

# 27th Annual Historic Brass Society Early Brass Festival

August 5–7, 2011

Indiana University

Bloomington, IN

Jeff Nussbaum, Festival Director

Rick Seraphinoff – Co-Director

Coinciding with the  
Barclay/Seraphinoff Natural Trumpet Making Workshop  
Monday, August 1 – Friday, August 5, 2011

Activities for all early brass instruments;  
cornetto, natural trumpet, natural horn, sackbut,  
ophicleide, serpent, 19th-century brass

Informal playing sessions for all instruments,  
Lectures, Concerts, HBS Membership Meeting, Pizza Party

Information on the Natural Trumpet Making Workshop

Contact: Rick Seraphinoff

Nominations open for student support from the Joe and Joella Utley Foundation

Nominations open for travel support for scholars and performers  
from the Streitwieser Foundation

**EBF Registration Form: Mail to: HBS 148 W. 23<sup>rd</sup> Street #5F, New York, NY 10011**

**Registration due by June 1. Late Registration \$20 extra after June 1.**

Name: \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Email: \_\_\_\_\_ Phone \_\_\_\_\_

Instrument(s) \_\_\_\_\_

I plan on staying:  Thurs. Aug. 4,  Friday Aug. 5,  Sat. Aug. 6  Sun. Aug. 7

EBF Registration Fee  \$40 for current HBS members,  \$70 for non-HBS members; check enclosed (payable to Historic Brass Society)

I am not a member but wish to join and pay the HBS-member registration fee. \$35 HBS dues enclosed (payable to Historic Brass Society)

28<sup>th</sup> Annual Historic Brass Society  
Early Brass Festival  
And  
2<sup>nd</sup> International Historic Brass Symposium

Thursday, July 12 – Sunday July 15, 2012  
The New School  
Jazz and Contemporary Music Program  
New York City

Jeff Nussbaum, Director

In the summer of 1995 the Historic Brass Society presented the 1<sup>st</sup> International Historic Brass Symposium, which had in attendance almost every major early brass performer, scholar, and teacher.

This event will match and exceed the scope and range of the 1<sup>st</sup> Historic Brass Symposium.  
Details to Follow

Nominations open for student support from the Joe and Joella Utley Foundation  
Nominations open for travel support for scholars and performers from the Streitwieser Foundation

Activities for all early brass instruments;  
cornetto, natural trumpet, natural horn, sackbut,  
ophicleide, serpent, 19th-century brass, early jazz

Informal playing sessions for all instruments,

Lectures, Concerts, HBS Membership Meeting

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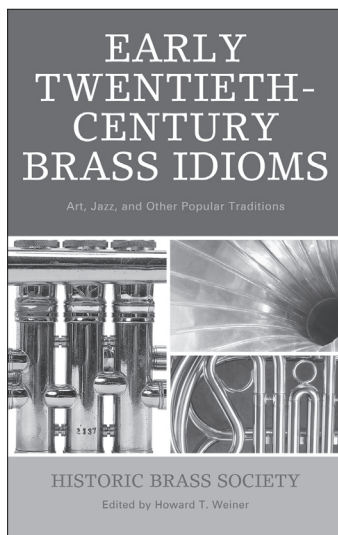
# EARLY TWENTIETH-CENTURY BRASS IDIOMS

Art, Jazz, and Other Popular Traditions

EDITED BY HOWARD T. WEINER

This publication contains the papers read at the conference "Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions" held at the Institute of Jazz Studies of Rutgers University on 4-5 November 2005. The conference was organized by the Historic Brass Society in collaboration with the Institute of Jazz Studies.

November 2008  
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***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*

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Ardis Grosjean, "Tielman Susato in Trouble in Sweden"

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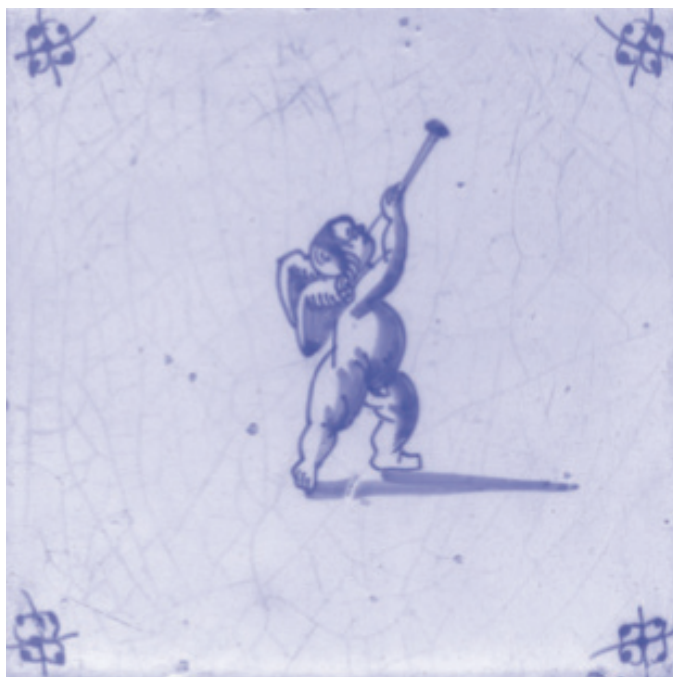
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The Low Countries and Contexts of Brass Musicians  
from the Renaissance into the Nineteenth Century



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

Edited by Keith Polk



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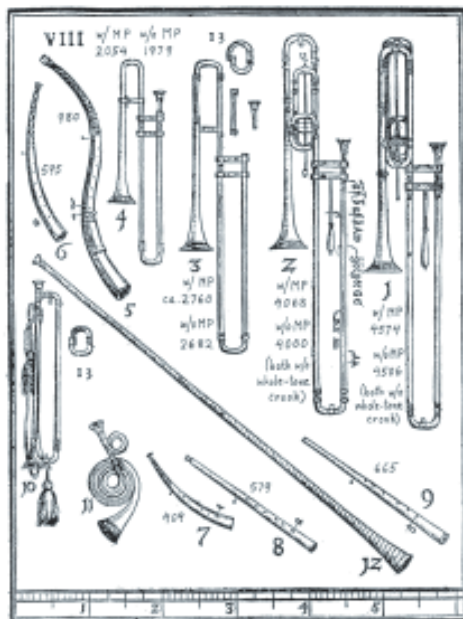
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*Proceedings of the  
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The 1995 Amherst, MA, HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest 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.



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## ***EAST MEETS WEST***

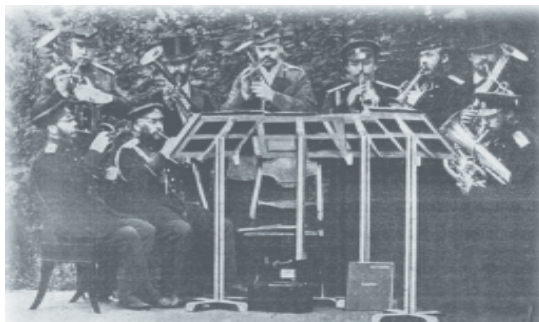
*The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century*

by Edward H. Tarr

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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.

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Czar Alexander playing with the military band at Moscow, 1904

***TIELMAN SUSATO  
AND THE MUSIC OF HIS TIME***

*Print Culture, Compositional Technique and  
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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.

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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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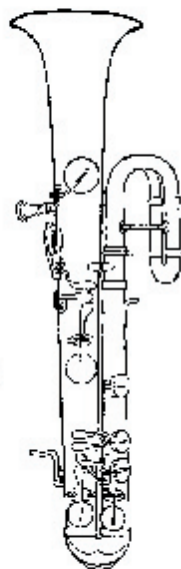
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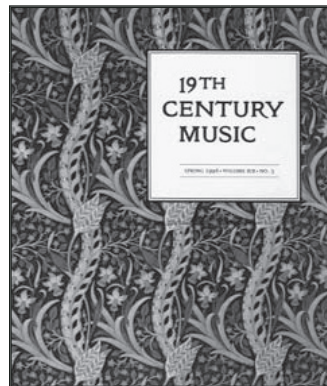
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Proceedings of the Colloquium  
**Paris: The Factory of Ideas.**  
**The Influence of Paris on Brass Instruments**  
**between 1840 and 1930**

Presented by the Musée de la Musique and the Historic  
Brass Society

at the Cité de la Musique  
Paris

June 29, 30, and July 1, 2007

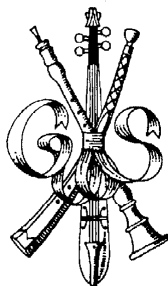
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Topics from Hector Berlioz to Adolphe Sax and from fanfares to the birth of jazz.  
Papers focus on Paris as a center of activity and influence for the development  
of brass instruments, their repertoires, and performances idioms  
in the period 1840–1930.

Articles by Raymond Burkhart, Renato Meucci, James Briscoe,  
Marie-Anne Loeper-Attia, Virginia Costa, Claude Maury, Gabriele Cassone,  
Guy Estimbre and Jean-François Madeuf, Raymond Lapie, Jeffrey Snedeker,  
Bruno Kampmann, and Géry Dumoulin.





## 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](mailto: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/](http://www.music.ed.ac.uk/euchmi/galpin/)

Alternatively, please contact: Maggie Kilbey, Administrator of the Galpin Society,  
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