**Historic Brass Society Session Schedule**

**EMAP Conference, Friday November 13, 2015**

Conference Venue: Aula Magna del complesso storico di S. Maria in Gradi – **[Università degli Studi della Tuscia](http://www3.unitus.it/%22%20%5Ct%20%22_blank)**, Viberbo, Italy

 **Conference Organizers: Stefano Di Angeli, Peter Holmes**

9:00 **Trevor Herbert**, Open University, UK

Introduction and presentation of the Christopher Monk Award

to Wim Becu

9:30 **Keith Polk, University of New Hampshire**

*Knowledge of and Reflection on Trumpets of Antiquity in the Renaissance*

10.00 **Annemies Tamboer, Driebergen, Independent Researcher**

*The medieval Ban Horn, Symbol of secular Authority and Legitimacy*

10:30 **Jeremy Montagu, Oxford University**

 *The Shofar*

11.00 Break

11:30 **Gabriele Cassone, Conservatorio “Guido Cantelli” di Novara**

*A Demonstration and Evaluation of Ancient Brass Instruments*

12.00 **Chris Hasselbring, Music Institute of Chicago and Kirsty Montgomery, Northwestern University**

*Intersecting History and Pedagogy: Using the Natural Trumpet and the History of Lip-blown Instruments to Teach Beginning Brass Students*

Session ends and lunch

Historic Brass Society

EMAP Conference, November 13, 2015

Viterbo, Italy

Trevor Herbert, Session Chair and Moderator

Jeffrey Nussbaum, session organizer

Gabriele Cassone, Chris Hasselbring and Kristy Montgomery, Jeremy Montagu, Keith Polk,  Annemies Tamboer,

**Historic Brass Society Session Theme**

**Views of Ancient Brass Through a Modern Prism**

Current musical scholarship offers researchers a wide range of disciplines and approaches to best investigate open historical questions and, indeed, to pose new questions. This session, organized by the Historic Brass Society, will present a series of papers embracing a wide variety of those disciplines including iconography, metallurgy, performance practice, pedagogy, and historical musicology.  This session will include topics including the re-examination of erroneously dated brass instruments, brass instruments, discussion of 16th century  Renaissance scholars and their view of brass music in Antiquity, as well as an iconographic study of the shofar. Another topic will investigate the use of natural trumpet and the study of simple animal horns and copies of instruments from the Upper Paleolithic period in terms of brass pedagogy. Of special interest will be the performance of many of the copies of brass instruments commissioned by EMAP. Musical capabilities and hence possible musical as well as social functions will be opened for discussion.

**Abstracts**

Gabriele Cassone

A Demonstration and Evaluation of Ancient Brass Instruments

The noted trumpet virtuoso Cabriele Cassone will demonstrate replicas of a wide variety of ancient brass instruments commissioned by EMAP for this event.  Pitch, range, and dynamic capabilities of the instruments will be discussed with a focus on conjecture on possible functions of the instrument such as military, religious or melodic use.

Kirsty Montgomery & Chris Hasselbring

**“Intersecting History and Pedagogy: Using the Natural Trumpet and the History of Lip-blown Instruments to Teach Beginning Brass Students”**

This paper will examine a creative approach to music education that connects the fundamentals of brass playing with the history of lip-blown instruments. Teaching students awareness of their sound – that is, how to make a “good” sound, individually or in a group setting – is extremely difficult at beginning stages of development. In addition to how, five often-ignored questions in music performance classes and private lessons – who, what, why, where, and when – hold the key to a student’s ability to be reflective and imaginative about the quality and meaning of the sounds he or she creates. This paper will demonstrate that by illuminating the relevance and impact of the trumpet’s sound throughout history, students can move beyond the mechanics of sound production to think critically and creatively about the sounds they are making. The history of the trumpet, beginning in the Upper Paleolithic period, offers ample opportunities to bridge history and pedagogy, synthesizing geography, culture, and music in an interdisciplinary approach. Students are able to discover the origin, meaning, and context of lip-blown sounds and their effect upon hearers, for example, when used to signal, corral, rally, frighten, warn, and entertain. This paper will also suggest that the natural trumpet (or a modified version for students) is the ideal pedagogical tool for this interdisciplinary approach: the length of the natural trumpet makes several lower and middle register partials accessible to the beginning level student, and the absence of slide and valve mechanisms help to focus attention on the fundamentals of brass playing, in particular, sound production, articulation, and navigation of the harmonic series. Additionally, the natural limitations of the instrument help students to hear and reproduce pitches and intervals that are elementary for all brass instruments. Finally, the natural trumpet is the ideal instrument for imagining and recreating sounds of lip blown instruments from the past.

This paper will be 12 pages, double-spaced, (approx. 4,000 words) and will last 25-30 minutes, with the possible inclusion of Power Point images and sound files to illuminate the presentation.

Keith Polk

Knowledge of and Reflection on Trumpets of Antiquity in the Renaissance

 A point of departure of this paper will be the discussion of sixteenth-century works of art (both paintings and sculptures) and archival material to explore how ideals of antiquity, particularly those of the Roman era, were reflected in the concepts and practice of sixteenth-century trumpeters.

Jeremy Montagu

The Shofar

The Shofar, the ram’s horn of the Bible, is the oldest instrument in recorded history that is still in use today, unchanged in appearance and in all essentials. This paper will describe its origin, its use, both secular and in ritual (with demonstrations), and its typology (with illustrations), all of which differ among the different Jewish communities around the world.

Abstract Annemies Tamboer for HBS session at EMAP)

The medieval Ban Horn, Symbol of secular Authority and Legitimacy

Annemies Tamboer

A ban horn is a cast bronze horn used in the late Middle Ages in ceremonies when bans, ordonances, verdicts etc. were proclaimed, its use symbolizing the legitimacy of the proclamation. The designation ban horn, translated from Dutch *banhoorn*, here is used for a specific type of horn:  a slender bronze horn with a bell that is curved backwards at a more or less straight angle to the tube.

Archaeological ban horns in the past were interpreted as Roman litui. Probably this was influenced by the fact that an intact ban horn dredged out of a river in Germany landed in the nearby Saalburg, a reconstruction of a Roman castellum finished in 1907, and figured prominently in literature. However, iconographic and written sources and existing ban horns that survived above ground make clear that bronze ban horns are in fact late medieval instruments. After the Middle Ages some of these horns were being re-used as watchmen’s horns and sometimes stayed in use for centuries. Some twenty ban horns are documented, excavated horns as well as instruments kept above ground, a number of them even is complete. Some nine ban horns are still provided with their original cast on mouthpiece, an interesting feature considering that medieval trumpet mouthpieces are extremely rare. These cast horns, the origin of their shape, their mouthpieces as well as the history of their functioning in medieval society are deserving further examination.

**Conference Hotel: Hotel Tuscia, Via Cairoli 41, Viterbo**