

THE
PRINCE REGENT'S
BAND

resonus

presents

THE CELEBRATED

DISTIN
FAMILY



The Celebrated Distin Family

Music for Saxhorn Ensemble

The Prince Regent's Band

Richard Fomison *soprano cornet in E flat, cornet in B flat, contralto saxhorn in B flat*

Richard Thomas *soprano cornet in E flat, cornet in B flat, contralto saxhorn in B flat, tenor saxhorn in E flat*

Anneke Scott *tenor saxhorn in E flat, ventral horn in E flat*

Phil Dale *baritone saxhorn in B flat*

Jeff Miller *contrabass saxhorn in E flat*

Giacomo Meyerbeer (1791-1864)

arr. Anneke Scott

1. **Coronation March** from *Le Prophète* [3:29]

Hector Berlioz (1803-1869)

arr. Anneke Scott

2. **Chante Sacré** [5:00]

Benoit Constant Fauconnier (1816-1898)

arr. Adolphe Sax (1814-1894)

3. **Quatuor** sur un *Thème d'un Sextuor pour Piano, deux Violons, Violoncelle, Flûte et Contrabasse* [2:58]

Gaetano Donizetti (1797-1848)

arr. Adolphe Sax (1816-1894)

4. **Trio** ('Ah! O sole, più ratto') from *Lucia da Lammermoor* [1:03]

André Grétry (1741-1813)

5. **Trio** ('Une fièvre brûlante') from *Richard Cœur de Lion* [1:23]

Giuseppe Verdi (1813-1901)

arr. Jean-Baptiste Arban (1825-1889)

arr. Richard Thomas
Fragments mélodiques sur 'Messe de Requiem' de Verdi

6. *Ingemisco* [3:30]

7. *Confutatis* [3:34]

8. *Agnus Dei* [3:18]

Henry(?) Distin (1819-1903) arr. Phil Dale

9. **Distin's Polka** [2:52]

John Distin (1798-1863)

arr. Richard Fomison

Distin's Military Quadrilles

10. *Le Pantalón* [1:45]

11. *L'Été* [1:02]

12. *La Poule* [1:33]

13. *La Trenise* [La Trénis] [1:39]

George Frederick Handel (1685-1759)

arr. Anneke Scott

14. **Let the Bright Seraphim** from *Samson* [5:04]

James Kent (1700-1776)

arr. Anneke Scott

15. **Blessed be Thou Lord God of Israel** [5:08]

Thomas Arne (1710-1778)

arr. Henry Leslie (1822-1896) arr. Anneke Scott
16. **Rule Britannia** from *Alfred* [1:34]

Traditional

arr. Theodore Distin (1823-1893) arr. Phil Dale
17. **The Last Rose of Summer** [2:20]

Theodore Distin

arr. Anneke Scott

18. **Victory** [3:21]

Giuseppe Verdi

arr. Phil Dale

19. **Sinfonia** from *Nabucco* [4:54]

Total playing time

[55:40]



The Distin Family.

LONDON.

Published by I. WILLIS & CO. Royal Musical Repository, Levere, Grosvenor Street.

“The Distin Family” by John William Gear, published in the late 1830s by I. Willis & Co, Royal Musical Repository, London, Grosvenor Street
Left to right: George, Ann Matilda, Henry, John, Theodore, William (Collection Arnold Myers)

The Celebrated Distin Family: Music for Saxhorn Ensemble

These artists use their splendid instruments (the saxhorns) with a most remarkable superiority; and I feel bound to testify that their execution really leaves nothing to be desired. An ensemble so perfect has never been heard. These five artists play as if they were but one man. To say how great, how profound was the impression which they produced upon the public, is an impossibility; during their entire concert, nothing like the slightest idea of criticism could enter the minds of their audience.

Heinrich Marschner quoted in *The Musical Gazette* (vol. 1, no. 14, p. 107, Boston, August 3rd, 1846)

Never have I heard wind instruments played with so much splendour, purity and precision; to add to this, that nothing equals the grandeur of their style – the astonishing ensemble which pervades their execution, is only to say, that the brilliant reception which they have met with has been more than justified by talent so truly remarkable.

Giacomo Meyerbeer quoted in *The Musical Gazette* (ibid.)

During the mid-nineteenth century the Distin Family Quintet/Quartet blazed a trail across Europe and Northern America. This industrious ensemble performed countless concerts between its inception in Scotland in 1835 and founder John Distin’s retirement in 1857. This was a period during which brass playing and technology shifted from valveless

“natural” instruments and keyed instruments to the new designs of valved brass. The Distin family was of seminal importance with regard to this shift in brass playing in the nineteenth century; their performances on the newly invented saxhorns, as well as their own endeavours in manufacturing instruments and publishing music and tutors for these new instruments, not to mention their involvement with amateur music making the length and breadth of the British Isles, did much to promote brass music and to cultivate the growing brass band movement.

The literal and metaphorical “father” of the ensemble was John Distin (1798–1863). Famed as a slide-trumpet and keyed bugle player, his career started as a member of the Grenadier Guards Band with whom, in 1815, just after the Battle of Waterloo, he had travelled to Paris. In 1820 John was appointed to the prestigious Household Band of King George IV (the ensemble previously known as The Prince Regent’s Band) and also to the King’s Private Band. In 1830, after the dismissal of the bands as a result of George IV’s death, John was appointed bandmaster at Taymouth Castle in Scotland, the seat of John Campbell, the second Marquis of Breadalbane. It was during his time in Scotland that the first outings of the formative Distin Family ensemble occurred.

Ann Matilda Loder had been born into a famous family of musicians and dancers. In 1816, separated from her first husband, the dancer Thomas Ridgeway, with whom she had five children, she began to style herself Mrs Distin. However it was only on the death of Ridgeway in 1829 that she and John were free to marry. The Distin boys, George Frederick (1817–1848), Henry John (1819–1903), William Alfred (1822–1879), and Theodore (1823–1893), were all trained as brass musicians and joined their parents on stage as “The Celebrated Distin Family”.

All of the Distin boys started on the natural horn; it is most likely that their father would have been their teacher, though Henry and William studied at the Royal Academy of Music for a short spell in 1834. Whilst Henry, William and Theodore continued on this instrument, the eldest son, George, changed to trombone, thus providing a bass instrument for the fledgling family ensemble, with John Distin taking the melody on slide trumpet or keyed bugle. The earliest performances by the family ensemble at Edinburgh’s Adelphi Theatre in 1835 were given to critical acclaim. Many reviews of these performances made much of John Distin’s pedigree as a famous trumpet and bugle player, as well as the prodigious virtuosity of the children, including the youngest child and sole

daughter Louise Rose (1831–1908), whose singing prompted the *Aberdeen Herald* to comment that she ‘also gives much promise of future excellence [...] her pronunciation being remarkably distinct’ (reported in *The Musical World*, vol. VI, no. LXVI, pg. 14, June 16th, 1837).

We perceive by the Inverness Courier that Mr. Distin, with his wife, four sons, and infant daughter, have been making a very successful professional tour through Aberdeen, Banff, Elgin, Forres, and Inverness. Although remarkably clever performers on the horn and trumpet, when we heard them (we allude to the little boys) they must have attained to a rare proficiency, when we find it stated in the above paper: “we may repeat what certainly the first musician of the north remarked upon the occasion – ‘taking into consideration the sort of instruments here used, this performance is certainly the greatest musical treat I ever witness, though I have been present at all kinds of concerts’”.

The Musical World (vol, VI, no. LXXII, p. 106, July 28th, 1837)

The Distin Family were adventurous and flexible in their choice both of repertoire and instruments. Reviews and advertisements for their concerts suggest a wide range of repertoire that reflected the tastes of the times. Contemporary opera melodies and scenes were fashionable, especially those by composers associated with Italian and French grand opera such as Rossini, Donizetti, Bellini, Meyerbeer, Halévy, Auber, Herold and

Méhul. British composers of the time were also popular with many works by the English composer Sir Henry Bishop and the Irish composer Michael Balfe. Composers who today would be associated with “early music” were included, especially those with a British connection such as Handel, Arne and Kent, as were a number of madrigals. “Classics” by Mozart, Haydn and Beethoven were also frequently performed.

The Distins often included folk songs or national tunes appropriate to the location of their concerts – a *Grand Fantasia on American National Airs*, a *Prelude on Caledonian Airs* or an *Introduction and Medley on Irish melodies* were typical of their penchant for crafting repertoire around their audiences’ tastes. Similarly, they collaborated with both the local musicians and fellow travelling musicians who they met on their tours. A typical concert would have included smaller ensemble pieces, duets, trios and so on, and given the pianistic talents of Mrs Distin as well as the vocal skills of the Distin boys (Theodore Distin went on to be an opera singer), all sorts of combinations of instruments and voices were possible.

Part of the spectacle of their concerts was the diversity and inventive combinations of

instruments:

The Performers are the father and four sons, with Mrs Distin at the piano. Their instruments are the keyed trumpet, cornets-a-pistons, tenor corno, French horns, and bass horn or trombone. With these instruments, in different combinations, the Distins produce various striking and pleasing harmonies from instruments which [are] rarely heard played with the same amount of ability.

The Observer, October 14th 1843.

Amongst their collection of instruments were marvellous creations such as the “walking stick cornetto” and the “Royal Hibernian bass horn” (also known as the “Hibernicon”).

In 1844 the Distins travelled to Paris, where they had been engaged by a M. Chaudesaigues to perform for a month at “the Paris theatre” (Henry Distin, ‘Our Portrait Gallery’ *The British Bandsman*, p. 133, March 1889). The Distins returned from France with a new invention, a family of valved brass instruments made by the Belgian Adolphe Sax (1814–1894) which the Distins called “saxhorns”.

The Distin family [...] have been, for the last six months in Paris and Germany, during which time they have lost no opportunity of improving themselves or their instruments. The latter, now used by them, are silver and were presented to them by Louis Philippe, in consequence of the pleasure he received from their performance during the late Exposition. Their instruments, termed “Sax Horns”, were originally invented by M. Sax, but have been greatly improved by

the Distins. [...] We really advise all who have not heard them to take an early opportunity of doing so.

The Illustrated London News (p. 365, December 7th, 1844)

The Distins are at present the only performers on the Sax Horns, which unites the powers of the French horn and those of the cornet-à-piston, but is infinitely superior to both, for it combines the mellowness and sweetness of the former, with all the brilliancy and power of the latter. The pieces which the Distins perform are of their own arrangement, and do credit to their musical skill.

The Illustrated London News (p. 384, December 14th, 1844)

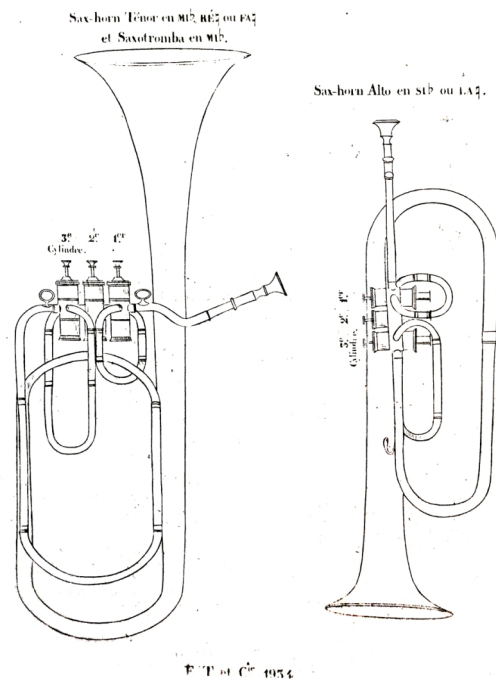
Accounts vary as to exactly how the Distins first acquired their saxhorns. In the accounts by the Distins it was they who, on hearing “a French artist” (or three, as it is likely that the Distins heard François Dauverné, Jean-Baptiste Arban and Jean-Louis Dufresne at the concert at Salle Herz on the February 3rd, 1844, described below) perform on the new saxhorn (incorrectly termed saxophone in the following report) and insisted on seeking out the “little manufacturer” who had designed this instrument:

After the engagement at the theatre was over the quintet played one night at a grand concert given by a famous singer, upon which occasion they heard for the same time a new instrument called the ‘saxophone’ [sic] played by a French artist. ‘What is that?’ demanded Henry, struck

at once by the remarkable purity and sweetness of tone of the new instrument. ‘Oh! That don’t amount to anything,’ replied the interpreter. ‘It is some new fangled thing gotten up by a little manufacturer whom I have not thought worthy of introducing to your notice.’ ‘Yes! Well, we will go to him early to-morrow morning; the first thing,’ ordered Distin. When he saw Mr. Sax he found that that ‘little manufacturer,’ who has since achieved such world-wide celebrity as to overshadow all who were then his rivals, had only completed three instruments as models – a soprano E [flat], contralto B flat and an alto E flat – and had not yet any for sale. Henry Distin made an arrangement for the loan of the three instruments, and when they were tried by his family at their hotel the combined tone awoke a sort of enthusiasm. Mr Sax readily agreed to complete the necessary instruments on the same principle for the quintet, and as soon as sufficient practice in their use had been attained they were brought out in public.

‘The Famed Distin Family’, *New York Times* (August 7th, 1881)

But another, less flattering version appears in Oscar Comettant’s *Histoire d’un inventeur au dix-neuvième siècle*, (Paris, 1860, p. 53) in which it is Sax who saves the day when the Distins, described as “poor people”, with their “detestable style” were desperately trying to get a foothold in Paris. In this account, Sax charitably gives them each a new instrument of his own design, tutors them individually and (somewhat miraculously) turns everything around. John Distin declaimed “we are saved!”. Comettant was



Picture of upward-facing (left) and forward-facing (right) saxhorns from Alexandre Charles Fessy’s *Méthode complète de Saxhorn ou Cornet à Pistons* (Paris, c. 1850). (Photography Anneke Scott, source British Library Music Collection h.2227)



Photography: John Croft
See index on p. 18

very pro-Sax and perhaps his anti-Distin sentiments may have been influenced by the success of the Distin business in first promoting the Sax design of instrument and then capitalising on its success by producing rival instruments and designs of their own.

The new saxhorns were eventually to be made either with forward-facing or upward-facing bells and could range from the soprano saxhorn in E flat through to the contrabass saxhorn in E flat. To make matters more confusing the nomenclature of these instruments varies: for example, the British “tenor” saxhorn in E flat would be called an “alto” saxhorn by some French musicians, whilst what the French call a “tenor” saxhorn, the British call a “baritone”.

Today the modern versions of saxhorns are recognisable as the tenor horns, baritones and tubas of the brass band world. The Prince Regent’s Band has assembled a collection of original upward-facing saxhorns as well as a number of cornets and ventils-horns for use in this recording.

There are no remaining sources for the ensemble music performed by the Distin Family. It is likely that their programming would have been in a constant state of flux as new “hits” emerged and as new instruments were designed and old ones fell

out of fashion. A major change to their repertoire occurred in 1848 with the untimely death of the eldest son George, eight months before the Distins set sail for a tour of the USA. Given this pragmatic and flexible approach that the Distins themselves had to their repertoire, the Prince Regent’s Band have set out to recreate the type of repertoire that we believe the Distins may have performed in the same spirit.

The works presented on this recording are representative of those documented in surviving advertising and reviews of Distin concerts. The Prince Regent’s Band have selected a number of works that we know were in their repertoire and which represent the genres they frequently performed: music such as the **Coronation March** from Meyerbeer’s opera *Le Prophète*, the traditional Irish song **The Last Rose of Summer** (our setting being based on Theodore Distin’s own version for four part male voices), James Kent’s coronation anthem **Blessed be Thou, O God**, and Handel’s **Let the Bright Seraphim** from the oratorio *Samson*, a piece made particularly popular during this period by the slide-trumpet player Thomas Harper (1787– 1853).

Given the French origins of the saxhorns it seems appropriate to include three ensemble pieces from Adolphe Sax’s *Méthode complète*

The image shows the frontispiece of a music score. At the top, the word "DISTIN'S" is written in large, bold, red letters with a blue shadow effect, arched over the top. Below it is a black and white illustration of four men in 19th-century attire, each playing a different type of saxhorn. Underneath the illustration, the word "POLKA" is written in the same large, bold, red letters with a blue shadow effect. Below "POLKA", the text reads "FOR THE PIANO-FORTE, WITH ACCOMPANIMENT (AD LIB.) FOR THE CORNET OR SAX-HORN, DEDICATED (BY PERMISSION) TO George W. Charpe, Esq. OF CHIPPENHAM PARK, CAMBRIDGESHIRE." The name "George W. Charpe, Esq." is written in a decorative, calligraphic font. At the bottom, it says "LONDON: PUBLISHED BY HENRY DISTIN, 51, GRANBOURN STREET, LEICESTER SQUARE; TO BE HAD ALSO OF J. HOLDEN, MUSIC SELLER, HULL; J. HOPKINSON, LEEDS & BRADFORD; Messrs. ROGERS & CLARK, NEWMARKET; Mr. HORN, NEWCASTLE-ON-TYNE; Messrs. SMITH, EXETER; Messrs. FOSTER, HASTINGS; Mr. MITCHELL, GLASGOW; Mr. BRAY, DUBLIN; Mr. GEO. LODGE, NEW YORK; Messrs. HARRADEN & CO. CALCUTTA." The entire page is framed by a decorative border with floral motifs in the corners.

Distin's Polka frontispiece (published by Henry Distin, London, in 1850). (Photo Anneke Scott, source British Library Music Collection h.951.(13.))

pour saxhorn (Chez Brandus et cie, Paris, 1847). These are Sax's own arrangements for saxhorn quartet of Benoit Constant Fauconier's Piano Quintet, plus two saxhorn trio settings of 'Ah! O sole, più ratto' from Donizetti's *Lucia da Lammermoor* and of 'Une fièvre brûlante' from Grétry's *Richard Cœur de Lion*.

Hector Berlioz, an obsessive observer and chronicler of instrument developments, was an early supporter of Adolphe Sax's saxhorn family. Berlioz writes for a set of off-stage saxhorns in *Les Troyens* and describes the tone of these instruments as 'round, pure, full and completely even over the whole range of their scale' (*Grand Traité d'Instrumentation et d'Orchestration*, translation Mary Cowden Clarke, p. 234, 1855, 2nd edition). Early in the saxhorn's history Berlioz arranged a vocal work of his, **Chant Sacré**, for a performance to be given at the Salle Herz on February 3rd, 1844, which was intended to display a number of Sax's new instruments: soprano saxhorn in E flat (which, according to a preview published in *Le Ménestrel*, January 28th, 1844, was to be played by the Paris Conservatoire's trumpet professor, François Dauverné, 1799–1874), contralto saxhorn in B flat (virtuoso cornet player and, then, student of Dauverné's, Jean-Baptiste Arban, 1825–1889), tenor saxhorn in E flat (celebrated

cornet-à-piston player, Jean-Louis Dufresne, 1810–1866), clarinet (Leperd), Sax's improved bass clarinet (Edouard Duprez) and a saxophone (Sax himself). A review of this concert said of the instruments: 'This brilliant sonority, the voices of a timbre so varied yet which blend so well, this first astonished then delighted the audience' (*Le Ménestrel*, p. 2, February 11th, 1844). Berlioz's arrangement no longer survives; however, The Prince Regent's Band thought it an appropriate addition to our saxhorn repertoire and arranged it solely for saxhorns.

As mentioned above, the cornet virtuoso Jean-Baptiste Arban was one of the performers who drew the Distin's attention to the new instrument. Arban's compositions are still a mainstay of cornet and trumpet players' repertoire; virtuosic and flamboyant works that demand great technical prowess from the performer. Arban's arrangement of **Fragments mélodiques** from Verdi's *Requiem Mass* ('Ingemisco', 'Confutatis', 'Agnus Dei') for cornet and piano differs in many respects to the original work. Given the Distins' fondness for the works of the great Italian dramatic composers, plus their appreciation of musicians such as Arban, this arrangement of an arrangement seems in keeping with the Distins' ethos.

Whilst it appears that the Distins set out to

perform respected "art music" of their period, two sources of Distin "dance music" survive: **Distin's Polka** (published by Henry Distin in 1850 in a version for piano with an *ad libitum* accompaniment for two cornets or saxhorns) and John Distin's set of **Military Quadrilles** 'as performed by Mr. Distin and his four sons on the saxhorns' (published by Distin and Sons in 1846 in an arrangement by John Distin for solo piano). These two works felt ripe for us to "expand" back into a plausible version for saxhorn ensemble. The work of a third Distin is represented by our arrangement for four-part saxhorn ensemble and obligato cornet of Theodore Distin's **Victory**. This piece was originally for mixed voices with an *ad libitum* cornet accompaniment set to words by Edward Oxenford (published by J.B. Cramer, c.1880). As the Distins liked to perform both patriotic music and works by Thomas Arne ("The Soldier, tir'd of War's Alarms" from *Ataxerxes* in particular), a transcription of Henry Leslie's 1880s version of Arne's **Rule Britannia** from the opera *Alfred* has also been included.

The Distin family were indefatigable. Henry Distin built up the Distin and Sons family firm, manufacturing a wide range of instruments, publishing music and doing much to support the growing British brass band movement. Given the importance of the Distins in the brass band world it felt

appropriate to conclude this disc with an arrangement for saxhorns and cornets of a favourite work in the brass band repertoire – the **Sinfonia** to Verdi's opera *Nabucco*.

In 1868 Henry Distin sold the firm to Boosey for a considerable sum only to lose much of this on various business ventures. He and his family moved to America in 1876, initially to New York where he started making cornets and where his memoirs of the "Famed Distin Family" were reported in the *New York Times*. In 1882 he moved to Williamsport, Pennsylvania working in partnership which, from 1885, traded under his name. *The British Bandsman* (April, 1889) reported Henry Distin to still be playing *The Last Rose of Summer* on the tuba aged 70.

© 2016 Anneke Scott

The Prince Regent's Band

The Prince Regent's Band was formed to explore the wealth of historic chamber music for brass and wind instruments from a period roughly defined as between the French Revolution of 1785 and the end of First World War in 1918.

The group takes its name from the early-nineteenth-century elite wind ensemble known as 'The Prince Regent's Band' (1811–1820), formerly known as 'The Prince of Wales' Private Band' (c. 1795–1811) and later known as 'The King's (i.e. George IV's) Household Band' (1820–1830). This ensemble was 'composed entirely of picked skilled musicians, elected without regard for nationality from any source where good wind players were to be found' (Adam Carse 'The Prince Regent's Band' *Music & Letters*, vol. 27, no. 3, July 1946).

Members of the current The Prince Regent's Band are specialists in the period performance field and perform with regular with internationally renowned specialist ensembles such as the Orchestre Révolutionnaire et Romantique, English Baroque Soloists, Florilegium, Gabrielli Consort and Players, Hanover Band, Ex Cathedra, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Freiburg Baroque Orchestra,

Amsterdam Baroque Orchestra, Armonico Consort, Drottingholm Baroque, Tafelmusik Baroque Orchestra, Le Concert Lorrain, Dunedin Consort, The Sixteen, The Kings Consort, QuintEssential, The City Musick, Europa Galante, Irish Baroque Orchestra, Concerto Copenhagen, Il Giardino Armonico, Concentus Musicus Wien, Les Musiciens du Louvre and many more.

2016 sees the release of The Prince Regent's Band's debut disc *The Celebrated Distin Family* featuring recreations of the repertoire of one of the most famous brass ensembles of the nineteenth century, whilst 2017, the centenary of the Russian Revolutions, will see the release of *Russian Revolutionaries: Ewald & Böhme* on Resonus Classics.

www.princeregentsband.com



Photography: Thomas Bowles

Index of Instruments

1. Soprano Cornet in E flat

– Couesnon (94 Rue D'Angouleme Exposition Universelle De Paris 1900) PRB.

2. Soprano Cornet in E flat

– Henry Distin (Gt. Newport Street, London, c. 1851-1868). On loan from the Bate Collection, Oxford.

3. Cornet in C/B flat

– Henry Distin New American Model (9580, Williamsport, PA, c. 1895) PRB.

4. Cornet in B flat/A

– F. Besson (44292, 96 Rue D'angouleme, Paris c. 1892) PRB.

5. Cornet in B flat/A

– Couesnon (no makers address or serial number, Paris) PRB.

6. Contralto saxhorn in B flat

– J. Grass (32 Rue des Ponts de Comines, Lille, est. 1868) PRB.

7. Contralto saxhorn in B flat

– Adolphe Sax (Paris, c. 1849-1850), sold by Distin & Sons, Cranbourne St. Leicester Square, London. On loan from the Bate Collection, Oxford

8. Tenor saxhorn in F/E flat/D

– Courtois (Paris, c. 1855), sold by Arthur Chappell (London) on loan from the Jeremy Montagu Collection.

9. Tenor saxhorn in E flat

– Boosey & Co (47317, 295 Regent Street, London, 1900) PRB.

10. Ventilhorn in E flat

– Distin (4760, Gt. Newport Street, London, c.1862) PRB.

11. Baritone saxhorn in B flat

– Couesnon (44139, 94 Rue D'angouleme Exposition Universelle De Paris 1900) PRB.

12. Baritone saxhorn in C/B flat

– Couturier (Lyon, c. 1865) PRB.

13. Contrabass saxhorn in E flat

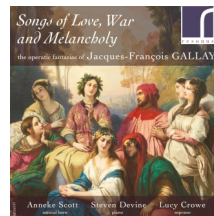
– E. Daniel (7167, Marseille, c. 1850) PRB.

A = 452

Performers and instruments by track

1. RF 1, RT 4, AS 8, PD 12, JM 13
2. RF 6, RT 7, AS 8, PD 11, JM 13
3. RT 6, AS 8, PD 11, JM 13
4. RT 7, AS 8, JM 13
5. RT 6, AS 8, JM 13
6. RT 1, RF 3, AS 8, PD 11, JM 13
7. RF 4, RT 5, AS 8, PD 11, JM 13
8. RF 4, RT 5, AS 8, PD 11, JM 13
9. RF 1, RT 3, AS 8, PD 12, JM 13
10. RF 6, AS 10, PD 12, JM 13
11. RF 6, AS 10, PD 12, JM 13
12. RF 6, AS 10, PD 12, JM 13
13. RF 6, AS 10, PD 12, JM 13
14. RF 1, RT 2, AS 8, PD 11, JM 13
15. RF 6, RT 7, AS 8, PD 12, JM 13
16. RF 6, RT 7, AS 8, PD 12, JM 13
17. RF 6, RT 9, AS 8, PD 11, JM 13
18. RF 4, RT 3 & 6, AS 8, PD 11, JM 13
19. RF 1, 4, 6 & 7, RT 2, 3, 6 & 7, AS 8, PD 11, JM 13

More titles from Resonus Classics



Songs of Love, War and Melancholy:
Operatic Fantasias by Gally
Lucy Crowe (soprano), Anneke Scott (natural horn),
Steven Devine (piano)
RES10153

'It beggars belief to hear the music played on a valveless horn from the period of the composer. [...] flawless and presented with such panache and musicianship.'
Daily Gazette

Music for a Prussian Salon: Franz Tausch in Context
Boxwood & Brass
RES10177



© 2016 Resonus Limited

© 2016 Resonus Limited

Recorded at The Ascension Church, Plumstead on 30 June & 1-2 July 2016

Producers: Tom Hammond and Anneke Scott.

Engineer: John Croft.

Editors: Anneke Scott and John Croft.

Executive producer: Adam Binks

Recorded at 24-bit / 96kHz resolution (DDD)

Cover image: Emma-Jane Semmens, after an 1845 lithograph of the Distins by Charles Baugniet, incorporating instruments from the Distin instrument catalogue published c. 1851-3 (www.emmajanesemmens.co.uk)

RESONUS LIMITED – UK

info@resonusclassics.com

www.resonusclassics.com

