

Historic Brass Society Symposium
International Musicological Society Congress

A day-long symposium

***Transitions in Brass Repertoires and
 Performance Cultures***

Zurich, Switzerland

July 11, 2007

Transitions in brass repertoires: Trevor Herbert, Chair

Instrumentalists in England in the fifteenth century: Out of the shadows
 Keith Polk
 The University of New Hampshire

The ensemble of cornetti and trombone of St Mark and its function in the years
 of Giovanni Gabrieli
 Rodolfo Baroncini

Thomas Attwood and the Slide Trumpet'
 Alexander McGrattan, Royal Scottish Academy of Music

György Ligeti's 20th Century Writing for the Natural Horn
 Virginia Thompson

Transitions in performance cultures: Keith Polk, Chair

Playing for God: The Emergence of Amateur Trombone Playing in the 18th
 Century
 Stewart Carter

Trombone idiom in the early twentieth century: the origin of modern technique
 Trevor Herbert

Transitional Brass: Instruments with Keys and Valves
 Sabine Klaus

Preaching with Brass: The Cornet, Early Jazz, and the Evangelical Connection
 Krin Gabbard

The Cité de la Musique in association with
The Historic Brass Society
presents an international conference

Paris: the factory of ideas
The influence of Paris on
brass instruments
c.1840- c.1930

Cité de la Musique, Paris
June 29 – July 1, 2007

The event focuses of this event will be Paris as a center of activity and influence for the development of brass instruments, their repertoires and idioms in the period 1840-1930. The event will include an international symposium, performances and access to the permanent exhibitions of the Cité de la Musique.

It will celebrate and explore the contribution made by Paris to the development of brass instruments at one of the key points in cultural history. Three overlapping themes will provide a focus for the event:

Parisian musical institutions
Brass in the popular tradition
Paris 1900-1930 and the birth of modernism

Concerts with
Les Cuivres Romantiques, Jean-François Madeuf, Director
The *Gardiens de la Paix* Orchestra

Registration Document

The Cité de la Musique in association with the Historic Brass Society presents an international conference with concerts and other events on the topic

Paris: the factory of ideas
The influence of Paris on brass instruments c.1840- c.1920

To be held at the Cité de la Musique, Paris 29, 30 June 1 July 2007

Conference fees to include:

- Conference Registration
- Admission to all concerts
- Admission to the permanent exhibition of the Cité de la Musique

Registration Fee

	By May 1, '07	By June 1, '07	After June 1,
HBS Members	48 Euro, \$60, £33	60 Euro, \$75, £41	71 Euro, \$90, £50
Non-HBS members	71 Euro, \$90, £50	80 Euro, \$100, £55	Euro, \$120, £66
Concessions (Students and those over 65)	55 Euro, \$70, £38	55 Euro, \$70, £38	55 Euro, \$70, £38

There is a standard day rate of 45 euro a day

Please send this form with your fee to

J Nussbaum, Historic Brass Society
148 W 23 Street #5F, New York, NY 10011 USA
information: president@historicbrass.org

Your name	
Address	
Email address	
Are you a current HBS member?	<input type="checkbox"/> Yes <input type="checkbox"/> No, but I would like to join the HBS and pay the member registration rate. Check enclosed (payable to Historic Brass Society: \$35, 30 Euro, or £20) <input type="checkbox"/> No and I wish to pay the non-member registration rate
The registration fee you are paying	The amount must match one of those given above. _____

Checks must be paid in Euros, US dollars or £UK Payable to: Historic Brass Society
The HBS can also accept payments with the American Express Card or via PayPal
www.paypal.com by sending payment to president@historicbrass.org

23rd Annual Historic Brass Society Early Brass Festival

August 3-5, 2007

**Converse College
Spartanburg, SC**

Festival Directors:

Sabine Klaus, Jeff Nussbaum, Stew Carter

Special Playing Sessions Planned

Cornetts, Sackbuts, Natural Trumpets, and Voices – Music by Hammerschmidt, directed by Charlotte Leonard

Natural Trumpet Ensemble – Large-Scale Lisbon Repertoire and Music by Philidor with Winds, directed by Barry Bauguess

Natural Horn Ensemble – Music for Natural Horn and Natural Trumpet Mixed Ensembles, directed by Rick Seraphinoff

19th Century Brass Ensemble, directed by Henry Meredith with Instruments from the Meredith Collection (Bring your own instruments to supplement the ensemble)

Special Visit to the Joe and Joella Utley Collection, directed by Sabine Klaus

Lectures, Concerts, Social Event

Registration Form Send to:
 HBS, 148 W. 23rd Street #5F, New York, NY 10011
 Name: _____

Address: _____

Phone: _____

Email _____

Instrument(s) _____

EBF Registration Fee (Payable to Historic Brass Society) Registration fee due by 6/15

\$40 for current HBS Members

\$75 for non-HBS Members (Annual HBS Membership dues are **\$35, payable to HBS**)

\$35 I'm not a current HBS member but I want to join

Late Registration after June 15, 2007 \$30 additional.

Dormitory housing and meals payable at registration time at Belk Hall on the Converse College Campus. Payable to: Converse College

Registration will begin at 10 AM on Friday, August 3rd. Informal Playing Sessions will begin on Friday Morning. The first formal session is planned for Friday afternoon. Consult the HBS website for up-to-date schedule of activities.

I plan to arrive on: (date)_____ I plan to leave on (date)_____

***BRASS MUSIC at the CROSSROADS OF EUROPE:
The Low Countries and Contexts of Brass Musicians from
the Renaissance to Modern Times***

Proceedings of the International Historic Brass Symposium

Presented by

STIMU and The Historic Brass Society

Utrecht, August 26-27, 2000

Edited by Keith Polk

Introduction by Jeffrey Nussbaum

Brass Players in the Sixteenth Century

Ardis Grosjean, "Tielman Susato in Trouble in Sweden"

Keith Polk, "The Trombone in Germany in the High Renaissance and Early Baroque"

Aspects of Brass Music in the Seventeenth Century

Mary Rasmussen, "The Horn: Tradition and Innovation in Seventeenth-Century Dutch Art"

Rudolf Rasch, "Trumpeting in the Dutch Republic"

Trevor Herbert, "Matthew Locke and the Cornett and Sackbut Ensemble in England after the Restoration: the 'Labeled Evidence'"

Beryl Kenyon de Pascual, "Brass Instruments and Instrumentalists in the Spanish Royal Chapel from the Late Seventeenth to Mid-Eighteenth Centuries"

Interlude--Perspectives from the back of the band: players view their craft

Jean Jacques Herbin, "Why and how to make a new sackbut"

Susan Williams, "The Trumpet as a Voice"

Instruments in the Early Modern Era

Stewart Carter, "Othon Vandebroek on the Horn: One Author, Two Perspectives"

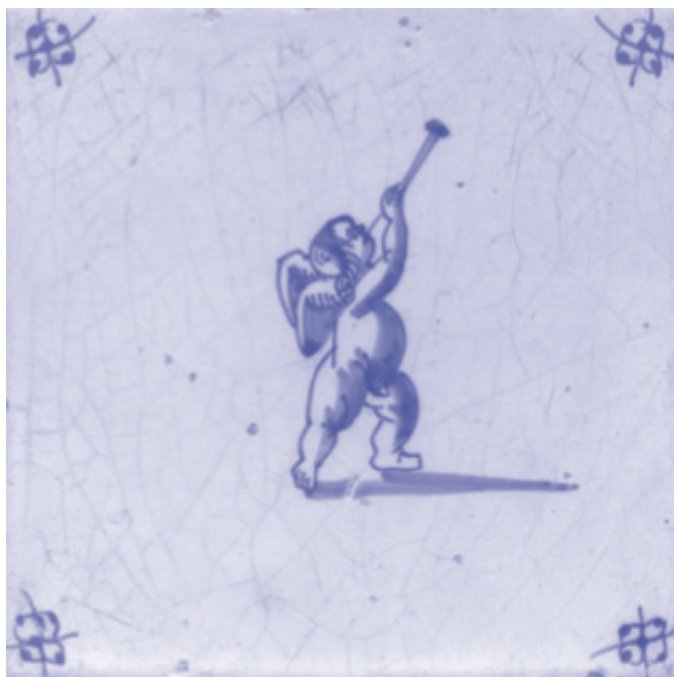
Ignace de Keyser, "Processions with Wind Bands in the Low Countries from the 14th to the Eighteenth Century and Their Revival in the Late Nineteenth Century"

Order From: Historic Brass Society, 148 West 23rd Street #5F, New York, NY 10011 USA.

Price: \$20 plus postage (\$4 US) (\$7 Europe) Payable to: Historic Brass Society

Brass Music at the Cross Roads of Europe:

The Low Countries and Contexts of Brass Musicians
from the Renaissance into the Nineteenth Century



Proceedings of the International Historic Brass Symposium
presented by STIMU and The Historic Brass Society

Edited by Keith Polk



BUCINA: THE HISTORIC BRASS SOCIETY SERIES

Stewart Carter, General Editor

PENDRAGON PRESS

THE LAST TRUMPET

*A Survey of the History and Literature of the English Slide
Trumpet*

by Art Brownlow

with a foreword by Crispian Steele-Perkins

BUCINA SERIES No. 1

Art Brownlow's study is a new and thorough assessment of the slide trumpet. It is the first comprehensive examination of the orchestral, ensemble, and solo literature written for this instrument. Other topics include the precursors of the nineteenth-century instrument, its initial development and subsequent modifications, its technique, and the slide trumpet's slow decline. Appendices include checklists of English trumpeters and slide trumpet makers.



PRICE \$54.00 ISBN 0-945193-81-5

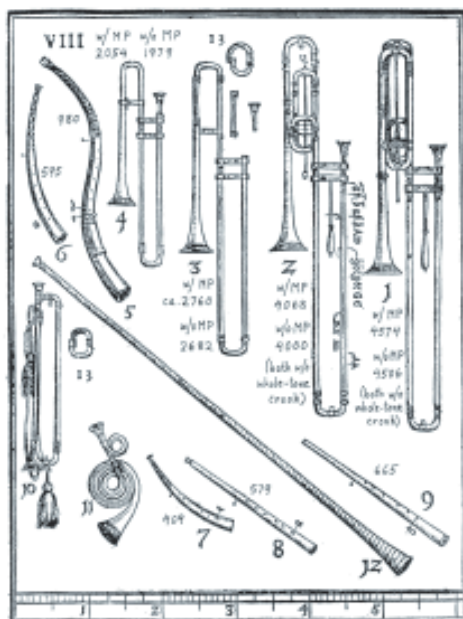
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PERSPECTIVES IN BRASS SCHOLARSHIP

*Proceedings of the
International Historic Brass Society Symposium,
Amherst, 1995*

edited by Stewart Carter
BUCINA SERIES No. 2

The 1995 Amherst, MA, HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest research undertaken by the most important scholars in the brass field. It includes studies by Robert Barclay, Clifford Bevan, Stewart Carter, Peter Downey, Ross Duffin, Trevor Herbert, Herbert Heyde, Thomas Hiebert, Nola Reed Knouse, Craig Kridel, Vladimir Koshelev, Alexander McGrattan, Arnold Myers, Herbert Myers, Keith Polk, and Jeffrey Snedeker. Also included is an extensive summary of the NEH roundtable discussion panels.



1. a. Clarinet (Belmont). 1. Basset horn (Dress). 4. All-Brass. 5. C. Corral
Einf. Tenor-Cornet. 6. Note-Cornet. 7. King-Distant (J. on Quintet).
8. Strachwitz (M. on Bass). 9. Bass. 10. Trombone. 11. Flugelhorn.
12. Horn (Trombone). 13. Strachwitz (M. on Bass). 14.

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HANDEL'S TRUMPETER*The Diary of John Grano*

edited by John Ginger

BUCINA SERIES No. 3

Marshalsea Prison, 1773

Written while he was in debtor's prison, the little-known diary of Grano reveals important and fascinating information of an eighteenth-century musician's life. With introduction and scholarly annotation by the editor, this volume is a must for those interested in social history, British music, and brass music.

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EAST MEETS WEST

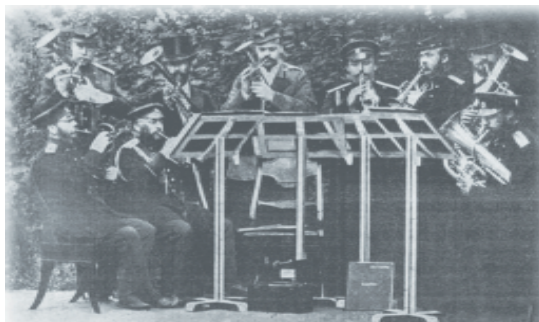
The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century

by Edward H. Tarr

BUCINA SERIES No. 4

The waning years of the Russian Empire witnessed the development of a rich tradition of trumpet playing. Noted trumpet scholar and performer Edward Tarr's latest book illuminates this tradition, which is little known in the West. Tarr's extensive research in hitherto inaccessible Russian archives has uncovered many documents that are relevant to the careers of noted performers. These documents are reproduced here for the first time. Tarr also draws on valuable but little-known secondary sources in Russian. A concise chronological summary of Russian political and musical developments provides an effective backdrop for this inventory of trumpeters. The author ably demonstrates how profoundly Russian trumpet-playing and pedagogy were influenced by emigrées, particularly from Germany (Wilhelm Wurm, Willy Brandt, Oskar Böhme), and how Russian-born trumpeters such as Max Schlossberg and Vladimir Drucker subsequently influenced the American musical scene. In his "Lexicon of Trumpeters, both Russian and 'Foreign,' Active in Russia," Tarr carries the story into the late twentieth century, to include modern legendary figures such as Timofey Dokshizer.

PRICE: \$76.00 ISBN 1-57647-028-8



Czar Alexander playing with the military band at Moscow, 1904

TIELMAN SUSATO
AND THE MUSIC OF HIS TIME

*Print Culture, Compositional Technique and
Instrumental Music in the Renaissance*

edited by Keith Polk

BUCINA SERIES No. 5

Ambitious, versatile, and extraordinarily talented, Tielman Susato carved out a distinguished place for himself in the Renaissance cultural scene. He began his professional life as a trombonist in the Antwerp civic band. This was one of the outstanding ensembles of the day, but he soon expanded his range of activity as a musical scribe, preparing manuscript col-



lections for an avid market that developed in the rapidly growing Flemish urban centers. He subsequently moved on and established one of the foremost publishing houses in Europe, providing an impeccably selected musical repertory that found a ready market then and which engenders respect even today among musicians and students of Renaissance music. In addition, he was a composer of exceptional talent, supplying superb pieces in all the genres that would have been desired in the elite urban and courtly circles of the time.

In this volume a group of prominent scholars has contributed essays surveying a broad range of topics concerning Susato. These provide details of his biography (some only recently available), discuss aspects of his publications, investigate his compositional techniques, and lay out contexts for Susato's highly varied and remarkable career.

PRICE \$60.00 ISBN 1-57647-106-3

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BRASS SCHOLARSHIP IN REVIEW

*Proceedings of the Historic Brass Society Conference at the
Cité de la Musique, Paris 1999*

Edited by Stewart Carter

BUCINA SERIES No. 6

“Les journées de cuivres anciens” (Early Brass Days), the Historic Brass Society conference at the Cité de la Musique in Paris, attracted performers, scholars, educators, and students of early brass from various parts of Europe and the United States.

Brass Scholarship in Review provides a record of the scholarly side of the conference, including reports on roundtable discussions as well as individual papers from leading authorities on early brass. Articles cover a wide range of interests, from the historical to the technical, from the Renaissance to the



twentieth century. There are articles on such diverse topics as early hunting horn signals, trumpeters in Renaissance Parma, early recordings, trumpet acoustics, and the characteristics of metals used in early instrument manufacture. The volume is particularly rich in nineteenth-century topics, including ground-breaking work on Adolph Sax as leader of the *banda* of the Paris Opéra and recent discoveries relating to the Gautrot firm of instrument makers

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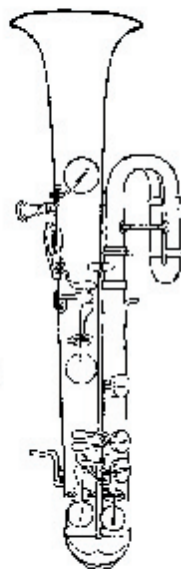
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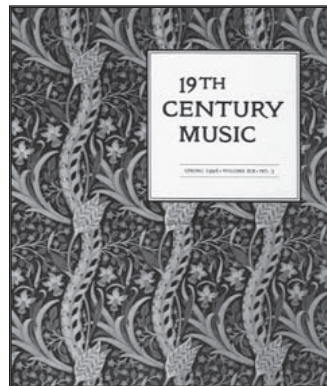
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19th-century music

19th-Century Music provides a lively platform for both innovative and traditional scholarship concerning music composed between ca. 1780 and 1920. The journal embraces a broad spectrum of issues including aesthetics, hermeneutics, theory and analysis, performance practice, gender and sexuality, reception history, and historiography.



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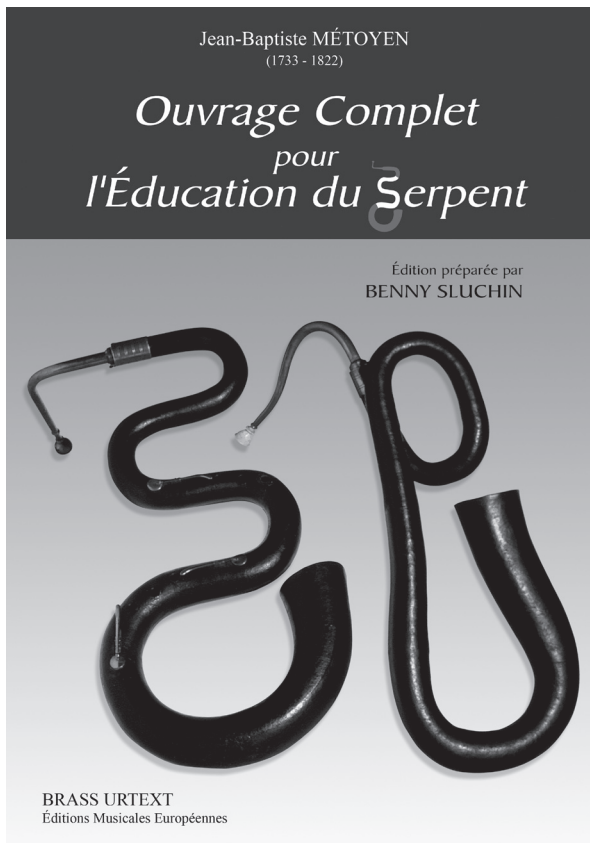
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The widely-respected *Journal of Musicology* enters its third decade as one of few comprehensive peer-reviewed journals in the discipline, offering articles in every period, field and methodology of musicological scholarship. Its contributors range from senior scholars to new voices in the field.



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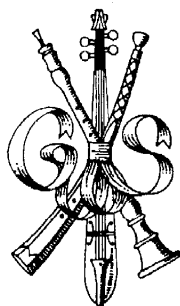
This publication constitutes the first edition of the serpent method of Jean-Baptiste Métoyen (1733-1822). Conceived by its author in the years 1807-1810, this method is known from two manuscripts, differing in content, which have been combined here to form a complete edition.



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THE GALPIN SOCIETY

The Galpin Society was founded in 1946 for the publication of original research into the history, construction, development and use of musical instruments. Its name commemorates Canon F. W. Galpin, the great pioneering organologist.

The illustrated annual journal contains articles, reviews, notes and queries on all aspects of musical instruments. Back numbers and an index to volumes I-LV are available. Contributions are welcomed and should be sent to the editor, Dr Michael Fleming at: editor@galpinsociety.org

The Newsletter is issued three times a year, publicising future activities, reporting on recent ones, placing notices from members attending conferences, etc., and containing requests for information.

Visits are organized to instrument collections, many not normally accessible, in the U.K., Europe, and beyond. The curators of important collections in universities, museums and conservatoires worldwide often allow visiting groups of members the privilege of seeing workshops, stores and conservation departments in addition to the collections. From time to time members are invited to visit the homes of private collectors.

The Annual General Meeting is held in the U.K. in the summer.

Membership is open to all and is international. Institutions may enrol and enjoy all rights of representations. Membership lists are available to members.

For further information on the Society, including an application form for membership, see the Society's website, www.music.ed.ac.uk/euchmi/galpin/

Alternatively, please contact: Maggie Kilbey, Administrator of the Galpin Society,
37 Townsend Drive, St. Albans, Herts, AL3 5RF, UK.
e-mail: administrator@galpinsociety.org

