight.

- Over the Memorial Day weekend, the District of Columbia/Richmond, Virginia annual serpent get-together took place. Activities began on Saturday afternoon with a dose of rum balls (recipe by Paul Schmidt, see the Serpent Website) prepared by Tra Wagenknecht. Serpents were unpacked for reading old and new favorites. Participants were Connie Palmer, Tra and Robert Wagenknecht, and Bob Pallansch. Marie Louise (Merrilee) Pallansch observed and encouraged. Later, the group was joined by serpent aficionados Rick and Iris Schwartz, Beth Miksovic and Dave Davis. There were still rum balls left and Beth provided

more goodies. A hearty dinner and lots of conversation began around 7 PM. The evening concluded with the massed reading of music for various early brass instruments and serpents. Sunday afternoon proved a good time for Bob Pallansch and Robert Wagenknecht to work on ophicleide duets. The 2000 meeting was a great success and we thank Connie Palmer for again being our hostess. *Submitted by Tra Wagenknecht*

- Michel Godard played the premiere of a commission he had from Radio France, a piece for serpent, voice and four trombones. The work is called *Penthes(il)ee 2*. The performance also included a solo serpent composition *Serpens Secundo*. The concert took place on September 15 and was broadcast on Radio France.
- Michel has a new CD recording coming out in October, called *Perigrinations Goldberg* on the Naive label. He is joined by vocalist Nancy Huston and Fredy Eichelbelger on harpsichord. The work is based on Nancy's book *Variations Goldberg*, and besides new composition also includes music by Bach and a canzona for bass by Frescobaldi. Michel plays only serpent on this recording.
- Another of Michel's recordings will come out in a few months on the Japanese label "M.A." He plays only serpent and joins the Italian Gregorian choir *La Nuova Scuola di Canto Gregoriano* and saxophonist Peter Epstein.
- In January, Michel will start teaching the serpent at the Conservatoire Supérieur de Musique in Paris. There are now enough interested students to make it worth the trouble. Michel reminds us that at the end of the 19th century, the same conservatory had enough students to require four serpent teachers at the same time!
- Bob Pallansch has written with a list of his serpent related exploits over the last year. He has been involved for several months with a Renaissance group called the Story Minstrels, who use Bob's wife Merrill as a storyteller. They perform variously on lute, drums, recorders, Renaissance harp, rauschpfeife, racketts, cornetto and serpent. They play at schools, Celtic fairs, etc; and helped to welcome the millenium at York, Pennsylvania with their town celebration.

Bob also played last December as part of the reconstructed Alexandria Town Band for the reenactment of George Washington's funeral on its bicentennial at Mount Vernon. The band used faux natural trumpets and trombone (all made by Bob), horn (made to look older by draping the valves with black cloth), fifes & drums, clarinets and one shivering serpent player trying vainly to negotiate the cobblestones while playing contemporaneous march music. The whole thing was covered by CNN.

- Nigel Nathan wrote to give an update on the serpent scene in the far west (of Cornwall, that is.) After not much activity last year (after his move from central south England), he has managed to infiltrate the local celebrations. In his words:

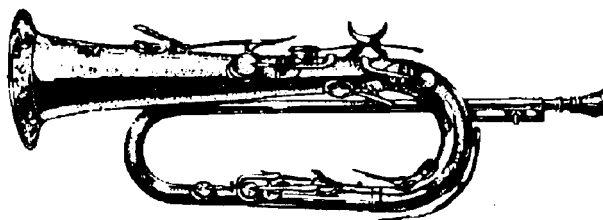
Mid-June the *Golowan Festival* is celebrated in Penzance – Golowan being the Cornish for "the feast of St. John". This is a week of performance of all varieties culminating in *Mazey Day* on the Saturday (this year coinciding with Midsummer's Day – which is really what it's all about) and *Quay Fair* on the Sunday. The whole festival is a typically Cornish mix of Christian and Pagan, and on *Mazey Day* eve, *Mazey Day* itself with the amazing processions and, to a lesser extent *Quay Fair*, the Golowan Band is much in evidence. This latter is an eclectic mix of instruments which this year included, for the first time ever, a serpent played by yours truly. And a lot of fun it was too.

Mid-July, (the town of) St. Just has its music week which culminates in *Lafrowda Day* – Lafrowda being an old name for St. Just. As in Penzance, we have several processions through the day which include the Nancherrow Band, my serpent much in evidence.

Mid-September, we are staging a revival of the first of a trio of 15th century Cornish Miracle Plays and, as well as acting, I am serpentine with the musicians. We are performing outdoors in the *Plen an Gwary* (playing place), so are praying for clement weather.

Golowan and Lafrowda music is folksy so my D serpent did very nicely and it also seems to be most appropriate for the *Origo Mundi* (Creation), so it's getting a good workout. Incidentally, even though this play is supposed to be bringing the bible to the un-Latined, this modern adaptation has definitely got some good pagan underpinnings!

For more information on the above festivals, check out www.golowan.com, especially www.golowan.com/24th.htm, where photo files PIC00006.JPG and PIC00018.JPG have glimpses of Nigel. Also, www.cornwalluk.net/stjust/page6.html tells about *Lafrowda Day* and ditto page2.html tells about *Plen an Gwary*. If you do a web reach for Ordinalia, you can find more out about the miracle plays.



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*)

New Materials

- A very exciting upcoming publication, soon to be available, is the second edition of Cliff Bevan's famous book *The Tuba Family*. Out of print for many years but fortunately available in libraries and on the bookshelves of just about every tuba and low brass player, the much awaited edition is revised, expanded and updated. It has 16 chapters, a 33 page index, 16 tables, 100 music examples, 100 illustrations, 8 appendices, and a 23 page bibliography. While the original book could count its 303 pages with pride, the new edition numbers 640 pages. 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.

What the above doesn't mention is that for those interested in historic aspects, the serpent and bass horn chapter is 56 pages, the keyed bugle and ophicleide chapter is 50 pages, and a new 'Low Brass in the 19th Century Orchestra' chapter is 32 pages. There is also an appendix dealing with serpent presence indicated in parts, scores, etc (7 pages) with another listing of historic players of serpent, bass horn and ophicleide (11 pages).

- Jim Theobald's new composition *Serpent Dances*, for serpent and drums, is available free of charge from the composer. Send a self addressed envelope, minimum 8.5" x 11", with stamps for 3oz (first class or airmail) postage, to 220 East 10th Street, Apt. 5R, New York, NY 10003. For more information, email <jimtheob@aol.com>

- Doug Yeo has placed some of his performances on his website in the form of downloadable MP3 files.
www.yeodoug.com/yeomp3.html

• Castel del Monte

Michel Godard, serpent and tuba/ Linda Bsiri & Lucilla Galeazzi, vocals/ Pino Minafra, brass/ Gianluigi Trovesi, woodwinds/ Jean-Louis Matinier, accordion/ Renaud Garcia-Fons, bass/ Pierre Favre, percussion
Enja # ENJ-9362-2
www.enjarecords.com

The latest CD recording by serpentist Michel Godard features an eclectic mix of tunes in diverse styles, with all tracks composed by the performers. The album title refers to the empty castle of the same name, built by Frederick II. The recording was made with the eight performers stationed throughout the inner courtyard on the ground floor, one person per corner of the octagonal layout. The compositions, employing older forms such as the chaconne, folia, tarantella, etc; were conceived prior to travelling to the castle, but liberal spontaneous improvisation took place on site. They had the structure to themselves and recorded after dark, with unseen bats fluttering overhead into the night sky. All this will give you an idea of the sort of recording this is, so only a brief description of the tracks can be added.

The album opens with *Ciaconna*, and follows the form's conventions, starting with a free form solo which drifts into the ground bass line and is taken over by the tuba. As other parts enter on variations on that theme, the twin vocalists improvise a melody overhead, gradually increasing the complexity until the climax. *La Muntagnella* begins with a soulful serpent introduction and morphs into a lament with overlapping vocals. *Serpent d'Or* is a long and rather spooky vocal selection, but the serpent and eventually the trumpet join in over a subdued percussion background. *C'era una Strega*, *C'era una Fata* is the woodwind player's chance to shine, and consists of an almost klezmer-like clarinet and accordion melody that turns into a bouncy solo with serpent bass line.

Canto Della Sibila is a duet for vocal and saxophone, and the serpent doubles the voice after a while. *Huit* is an accordion fantasy, almost gothic and reminiscent of a theatre organ part during an old horror movie presentation. *Preghiera* is a trio for accordion, tuba and trumpet and is again rather like a movie soundtrack in character. *Un* is the percussionist's number, and is quite free-form for both drums and tuba.

Ah! Vita Bella is a nice vocal tarantella, moving from lethargic at the start to a frantic finish, giving the tuba, clarinet and accordion nice solos. *Crisbell* hints at historic dances while being quite avant garde in character, presenting what appears to be a grumbling bass clarinet solo. *Le Vent Respire* combines flutter tongued serpent with flugelhorn solo, and takes advantage of the acoustics more than any other track. *Magnificat* is a traditional chant and tune arranged by Godard for voice and serpent.

Una Serenata utilizes an almost minimalist structure in the busy parts of serpent and other background instruments while allowing the lead vocal great melodic freedom. *Cathedrale Sans Nom* is a brief spoken vocal duet which takes advantage of the long echo times in the courtyard. *Murmures* is a contemplative selection for chant vocal and trumpet solo. *Voi Che Amate* closes the album with an appropriate traditional 13th century solo for voice.

- Trevor Herbert has authored an article titled *A Lament for Sam Hughes: The Last Great Ophicleidist*. It is published in edition # 87 of the Planet, PO Box 44, Aberystwyth, Dyfed, Wales. An abridged version is available online at www.trombone-society.org.uk/samhughes.htm

About the Organization

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Workshops

● Report on the 16th Annual Early Brass Festival

This year the Historic Brass Society's annual Early Brass Festival returned to its biennial north east coast environ. Due to the unavailability of the music building in Amherst, MA, both the Amherst Early Music festivals and the EBF were unable to use that traditional facility, and the University of Connecticut at Storrs served as host. The festival took place from Friday, July 28 through Sunday, July 30.

The festival began shortly after noon on Friday, with participants drifting in from all points of the region. Doug Yeo, Craig Kridel and Jennifer Ashe were already busily polishing their program for the evening concert. Around 2 PM there were enough players on hand to form small ensembles for the sight reading sessions that lasted until dinner time. Paul Schmidt played serpent with the cornetts and sackbuts during this time, then joined fellow serpentists Robert and Tra Wagenknecht. When Doug was available, those serpentists in attendance gathered around to inspect his newly acquired C ophicleide, and Doug also took the opportunity to check out Paul's B-flat instrument. At around 6 PM, the crew repaired to the nearby pizza restaurant for dinner, accompanied by Doug's daughter Linda, a bass trombonist herself.

After dinner, the festival participants met in the concert hall for the evening's recital by Doug, Craig, Jennifer, Jim Theobald and keyboard accompanist Jane Frogley. The program began with serpent and harpsichord playing *Recercada Primere* and *Recercada Tercera* by Ortiz, and the traditional French tune *La Monica*. Then Craig teamed up with Doug to perform a serpent duet *Duo #2 from Methode de Serpent* by early 19th century author A. Hardy. Doug then took the stage alone to play Dragonetti's *Etude #2 from 5 Studi per Contrabasso*. Soprano Jennifer Ashe raised the stakes by joining Doug for Drake Mabry's *Quatre Tanka*, in four movements based on Japanese poetry. The finale was the world premiere of Jim Theobald's *Serpent Dances* for serpent and African drums, the latter played by Jim.

At the end of the recital, Doug invited any serpentists in the audience to come up on stage for a bit of impromptu reading. The takers were the Wagenknechts (Robert on ophicleide and Tra on serpent), Paul Schmidt on serpent and ophicleide, Donald Beyer and Laura Conrad on serpent, Craig on bass horn, and Doug on both serpent and ophicleide. It was an amazing enterprise, taking the concept of massed serpents out on a wire without a net, as those in the audience brave or foolhardy enough stayed to listen. Over the next half hour, sounds rarely heard on this earth reverberated around the auditorium, as the players sight read everything from *The Huntsman's Chorus* to *Yellow Submarine*. The Yeos and Jennifer Ashe needed to return to Boston that evening, and

the custodians needed to close the building, so with dual excuses the session finally ended around 10 PM. Some photos taken during the evening have been posted to the website: photomail.photoworks.com/sharing/album.asp?key=5231085291200903

Saturday began with the HBS Board of Directors meeting, followed by two lectures held in the music building. First was Tom Hiebert presenting *The Horn as a Fixed Pitch Chromatic Instrument in the Late 18th and Early 19th Centuries: Cor Mixte Influences Outside of France and the Nisle Family of Horn Players*. This involved the title technique and the associated characteristics of reduced range, hand stopping, absence of crooks, etc; and its application in solo versus orchestra venues. Tom performed an example accompanied by his wife on piano. Next, Bruce Atwell presented *Natural Horn Technical Studies: Using Hand Horn Technique to Strengthen Valve Horn Playing*. This was based on his experience at the University of Wisconsin at Oshkosh, demonstrating to French Horn students how their study of the natural horn strengthens their abilities and understandings of the modern instrument.

After a break, the informal playing sessions picked up where they had left off on Friday; Paul joined the Wagenknechts for serpent trios, sometimes extended to quartets by either Don Beyer on trombone or Craig on serpent or bass horn. Laura Conrad sat in with the cornett & sackbut group. During the lunch break, the HBS Joint Editorial and Advisory Board held their meeting, after which came another pair of lectures. French romantic trombonist Benny Sluchin presented *Serpent Methods of the Paris Conservatory*, in the spirit of the French Revolution, education was suddenly for all the people, and committees of the conservatory were obliged to create methods for training musicians, including individual works approved by the committee. Peter Ecklund followed this with *The Influence of Opera and Light-Classical Music on the Improvisational Style of Louis Armstrong*. Using the Potato Head Blues as an example, he showed how the melody was extracted from a Euro-classic waltz and the rhythm from the African tribal tradition. Peter demonstrated using the cornet with piano accompaniment, played historic recordings and showed his book *Great Trumpet Solos of Louis Armstrong* (published by Charles Colin, 315 W. 53rd St., New York, NY 10019).

After more informal playing sessions, two more lectures were presented. Martha Hollander read her paper *Brass Instruments in 17th Century Dutch Art*. She described how Dutch artists liked the challenge of depicting events such as musical performances in a contrived yet natural looking manner while keeping the details accurate. She also made the point that certain instruments appeared in many Dutch paintings with the apparent purpose of setting a tone that might not be proper to depict in more obvious ways. For example, the use of the lute in a picture to represent harmony between couples, or brass instruments to suggest war, honor,

glory etc. Following on the same subject, Mary Rasmussen gave *An Informal Talk About Iconography of Brass Instruments*. Her topic was more focused on the specifics of horns and what they mean when they appear in paintings. She referenced her website www.unh.edu/music for more information.

After dinner came more playing sessions followed by a brief concert featuring a trio of natural horns with piano, a natural horn quartet with seven players, and a natural trumpet quartet. The evening came to a close with the traditional pizza & beer party, held in the basement of Buckley Hall; not an ideal place for such an event, but nobody with a beer in their hands was complaining too loudly.

Sunday morning Charlotte Leonard started things off with her presentation *The Bohn Collection: The Performance of Hammerschmidt's Gesprache Uber Die Evangelia*. Andre Smith gave the last lecture of the festival, *Vladislav Mikhailovich Blazhevich: Some Reflections on the Semicentennial of His Death*, featuring information on the man, his career as a trombonist, and the famous instrument. The lecture also lightly touched on the history of brass instruments in Russia and related items. Some highlights: Viktor Ewald, his famous quintets, his tuba playing; Mendelssohn's letter to Schumann where he described valves on a horn as being as useful as breasts on a man; rotary versus piston valve preferences on horns and trumpets in Russia.

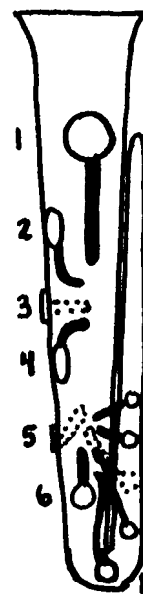
The remainder of the morning was used for the HBS Membership Meeting, followed by lunch. The afternoon began with playing sessions, and a trio of ophicleides formed, consisting of the Robert Wagenknecht and Paul Schmidt with Tra Wagenknecht on serpent. The Double Reed Rally followed in mid-afternoon, and the traditional gala concert wrapped things up. The first act was a quartet of natural trumpets, followed by a group of three sackbuts and one cornett. Stew Carter played sackbut with harpsichord accompaniment on a canzona of Frescobaldi, followed by another Frescobaldi piece played by trombonist Brian Kay. Next, Benny Slucin performed a romantic style solo on a modern trombone with piano accompaniment. There followed a series of short works with piano for cornet, cornet trio, and cornet & trombone, featuring Benny, Fred Holmgren, Frank Nostica and Alan Dean.

Giving the Serpent a Hand

Many serpentists ask the age old question, which is the correct way to hold the instrument? At issue is the right hand, covering the lower three holes either palm up or palm down. The former posture requires that the serpent be held vertically, with the bell end down near the floor. The latter posture requires holding the serpent horizontally, with the bell end across the lap towards the player's right. Horizontal is considered by many to be more photogenic and certainly

C Ophicleide Fingering Chart

B	C	D \flat	D	E \flat	E	F	G \flat	G	A \flat	A	B \flat
1	0	2	2 3	2 3 4	5	5 6	5 1 6 5 7 6 7	7	5 7 7 8 8	8 10	9
1	0	2	2 3	2 3 4	5 2 3 3 4 4 5 5 6	5 2 6 3 4 4 5 5 6	1	0	2	2 3	2 3 4
0	2	3 2 3	1 2 3 4	0	2 2 5	1 2 3	0 7	2	2 3	2 3 4	2 3 4



All Ophicleides have at least 9 keys. Some have 10 or 11. Where a number is listed in this chart, it means to press the key. This opens the hole, except for key #1 where the hole closes when the key is pressed. For the ophicleide in B \flat , shift fingerings left by two pitches, e.g; no keys pressed for low B \flat .



looks like a more graceful and refined way to do things. However, vertical can be easier in spite of its awkward lay, and has considerable historical evidence to support it. Cliff Bevan took a survey of serpentists a few years ago, asking how they held the instrument and why. One hopes that his results will be found in the pages of the new edition of *The Tuba Family*. Christopher Monk was known to say that whichever pose the player strikes is the right way. On his recent trip to France, Doug Yeo asked Michel Godard for his opinion. An excerpt from Doug's letter follows:

My discussion later in the evening with Michel Godard turned to serpent hand positions and he promised to send some drawings of church serpentists playing in history (always vertical.) He made the point that Hermenge merely suggested his horizontal position for the serpent but that in his research he had never seen drawings or other tutors which recommended a horizontal position in the church (military use, of course, was different.) Michel said that he had done some research in Italy where there has been very little research done on serpents in the church, and all evidence there points to vertical as well.

Perhaps more will come to light from such research. The next question begging an answer is, when held vertically, should the serpentist place a leg through the bottom loop, or rest the center tube on a knee, or perhaps rest the bottom bow on the cradle formed by the heels when the feet are up on the toes (all common postures.) The wisdom of Christopher on this subject is probably as good as we can expect to get.

More Exciting News

- The Serpent Website has been added on the rather comprehensive ABC (Anne Bell Clarinet?) Index, www.anne-bell.sneezy.org. This is an entertaining site which readers should take the opportunity to peruse.
- During his recent visit to Paris with the Boston Symphony, Doug Yeo visited with some serpentists (more on this in the Where Serpents Gather section.) He also visited Bissonnet's shop and purchased his first ophicleide. It is by Roehm & Cie, Paris, dated approximately 1855, has 9 keys, and plays at A=400 in C. He is thrilled with the find and the playing characteristics. Using fingering charts provided by this newsletter, he had the basics in hand after an hour and has made great strides in a short time with his proficiency on the instrument. He has put a photo of his new toy on his webpage at www.yeodoug.com/bissonnetophi.jpg
- Doug visited Bruno Kampmann, who showed his wall hanging collection of serpents. These consist of a tenor made of copper and leather in the middle position, two Baudouin instruments on the top (one partially flattened in a recent conflict with a truck tire), and two English examples on the bottom, one of these with an interesting bell. Photos are on the web at www.yeodoug.com/kampmann01.jpg
- Doug also spent time with Jean Renard of Bellanaves near Lyon. He had four interesting serpents, all unplayable due to rot and other leaks. They included a French church

instrument from 1710, an Italian church instrument by Ripasolia Pistoia from 1800, and two English military instruments from around 1820.

- Jean also told Doug about some fascinating details relating to the famous painting of 'dueling' serpentists at the Amiens cathedral (photo also available on Doug's website.) The two players stood on either side of the choir, in designated locations, and apparently whiled away the long services by carving pictures into the wooden stalls. Doug made a point of taking the train to Amiens on his day off, and visited the church. There were indeed carvings of the sort described by Renard, and some photos of them now appear on Doug's website at www.yeodoug.com/amiens.html

- Craig Kridel is now the proud owner of a new bass horn, and is planning to get ready for lots of 19th century style playing in the near future.

- Cliff Bevan has finally gotten around to setting his computer up for email. It is available for general communications and for inquiries about his serpent and ophicleide publications on Piccolo Press. The address is <clifford.bevan@ntlworld.com>

- Brian Cardell has decided to sell his new Harding 'new-model' serpent to raise money for other things. His search for a serpent a while back yielded two instruments, and while he prefers the Harding for melodic work, he

thinks the other one is better for the low bass line playing he engages in. Brian is selling for the current cost of the instrument direct from Harding, \$800 negotiable. He will also pay for shipping. Write him at 570 Saint Mary Street, Baltimore, MD 21201, or phone 410-523-1089, or email either <cardell@cua.com> or <caliensis@juno.com>

- Christian Texier writes that he has located two older recordings that seem to include serpent. One is *Bernard Herrmann: Journey to the Center of the Earth*, on Varese Sarabande; specifically the *Dimetrodon Attack* and *Giant Chameleon* tracks. The other is *Citizen Kane - Classic Film Scores of Bernard Herrmann*, on Decca, specifically the *White Witch Doctor* and *Tarantella* track(s). However, these will not appear on our 'official' discography unless the use of the serpent can be substantiated. The newsletter was not able to find any record of these albums. If any readers have or know of these, please drop a line!

- The Horniman Museum has serpent information available online at www.horniman.demon.co.uk/index.html

- The excellent Mellstock Band, featuring Phil Humphries on serpent, has a new webpage: www.speakingvolumes.co.uk/mellstock.htm

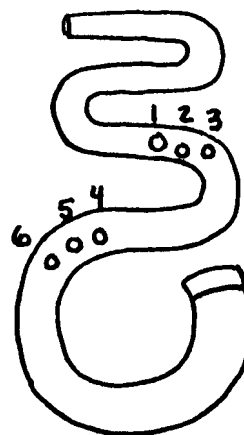
- Late breaking news has it that the Dictionary of Difficult Words lists 'ophicleidean' and 'ophicleidist' as appropriate things to call most of us.

C Serpent Fingering Chart

A	B \flat	B	C	D \flat	D	E \flat	E	F	G \flat	G	A \flat
1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6.5	6	6	6	6	6	6	6

A	B \flat	B	C	D \flat	D	E \flat	E	F	G \flat	G	A \flat
1	0	1	1	1	1	1	1	1	1	1	1
		2	2	2	2	2	2	2	2	2	2
		3	3	3	3	3	3	3	3	3	3
		4	4	4	4	4	4	4	4	4	4
		5	5	5	5	5	5	5	5	5	5
		6	6	6	6	6	6	6	6	6	6

A	B \flat	B	C	D \flat	D	E \flat	E	F	G \flat	G
1	0	1	1	2	2	1	1	1	1	1
		2	2	3	3		2	2	2	2
		3	3	4	4		3	3	3	3
		4	4	5	5		4	4	4	4
		5	5	6	6		5	5	5	5
		6	6				6	6	6	6



Serpent fingering charts are very unreliable. Actual fingerings depend on the instrument, mouthpiece, player, volume, temperature, humidity, etc. In this chart, fingerings were derived from a keyless church serpent by Monk. Cover holes indicated by number. 6.5 = half cover hole #6. For the serpent in D, shift fingerings right by two pitches, e.g; holes 12345 closed for D above middle C.