

## Serpent Newsletter

P.O. Box 954 Mundelein, Illinois 60060 USA

Newsletter for Serpent Enthusiasts

April 1, 2023

### A Note from the Editor

Well, this is another edition where less information than usual has been reported, discovered, etc. Still, I am pleased that there is some interesting and worthwhile content.

I suspect that much of the dearth is due to a lingering post-COVID malaise; although much live music has resumed, there still seems to be some residual drag. In my own experience, although all of my usual musical groups have been back in swing, rehearsing and performing live and without restrictions for musicians or audience, we are seeing many musicians who have either 'gone on to other things', or changed their priorities, or still have reservations about meeting in close proximity with others. In other words, many non-professional musicians (and some professionals) have not returned to active in-person participation. Hopefully this all resolves over time.

With all of this, I am thankful for those who have submitted information for this newsletter. It may seem trivial, but every little bit helps, and sometimes even a slight aside can, through additional research and bush-beating, yield much unexpected information.

As usual, please continue sending in any information on past or future performances, sightings, related videos and audio recordings, music and book publications, etc.

And your generous subscription donations are always needed appreciated. Please consider when you last sent in a contribution and send another!

Paul Schmidt

### Workshops

- The only serpent workshop currently scheduled is the next "Serpent Journey" will take place on April 11~14, 2024 in Saingnelégier. More information on this event is expected to appear in the September 2023 edition of this newsletter.

- While on the subject of early music workshops that welcome serpentists, keep in mind that there are often more peripherally related gatherings where serpentists with at least some skill in sight reading and reasonably accurate intonation can register. For example, in April 2023 two combined greater Chicago area early music societies had an all-day workshop of sight reading with a diverse instrumentation, under direction of an early music celebrity, and your editor was able to participate. In the States, there are long established early music workshops such as the Amherst Early Music Festival (eastern US) and the Whitewater Festival in Wisconsin. Similar workshops occur 'all over', so it probably pays to get in touch with your local early music organizations for more information; in the States, the American Recorder Society is just one example of this.

- While not strictly a serpent workshop.....Doug Yeo will be giving two presentations during the upcoming International Tuba Euphonium Conference, which will take place May 29 ~ June 3, 2023, at Arizona State University in Tempe, Arizona. The first, scheduled on June 1 at 10:15AM in the university's Recital Hall, will be *The Life and Legacy of John M. "Chief Red Cloud" Kuhn (1882-1962)*. In brief, Kuhn was born on an Indian Reservation in Montana, played tuba on the bands of Bohumir Kryl, Patrick Conway, and John Philip Sousa, before joining the Isham Jones and NBC Radio Orchestras in Chicago and collaborated with C.G. Conn to make the "Chief" tuba mouthpiece. This presentation is associated with a more comprehensive article for the ITEA Journal, and will feature never before seen photographs from Kuhn's family archives and other information about this influential Native American.



Group photo from the Basel Serpent Tage

The second, on June 2, at 10:15AM in Katzin Concert Hall, will be *The Serpent: Yesterday and Today*. Doug will present a program of original music for serpent, including works from the 18th (Haydn: *Divertimento in B flat "Chorale St. Antoni"*) and 19th centuries (Hummel: *Partita in E flat*) for small wind ensemble, and works for serpent and piano from the 20th (Clifford Bevan: *Variations on "The Pesky Sarpent"*) and 21st (Thérèse Brenet: *De bronze et de lumière*) centuries. Doug will be assisted by conductors Jason Caslor and Jamal Duncan, and pianist Susan Wass.

For more information, go to [iteaonline.org/itec2023](http://iteaonline.org/itec2023). The conference will include sessions on pedagogy, performances, workshops, and other presentations that are intended to advance the understanding of tubists and related instruments.

- Michel Godard sent in some photos from the *Basel Serpent Tage* that took place on October 17~21, 2022. Together with the Hochschule für Musik Basel and the Schola Cantorum Basiliensis, the event included five days of serpent workshops, concerts, and a presentation by Michel and serpent maker Stephan Berger of their "serpentino" project and also the new Berger serpent in G/F and other new variations (not yet reflected on the Berger website). The event was hosted by Michel, Patrick Wibart, William Dongois and Stephan Berger.



Photo from the Basel Serpent Tage  
L-R: Patrick Wibart, Michel Godard, Stephan Berger



Serpent Jazz, drawing by "Ricki", of a concert during the Basel Serpent Tage, featuring Matthieu Michel on Flugelhorn, Michel Godard on serpent, and students from the Basel jazz high school

## 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](mailto: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](http://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](mailto:pierre.ribo@souslesplatanes.be)>  
(Serpents)

3D printable serpent designs by Mark Witkowski after examples at the Bate Collection, Oxford; downloads now hosted on the Serpent Website; see lower right for address

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

Wessex Tubas  
Jonathan Hodgetts (UK)  
Andy Loree (USA)  
[www.wessex-tubas.co.uk](http://www.wessex-tubas.co.uk)  
[www.wessex-tubas.com](http://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](http://www.serpents.ch)>  
<[sberger@serpents.ch](mailto: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](http://www.jeremywest.co.uk/christopher-monk-instruments.html)>  
<[hmcornett@gmail.com](mailto:hmcornett@gmail.com)>  
(Cornetti)

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

Build an experimental serpent from plans via  
<[www.serpentwebsite.com](http://www.serpentwebsite.com)>

## New Materials

- The website [www.davidmunrow.org](http://www.davidmunrow.org), which is a fine source of information about the work of English early music pioneer David Munrow (1942-1976), now features a webpage where early music fans can obtain re-mastered audio CDs and DVDs (both PAL and NTSC formats, for Europe and America, respectively). A highlight is a DVD of Munrow's Granada TV series *Early Musical Instruments* from 1976 (see the *More Exciting News* section of this newsletter for links to some video excerpts; the David Griffith who posted them is the same one who runs the David Munrow website). The [www.davidmunrow.org/cds-and-dvd-available](http://www.davidmunrow.org/cds-and-dvd-available) webpage lists old Munrow consort albums that are apparently available, although for most of the titles it is not clear whether it is possible to order them through the website somehow; however it does suggest that all CDs on the list are currently available (albeit perhaps only from other sellers). At the very least, the aforementioned DVD can be ordered directly from this website and paid for using PayPal, or by sending a check to the listed mailing address.



*Alexander Ivanovich Sauerweid (1783-1844):  
The Musicians of the Life Guards Pavlovsky Regiment  
(Horn and Cimballo) - thanks to Mark Jones*

- Although mentioned previously in this newsletter, Stephen Berger produces several serpent-care products that are widely used by players of wooden serpents, regardless of maker. These include mouthpiece, bocal and serpent body wipes, oil(s), and a small fan which fits over the bocal

receiver and ventilates the serpent body after a playing session. Versions are available to fit Berger, Monk and other makes of wooden serpent. The website is simply [serpents.ch](http://serpents.ch), and there us a YouTube video showing most of these accessories in use, [youtu.be/4iGWRvP\\_Cw](http://youtu.be/4iGWRvP_Cw).

- Dr. Beth Chouinard-Mitchell, who plays tubas and serpent, has been working for years on her *The Serpent Source Book*, an historical guide for playing the Baroque Serpent using French Methods and Sources from around 1610-1860. The webpage specific to her book, accessible via somewhat unclear links on her main webpage, now states that the book will finally be available sometime in the next few months after publication of this newsletter.

- Paul Schmidt produced a short video, in the form of a narrated slide show, depicting a commonly used procedure for wrapping thread or other cord around serpent mouthpiece shanks, also applicable to the large end of serpent bocals. The video may be accessed by searching YouTube for "A Method for Winding/Wrapping Mouthpiece Shanks (especially for Serpent mouthpieces)" or by the direct URL [youtu.be/4Ak69w0328k](http://youtu.be/4Ak69w0328k). This is definitely a niche video, but hopefully it will be useful to some players.

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## About the Organization

The Serpent Newsletter is distributed according to two regions, each with its own representative. All monetary 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 \$20 US for 4 issues (2 years); these subscriptions are required for individuals, and institutions that manage to receive the newsletter without contributions are doing so entirely at the discretion of the regional representative. As of April 2012, all newsletters distributed in the European region are electronic, not printed, and there is no subscription charge. European region readers may choose a printed hardcopy option, in which case rates for UK subscribers are 'price on application'. For the time being, newsletters distributed elsewhere remain in printed form. Non-UK/EU contributions may be made using PayPal, sent to the email address [ocleide@earthlink.net](mailto:ocleide@earthlink.net)

## Where Serpents Gather

- Doug Yeo wrote, “The National Music Museum (Vermillion, South Dakota) has been undergoing a major renovation and expansion project over the last few years and the museum is at work in installing new exhibits. Among these is an exhibit on the theme of musical instruments and spirituality. This area of the museum will feature objects and stories from a number of faith traditions—Buddhist, Jewish, Islamic, Native American, Christianity—along with interactive video/audio recordings of practitioners of various instruments playing instruments and talking about the intersection of their instrument with religious practice. Eventually, the recordings will be featured in a complementary media guide/app.”



*Doug Yeo playing serpent in Immanuel Luthern Church in Elmhurst, Illinois for the National Music Museum photo courtesy of Malaika Woluchem*

“Christianity is represented in this project by the organ and the serpent, and on January 20, 2023, Douglas Yeo took part in filming both an interview and performances. The project’s producer is Malaika Woluchem, and she and her team secured Immanuel Lutheran Church in Elmhurst, Illinois, for on-location filming. Doug played three pieces on serpents. He used his Baudouin French church serpent (c1810) for the chant, *Dies irae* from the *Requiem* and the *Alleluia* from *Sapientia deunadabit* that was the opening track on his serpent CD, *Le monde du serpent*. Using his English military serpent by Keith Rogers and Nicholas Perry (2007), he recorded the Psalm tune, *Old Hundredth*.

- Patricia Gauci wrote, “After being placed into COVID-induced hibernation since early 2020, my serpent Shirley awoke in late 2022 and began to sing once again.” She appeared first on 10 December 2022 as part of Halifax’s (usually) annual TubaChristmas, on hiatus since December 2019, in Paul O’Regan Hall in the Central Public Library.

She caused quite a stir as the only serpent among several dozen tubas, sousaphones, euphoniums, and baritone horns. Special thanks to music director Jonathan Haggett for creating a special interval during the show for me to highlight and discuss the serpent with the packed audience.”

“On 28 December 2022, the Early Music Society of Nova Scotia (EMSNS) performed Marc-Antoine Charpentier’s *Messe de minuit pour Noël* (Midnight mass for Christmas) at St George’s Round Church in Halifax. Historically an annual EMSNS event, this was the first re-staging of the mass since December 2019. The wide-open instrumentation, at A=440Hz, included flute, recorder, tenor viol, bassoon, violin, cello, and Shirley the serpent in addition to the church organ and SATB vocals.”

“Shirley appeared once again with EMSNS on 28 January 2023 at the (usually) annual Mid-Winter Tune-Up, at St Margaret of Scotland Church in Halifax, wherein Society members take turns showing one another what they have been working on. With accompanist Nancy Carr on harpsichord, Shirley and I performed all five movements of Johann Ernst Galliard’s *Sonata 1 for Bassoon & Through-Bass*. I’ve sent a photo taken at the Mid-Winter Tune-Up, wherein it looks like I was taking the performance a lot more seriously that I actually was.”



*Patricia Gauci with her serpent Shirley and harpsichord accompanist Nancy Carr at the Halifax Mid-Winter Tune-Up*

## 2023 Grove Music Fake Article Contest

*submitted by David W. Barber*

Fleischidt, (Johann) Egbert (Ponsonby) (b 29 February 1832, d 29 February 1876)

English musicologist, composer and serpent player. Born of German immigrant parents in the English village of Bishop’s Itchington, Warwickshire, Fleischidt was first exposed to music as a child parishioner on occasional family treks to Coventry Cathedral. But before he was old enough to join the church choir, his father’s trade as a left-handed Glover

soon saw the family move north to Yorkshire, to seek work in villages including Giggleswick, Hole Bottom, Wetwang and both Netherthong and Upperthong. (To be clear, Egbert's father, Johann Heinrich Fleischidt, was himself right-handed, but he specialized in the manufacture of left-handed gloves. As such, there was scarce work to be found in so narrow a field and the family had to move often.)

Settling finally in Deans Bottom, Kent, young Egbert took private music lessons on the piano and his chosen wind instrument, the serpent. On graduation he moved to London, scraping by in a small garret on Titley Close. But finding little solo or ensemble work, the serpent long since having fallen out of fashion, he turned to musicology.

In a move psychologists call nominative determinism, Fleischidt chose to focus his studies on the Renaissance improvisatory practice known as "divisions on a ground." For this he wrote his ground-breaking treatise, *The Quasihemidemisemiquaver: An Exegesis of Its Role in the Serpent Music of the Late Tudor Renaissance*, and for which for practical demonstration purposes he composed his best-known piece, the Loose Canon in D.

Sadly, Fleischidt's life came to an early and abrupt end. Jilted by his lover, the coloratura soprano Belinda Sarff (1852-1944), he walked one cold winter's night to London's Hyde Park and drowned himself in the Serpentine.

#### Bibliography

Medusa Caduceus, Serpent Virtuosi of the Tudor Courts

(Asclepius Press, 1927)

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OK, enough fooling around! Australian serpentist Sue Bradley ran across the above faux entry on a facebook page, and alerted this newsletter. With the newsletter edition's official date traditionally being April 1, it seemed imperative that the 'article' at least be disseminated via these pages. An email requesting permission to reprint was dispatched to The Grove's editor, who replied that David Barber's entry did not win the competition, and the The Grove did not claim copyright or reprint authority. He forwarded the request to the author Barber, and simultaneously separate emails were flying to every link that seemed to lead to him. In short order, he replied and granted reprint permission here. Following is some information about the author.

David W. Barber is a journalist and musician and the author of more than a dozen books of humorous music history (including *Accidentals on Purpose*; *Bach, Beethoven and the Boys (Music History As It Ought To Be Taught)*; *When the Fat Lady Sings*; and *Getting a Handel on Messiah*) and literature (including *Quotable Sherlock* and *Quotable Alice*). Formerly entertainment editor of The Kingston Whig-Standard, editor of Broadcast Week magazine at the Toronto Globe and Mail and assistant editor of arts and life for

Postmedia newspapers, he is currently a freelance writer, editor, musician and composer. As a composer, his works include two symphonies, a jazz mass based on the music of Dave Brubeck, a Requiem, several short choral and chamber works and various vocal-jazz songs and arrangements. He sings with the Toronto Chamber Choir and a variety of other choirs on occasion. In a varied career, among his more interesting jobs have been short stints as a roadie for Pope John Paul II, a publicist for Prince Rainier of Monaco and a backup singer for Avril Lavigne. Find him on the Web at [IndentPublishing.com](http://IndentPublishing.com).



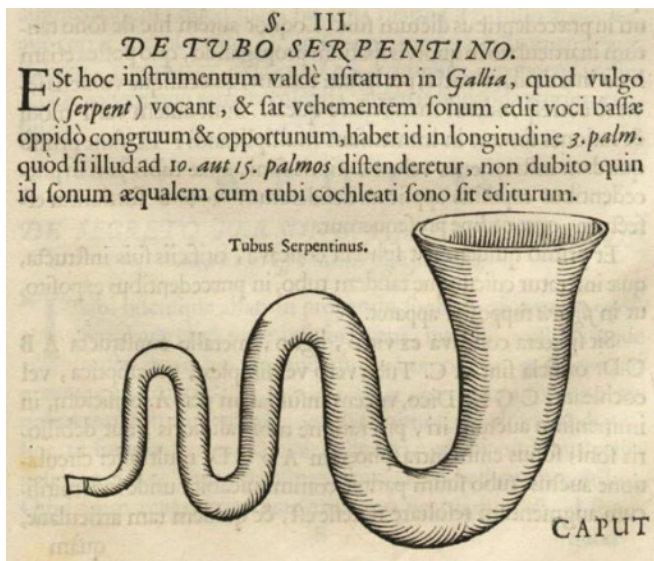
Bill Baxtresser (3D printed cornetto), Paul Schmidt (3D printed serpent) and Paul Von Hoff (sackbut)

#### More Exciting News

- Three years ago, I decided to produce a 3D printed serpent based on Mark Witkowski's (Imperial College London) design, based in turn on an original serpent held in the Bate Collection, Oxford, the "Dittes". More recently, I produced a 3D printed cornetto, also by Witkowski and based on a Bate original example. Not being a cornetto player, I sought out a local Chicago area cornettist, and connected with Bill Baxtresser who is a professional trumpet player who also plays some early brasses. Bill graciously agreed to cooperate in a demonstration-evaluation, and enlisted a colleague Paul Von Hoff, a trombonist who also plays sackbut.

Scheduling was an issue, and this delayed the project, but finally we found a mutually agreeable window of availability, about an hour and a half long. I brought my 3D printed cornetto and also a leather wrapped resin cornetto (I am unsure whether it was made by Christopher Monk or Keith Rogers). Bill brought another 3D printed cornetto made by Ricardo Simian of Switzerland, and a wooden one by Matthew Jennejohn of Montreal, Canada. The idea was for Bill and Paul to play cornetto-sackbut duets on the same short musical excerpt, each time using a different cornetto from those available. A couple of warm-up 'takes' were made on each cornetto before recording video for the 'real take'; in some instances, the first take was thought to be the best.

Most of the above is only marginally germane to this newsletter, but I had also brought along my 3D printed serpent, so that the other guys could see what it looked like. I had no intention of playing it, but at the end of the cornetto-sackbut session there were still a few minutes remaining, and I was requested to give them an impromptu demonstration. I had not brought along any music, but they suggested I read the bass line of the piece they had been using for the duet. I was concerned since I had probably less than one hour playing time on that serpent (and none of it at all recently), and was unfamiliar with its idiosyncrasies. There was also no time to warm up, and just to make things more difficult, I was unable to tune the serpent to the pitch they had been using. Nevertheless, we heedlessly dove in, and as expected I made something of a ‘dog’s breakfast’ of things, gradually improving as I became reacclimated to the unfamiliar instrument, yet matching their pitch remained a struggle. This was also my first experience reading from ‘electronic’ sheet music on a tablet computer, and it did ‘funny’ things when page turns were coming. Did I mention that the image was mostly washed out by glare from the window behind me?



1673—Rome, Italy: Athanasius Kircher includes a print and description of the serpent (?) in his treatise, *Phonurgia nova* thanks to Will Kimball

Well, I posted a YouTube video of the cornetto-sackbut duets, and in a reckless mood, I decided to tack on the 3D cornetto-sackbut-3D serpent trio at the end, even though I was far from proud of my so-called performance (the worst sections have been edited out). Still, I think that it is useful in showing what this possibly unique combination of instruments (factoring in the 2x 3D aspect) sounds like. The compromised performance aside, the 3D instruments don’t sound all that much different from the other realizations of vintage brass instruments, e.g. resin, fiberglass, etc. If the listener aurally “squints”, it is possible to imagine how it SHOULD sound, and might have in better circumstances. The video may be viewed by searching YouTube for

“Cornetto Comparison Project: What Kinds of Sounds Do Modern Reproduction Cornetti Make?”, or using the direct URL [youtu.be/CLGjUII1S4E](https://youtu.be/CLGjUII1S4E).

As a tag to the above, I now have enough experience with various 3D printed brass instruments, particularly those larger ones which are printed in sections and then glued together, to realize that they are ultimately quite fragile. All of my 3D printed instruments have required repairs after coming apart at the joints after seemingly minor accidents, such as simply falling over when propped against a chair. I don’t consider any of mine to be robust enough for regular use (even if other issues were normalized). But they are useful as a means for casual players, especially students, to get some hands-on feel for these very early instruments before they might contemplate graduating to more ‘serious’ reproductions.

*submitted by Paul Schmidt*

- While on the subject of 3D printed serpents, budding serpentist Anne Decusatis recently posted a blog on her adventures with her own 3D printed serpent (after Bate “Dittes”). Those interested can read it at <https://anne.loves.technology/anachronism/fibercraft/2023/03/12/serpent.html>. A small, and easy to miss, link in the blog allows downloading a small video file of Anne’s first attempt to play a scale on her new serpent. Readers will note quite a few gaffs in the information presented in the blog (e.g. Harding serpents are molded from structural foam and painted black, while the blog says they are leather wrapped resin), yet it can be interesting to see the new enthusiasm that quite a few younger musicians seem to have for older instruments.



*Dr. Richard Demy and Barry Bocaner play ophicleide duet (from video mentioned on page 7)*

- There have been quite a few ‘new’ serpent related videos added on YouTube. Following are mentions of several of them. Barry Bocaner and Dr. Richard Demy play a duet on ophicleides, titled simply “Ophicleide Duet”, and directly accessible using the URL [youtu.be/cbjhciR\\_K-Q](https://youtu.be/cbjhciR_K-Q).

Barry also uses digital video compositing to perform a trio using three church serpents, “Since Robin Hood by Thomas Weelkes on Serpent”, URL [youtu.be/BI8sYW2OW2E](https://youtu.be/BI8sYW2OW2E).

While having no serpent in it, another nice video in this same series is “Schein Padouana XXII à 4 on Lysarden and Sackbutts”, URL [youtu.be/Aga36Yedudk](https://youtu.be/Aga36Yedudk), where Barry plays three sackbut parts, lysarden, and organ. Those musicians who have tried this at home know how difficult it is to do well. Nice job!



*Barry Bocaner plays all of the parts on Schein's Padouana XXII à 4*

- Bassoonist David Wells performs a baroque bassoon solo by Telemann and then an Octavin (19th century soprano woodwind instrument with a conical bore and a single reed) and serpent duet by Mozart in his two-year old COVID lock-down video, “David Wells performs Telemann and Mozart on Baroque bassoon, Octavin, and Serpent”, [youtu.be/cXZAi9NBg1M](https://youtu.be/cXZAi9NBg1M). The Telemann piece is his *Fantasia No. 1 in C Major* (originally for flute in A Major), and the duet is taken from Mozart's *12 Duos for Two Horns, No. 8 in F major* (originally C major). David is a regular performer with Sacramento Baroque Soloists.

Here is interesting tidbit about the unusual looking serpent being played by David Wells in the above video. It belonged to serpent maker Keith Rogers, and he made it using some left-over python skin that Christopher Monk had obtained (from the London Zoo) in order to make his own original “Monty Python” instrument. Serpentist Doug Yeo was a close friend of Keith, and when Doug was in England and planning on attending the Serpentarium in Cornwall in 2009, Keith's daughter Naomi gave the special serpent to Doug. He kept it until recently, when moving to Illinois from Arizona, and since Naomi now lived in California, he returned it to her. It seems likely that David obtained the serpent played in this video from Naomi; we don't know if he borrowed it or bought it from her. Regardless, it is nice to see this special instrument being used.



*David Wells plays a self-duet on Octavin and serpent*

- The ever-prolific YouTuber “Jomarluke” has added many videos of interest to readers of this newsletter, and they have been filtered out as follows. “Rienzi Overture: Played on an ophicleide AND serpent”, [youtu.be/vis6S6cSad0](https://youtu.be/vis6S6cSad0). “Johann Hermann Schein: Banchetto Musicale - XXI. Intrada” using 3D printed serpent & lysard, [youtu.be/yr7ppvgkIVw](https://youtu.be/yr7ppvgkIVw). “BWV 4: VI: Hier ist das rechte Osterlamm (Bass Aria on an Ophicleide)” using a Wessex C ophicleide, [youtu.be/3IXmYTC9oU](https://youtu.be/3IXmYTC9oU). “Water Music: Händel. Played on a 3D printed Serpent (Take II)”, [youtu.be/9ugGL1UzJ2Q](https://youtu.be/9ugGL1UzJ2Q). “Ophicleide: Berlioz: Symphonie funèbre et triomphale (I: Marche funèbre)”, [youtu.be/wlb\\_iIUs6Q](https://youtu.be/wlb_iIUs6Q). “Hayden HOB II 44 (Serpent Part): Divertimento VI in F”, [youtu.be/1ZFkLogoEiY](https://youtu.be/1ZFkLogoEiY). “Molly on the Shore (Percy Grainger): baritone part played on an ophicleide”, [youtu.be/ZjnNJ4RcwKY](https://youtu.be/ZjnNJ4RcwKY). “Haydn Divertimento 1 in Bb. Played on a 3D printed serpent”, [youtu.be/jC39--JyReg](https://youtu.be/jC39--JyReg). “Bydlo: Ophicleide”, [youtu.be/FPnfQca5ywk](https://youtu.be/FPnfQca5ywk). “Festlied zum Stiftungsfeier (Mendelssohn): Ophicleide ensemble”, [youtu.be/8ro7tOhfko](https://youtu.be/8ro7tOhfko). “Mendelssohn Symphony 5 on an ophicleide”, [youtu.be/zoqfVOHZazk](https://youtu.be/zoqfVOHZazk). “Ophicleide Quartet”, [youtu.be/Wf5hHN3YZsl](https://youtu.be/Wf5hHN3YZsl). “Caravan: flute and ophicleide”, [youtu.be/JxCxX4AVa6A](https://youtu.be/JxCxX4AVa6A). “Ophicleide: Schreck Bassoon Sonata Mvt 1”, [youtu.be/Gx9GqOnjOw](https://youtu.be/Gx9GqOnjOw). And a bunch more.....

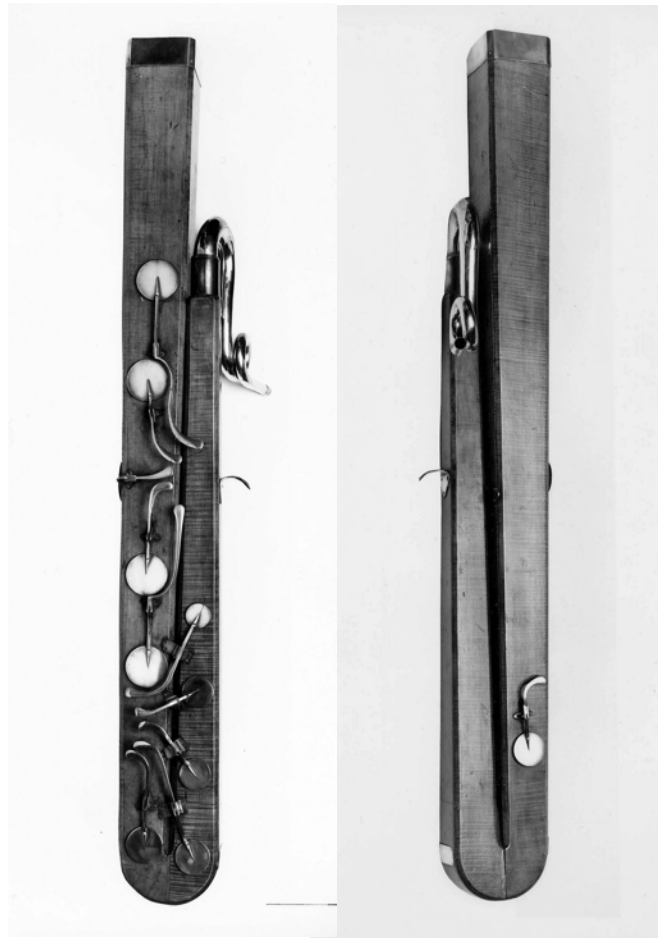


*Alan Lumsden plays serpent (accompanied by David Munrow, out of frame) on a BBC special*

● Alan Lumsden plays the serpent in a short clip from the BBC2 TV 5-part series *Ancestral Voices*, written and presented by David Munrow, shown in 1976, shortly before Munrow took his own life. It also features Munrow playing the piano. YouTube has the video named “David Munrow Serpent from 'Ancestral Voices' ”, with a URL of [youtu.be/qmP\\_uYOHEnA](https://youtu.be/qmP_uYOHEnA). In the series, Munrow makes a case for the missing link between folk music and pre-classical music. This is from the 'Horns' episode. In it, Munrow propounded the theory that early music must have had the passion and vibrancy of folk music, played today by indigenous peoples. It was recorded at a time Munrow was manically overworked and the strain sometimes shows.

In this same video series posted to YouTube by David Griffith, once can see Alan and also Andrew van der Beek, both who were later in the original London Serpent Trio, playing a wide variety of early instruments with Munrow's group. Another video excerpt with Lumsden's serpent is “Serpent played by Alan Lumsden.”, [youtu.be/XgV6QIKI3g](https://youtu.be/XgV6QIKI3g), the selection is *Canzona per basso solo* but the composer is not specified.

The entire BBC video series featuring David Munrow, Alan Lumsden, Andrew van der Beek and the others is now available on DVD, in either PAL or NTSC formats, from [www.davidmunrow.org](http://www.davidmunrow.org). Other Munrow concert recordings, most previously out of print since their original LP releases, are now also available on CD from the same webpage.



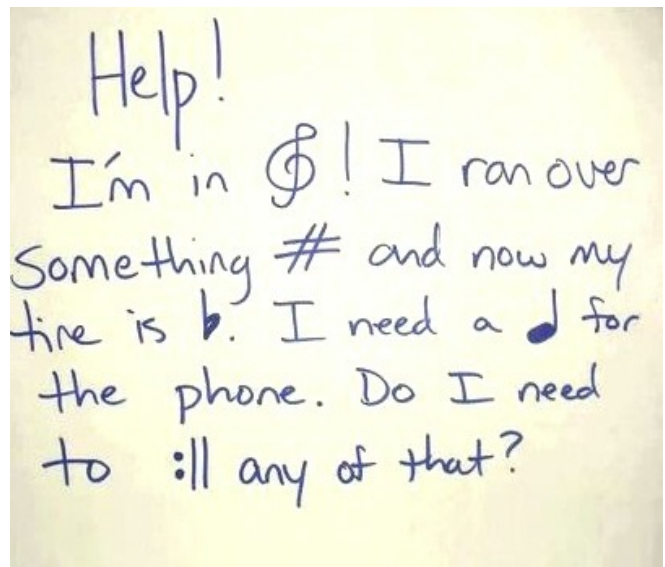
From Southeby's catalog, 1979

“A rare and unusual wooden ophicleide, the body of sycamore of square section with chamfered edges, brass mounts, eleven keys with circular covers, brass crook and shank and original ivory mouthpiece. Length 48-3/4”, probably French, second quarter of the 19<sup>th</sup> century, in original wooden case [April 2003 edition]

### From the Archives: 10 & 20 Years Ago



Serpent, anonymous, France, early 19<sup>th</sup> Century, from the collection of the Musée de la musique, Paris catalog E.1629  
photograph by Claude Germain reproduced large here to show Details [April 2013 edition]



A bit of musical humor (inspired by April Fools Day) [April 2013 edition]