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In cooperation with

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Presents

The 19th Annual Early Brass Festival

July 25-27, 2003

Yale University, New Haven, CT.

Festival Directors: Allan Dean, Eva Heater,
Matthew Hafar, Jeff Nussbaum

Events Planned

Music Library Exhibition, Concerts,
Lectures, Instrument Makers Exhibition, Informal Playing
Sessions, Social Event,
Tour of the Musical Instrument Collection

Visions of Brass:
Iconographic Studies of
Brass Instruments and Musicians

Lecture Session

Presented by

The Historic Brass Society

In

Music in Art: Music Iconography
as a Source for Music History

The Ninth Conference of the
Research Center for
Music Iconography, CUNY
and

Department of Musical Instruments,
Metropolitan Museum of Art

New York, November 6-8, 2003

Conference Dedicated to the Work and Life of
Emanuel Winternitz

Call For Proposals
An International Symposium
Declamation Versus Lyricism:
The Idioms of Brass

Presented by
Historic Brass Society
Trumpet Museum of Bad Säckingen
Schola Cantorum Basiliensis, Basel
Historical Museum, Basel

To be Held in Bad Säckingen and Basel
Tentative Date: June 11-13, 2004

The concepts of declamation and lyricism have been part of the brass idiom throughout its history. Ancient trumpet calls described in the Bible and other ancient writings embrace both qualities. Tower music, royal trumpet corps, and the ancient tradition of hunting have long been thought to exemplify the declamatory quality of brass music. With the advent of the modern age of the Renaissance, lyricism and the replication of vocal styles once again became, dominant influences. The tension between the two concepts continued throughout brass history with such notable examples as *alta capella* repertoire, 17th-century Italian and German instrumental and vocal models, the 18th-century Italian school of trumpet music, the virtuoso trombone music of 17th- and 18th-century music of Germanic regions, the development of the 18th-century orchestral brass language, brass band repertoire and the rise of 19th-century virtuoso cornet, trombone and other brass solo music, examples of both lyrical and declamatory styles in jazz music, 19th- and 20th-century orchestral brass writing and the continuing trend towards greater volume in our own time.

A call for papers and/or lecture/performances on topics that address the symposium theme on any regional and national repertoire, biographical studies, organological, pedagogical, or iconographic topics, analytical presentations, or historical studies of any period. Submit proposals to the

Historic Brass Society
148 West 23rd Street #2A
New York, NY 10011 USA
president@historicbrass.org
Submission Deadline: February 1, 2003

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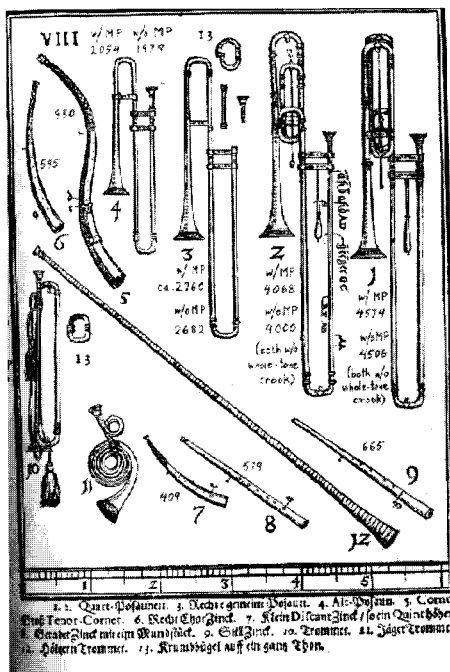
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PERSPECTIVES IN BRASS SCHOLARSHIP

*Proceedings of the International Historic Brass Society Symposium,
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edited by Stewart Carter
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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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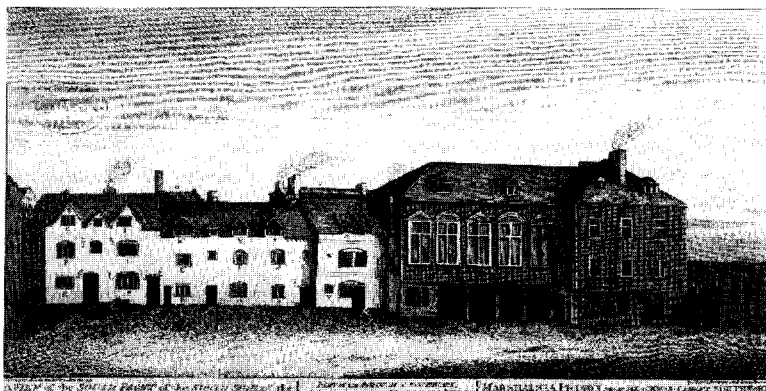
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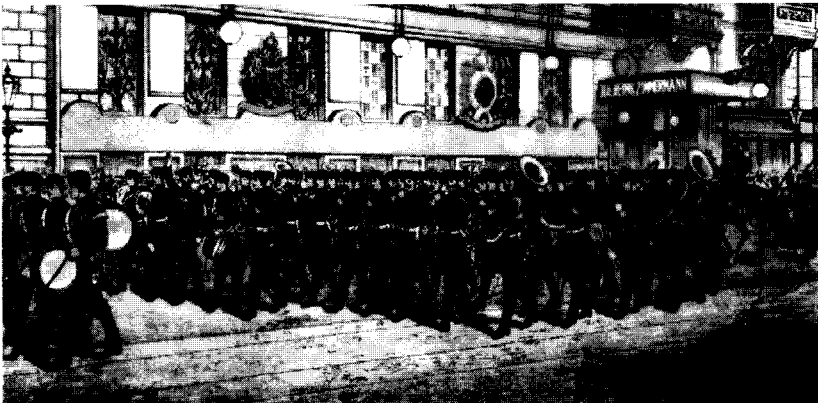
The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century

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 illuminate the careers of noted performers. These documents are reproduced here for the first time.

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 supplements his own research with information from valuable but obscure secondary sources in Russian. This lexicon carries the story into the late twentieth century, and includes modern legendary figures such as Timofey Dokshizer.



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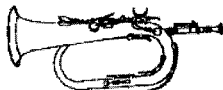
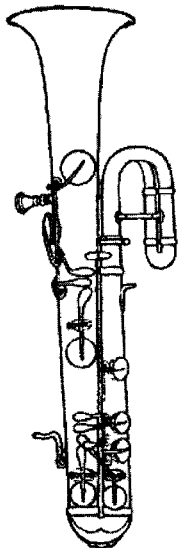
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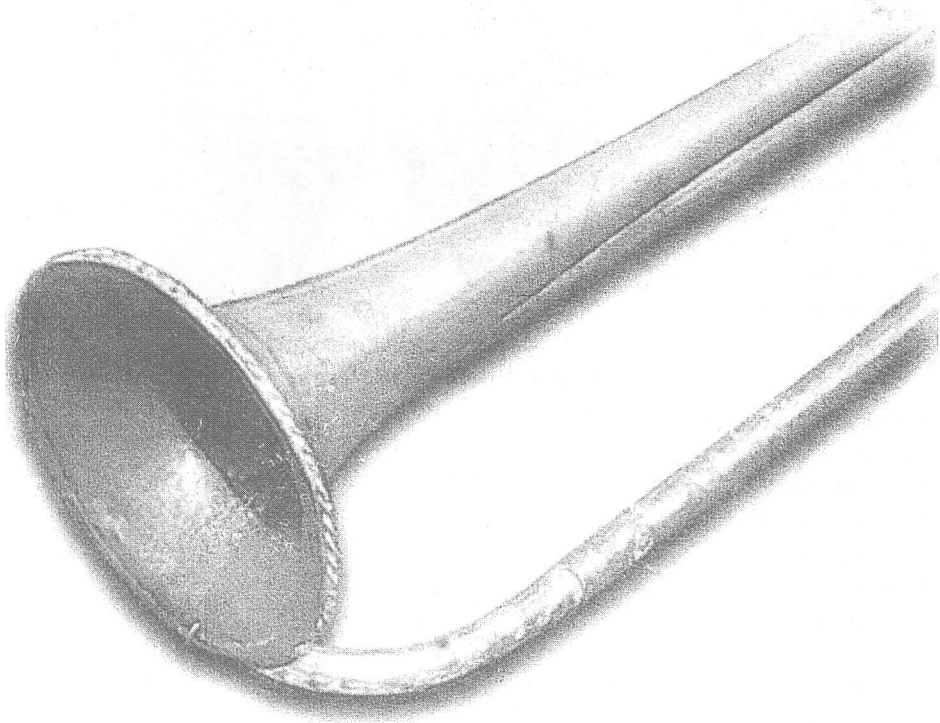
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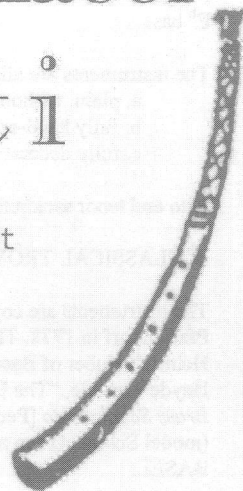
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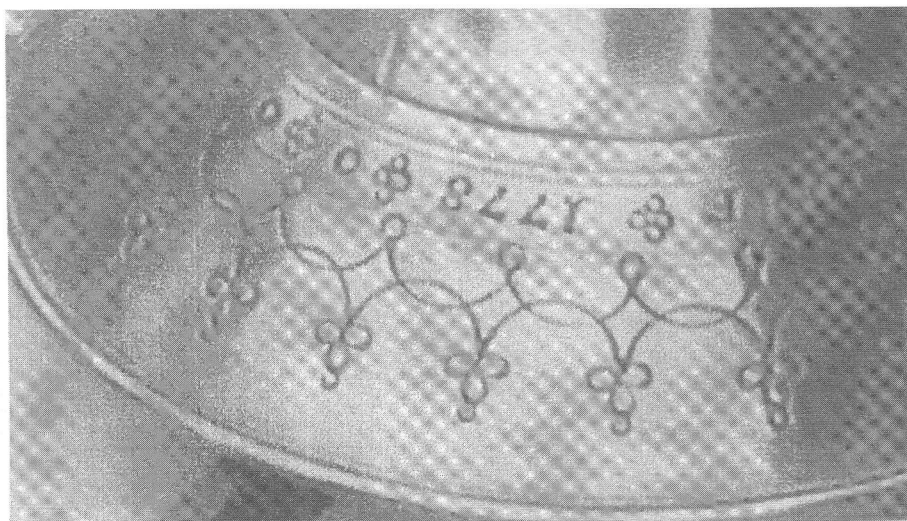
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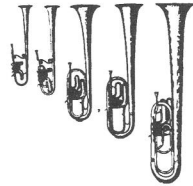
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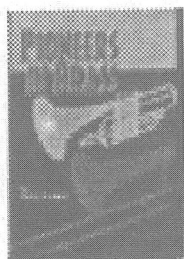
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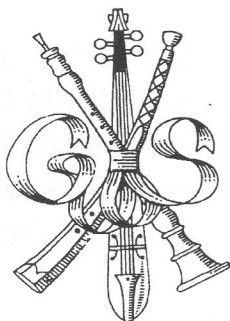
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