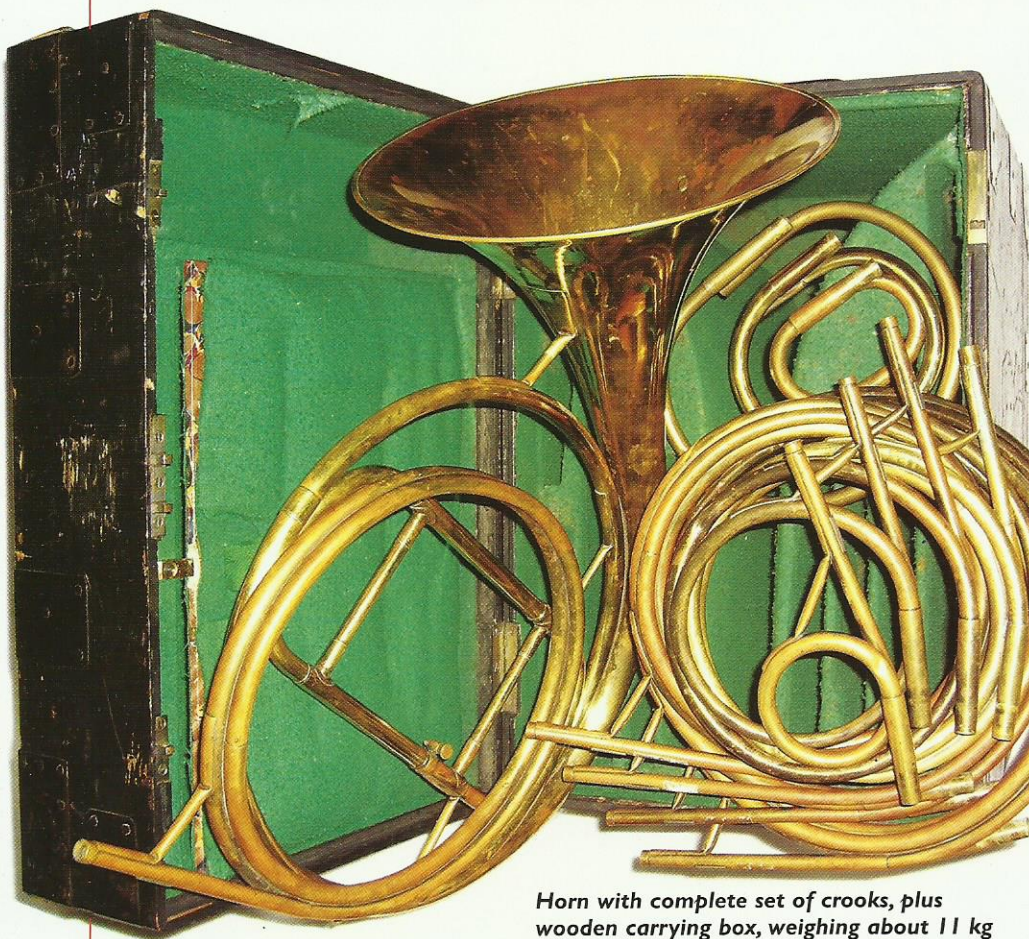


Horns with knobs on

Liveryman Keith Maries owns and plays a large collection of horns. Here he describes the rapid application of technology to the instrument in the early 19th century



Horn with complete set of crooks, plus wooden carrying box, weighing about 11 kg

Of all the brass instruments, the horn has the distinction of being the first to be fitted with chromatic valves, and the last and only one still to employ all three basic types of valve. Early horns and trumpets were fixed-length instruments, which produced only a small number of notes or harmonics, and their use in ensemble music was limited partly by the need to have a different instrument to play in a particular key. The first solutions to this problem involved the addition of different lengths of tubing or crooks to the instrument. However, this seriously compromised the tone quality and could also destabilise the security of the harmonics.

The invention of “hand-stopping” – placing the right hand inside the bell to raise or lower the pitch – in about 1750, enabled a wider range of note-pitches to be produced, although only the most skilled players were able to disguise the muffling effects. At the start of the 19th century, various ingenious “omnitonic” horns were produced, ranging from a sort of panpipes mechanism where the mouthpiece could be placed in a number of alternative tubes to a gooseneck arrangement for bypassing

LIVERY CLUB ACTIVITIES CONTINUED

An evening at St Ethelburga's

5 March 2008

St Ethelburga's is one of the oldest medieval churches in the City of London. Whereas in the early 15th century it was the largest building in Bishopsgate, it is now certainly the smallest. It survived the great fire of London and the Blitz, but in April 1993, it was devastated by a huge IRA bomb which exploded very nearby. Led by the Bishop of London and supporters, including the Livery Club President, it was completely rebuilt and reopened in 2002 as the St Ethelburga Centre for Reconciliation and Peace. It looks much as it used to externally, although very much is new or reconstructed. The interior is now a light, open meeting space in the heart of the City, devoted to exploring the relationship

between faith and conflict.

At the rear is a small Peace Garden and behind the garden wall is 'The Tent' - a unique circular space dedicated to the meeting of faiths. It was made in Saudi Arabia of woven goat's hair (imparting an unusual odour that damp March evening) and includes fine craft works from Morocco.

The original west window of 1878 by Kempe was destroyed in the bombing, but fragments were collected and are incorporated into a new window depicting St E, which bears the text “Pray for the peace of Jerusalem”. The figure has a pre-Raphaelite feel with a swirling, colourful cloak, essentially using the recovered glass. We were delighted to welcome its

young designer, Helen Whittaker, as our guest for the evening.

Centre Director, Simon Keyes, gave a fascinating account of the history of the building. William Bedwell, rector 17th century, was a noted Arabic Scholar and one of the translators of the Authorised Version of the Bible: John Rosdwell, rector at the turn of the 19th century, made the first English translation of the Qur'an. With such a history, St Ethelburga's seems a natural place in which to welcome all faiths, and to promote mutual understanding and reconciliation.

Simon made particular reference to the important place that music has at St Ethelburga's as a great leveller: “we understand the power of music”. It is gaining a reputation as a centre for World Music, as a glance at the spring schedule readily reveals, which includes Congolese