



**The Galpin Society**



**Historic Brass Society**

**Making the British Sound, Conference  
Instrumental Music and British Traditions**

**London - Edinburgh**

**7 - 11 July 2009**

**[www.galpinsociety.org/gxh](http://www.galpinsociety.org/gxh)**

**THE CONFERENCE**

The Galpin Society warmly invites the Historic Brass Society to a joint meeting in July 2009. The event will include visits to important collections of musical instruments, a conference in which members of both societies will present the results of their recent research, workshops, concerts, and social events. This event will celebrate the 150th anniversary of the opening of the Reid Concert Hall Museum of Instruments.

Conference administration: The Horniman Museum, London, and Edinburgh University Collection of Historic Musical Instruments

### CALL FOR CONTRIBUTIONS

The Papers Sessions are provisionally scheduled to take place in Edinburgh on Thursday July 9 and Friday July 10. Depending on the response, a further papers session might be held on Saturday morning July 11.

The organizers are keen to include papers, workshop symposia, round-table discussions, and concert presentations that represent as wide a perspective on the conference theme as possible. Topics concerning musical developments within Britain as well as developments in Europe and the USA that influenced British wind and other instrumental music will be sought. The organizers envisage sessions on brass, woodwind, and other instruments, and how they developed in Britain and influenced British styles and the British sound world. The following areas of discipline will be considered but others not listed might be viewed favorably as well:

- Organology
- Instrument making
- Historical musicology
- Musical acoustics
- Economic and Social history
- Biography
- Performance Practice
- Iconography
- Musical Archeology
- Music theory
- Metallurgy
- Military history

Intending participants are invited to offer papers based on original research and discoveries, which may be on any topic concerning or illuminating the history of musical instruments and instrumental performance in Britain, in particular aspects which were characteristically British.

It will not be necessary to submit the full text of papers, but suitable contributions may qualify for publication in the Galpin Society Journal or the Historic Brass Society Journal at the discretion of the respective editors and subject to the normal acceptance procedures (both are fully refereed journals). The language of the abstracts and presentations will be English. Papers should be delivered in person at the Conference by one of the named authors. It is intended that there will be no parallel sessions. There will be a small fee for participation in the Conference.

It will be possible to register for the parts of the conference without registering for the whole meeting (7 - 11 July). The accommodation booked for participants will however be preferentially allocated to participants registering for the whole meeting.

Abstracts of papers (400 words maximum) and a biography (no more than 75 words) together with a list of audiovisual equipment and time requirements should be sent to Arnold Myers by e-mail, preferably as plain text in the body of a message, to:

A.Myers@ed.ac.uk  
by 15 January 2009.

Submissions will be considered by the Program Committee, which includes representatives of both societies. Acceptance of submissions will be notified by 15 February 2009. Accepted abstracts will be placed on the Galpin Society's website.

It would be helpful in planning the meeting if intending participants in the Conference could notify Arnold Myers as soon as possible (preferably by e-mail) - whether or not you intend to give a paper.

Information about the Conference will be maintained on the Galpin Society website:

<http://www.galpinsociety.org/gxh/>

For further information, please contact  
Arnold Myers, Edinburgh University Collection of Historic Musical Instruments,  
Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG,  
E-mail: A.Myers@ed.ac.uk  
or  
Bradley Strauchen, The Horniman Museum, 100 London Road, Forest Hill,  
London SE23 3PQ,  
E-mail: BStrauchen@horniman.ac.uk.

## **Historic Brass Society 24<sup>th</sup> Annual Early Brass Festival**

24-27 July 2008

Loyola University, New Orleans

Jeff Nussbaum and Jeremy Brekke  
Festival Directors

**Moments of Change: Zorzi to Armstrong**  
Key moments of change in brass music  
from medieval wind bands to jazz

### Call for Papers

The HBS, for the first time, holds its Early Brass Festival in New Orleans – the home of jazz. This inspires the Society to take as its theme “Moments of change.” It is envisaged that this theme will encourage presentations of all types related to early jazz, but that it will also prompt participants to think of other “moments of change” in the history of brass.

The title should be interpreted as widely as possible: it is intended to be inclusive of a range of different meanings, but the following themes might be prominent:

- Early jazz, its precursors, and its impact on performance practices more widely
- Change and continuity in the history of brass playing and its repertoire

- Changes in improvisational styles and other non-written traditions
- Key changes in the way brass instruments have been designed, made, distributed, and consumed
- The relationship between brass playing and the broader social and cultural movements that ran parallel with it
- The reception of brass playing at key moments in history: the way brass playing has been critiqued and represented (both in words and images).

These topics should be taken to be relevant to performances as well as papers.

Activities will include:

Lectures, round-table discussion sessions, informal playing sessions for all brass instruments (cornetto, trombone, natural trumpet, natural horn, serpent, all 19<sup>th</sup>-century brass instruments), concerts, instrument makers exhibitions, social event.

Scheduled Keynote Speaker: Gunther Schuller

Submission Deadline: 15 March 2008

Info and Proposals to: Historic Brass Society,  
148 West 23<sup>rd</sup> Street #5F, New York, NY 10011  
Tel. 212 627-3820 [president@historicbrass.org](mailto:president@historicbrass.org)  
[www.historicbrass.org](http://www.historicbrass.org)

***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"

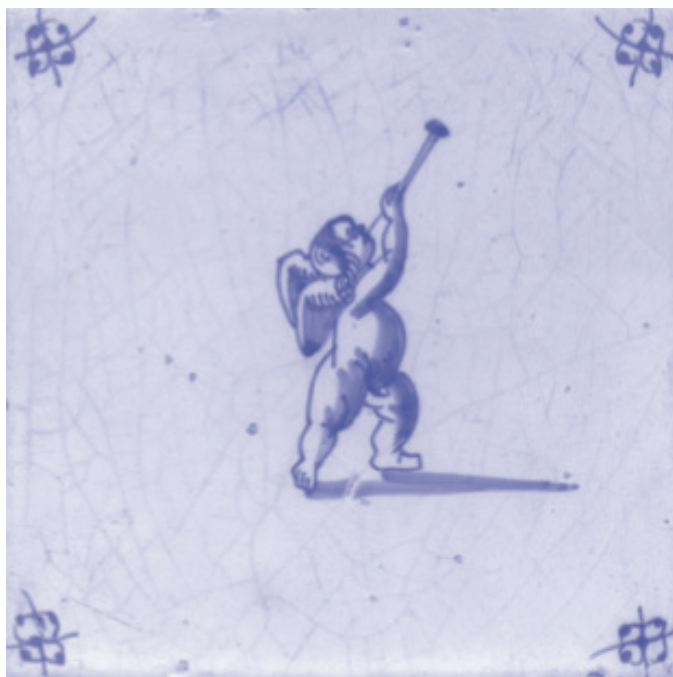
Ignace de Keyser, "Processions with Wind Bands in the Low Countries from the 14<sup>th</sup> to the Eighteenth Century and Their Revival in the Late Nineteenth Century"

**Order From:** Historic Brass Society, 148 West 23<sup>rd</sup> 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  
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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.



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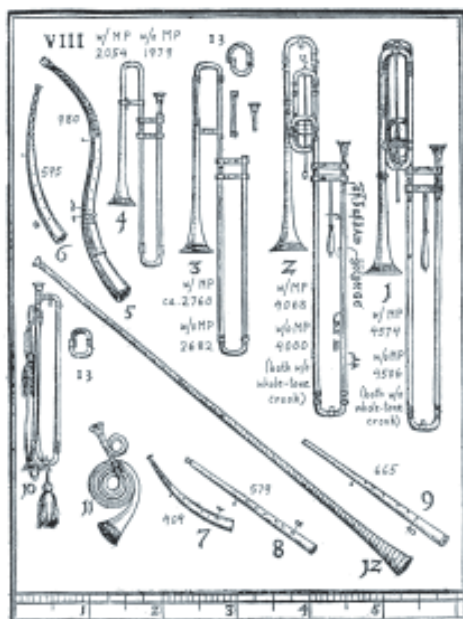


## ***PERSPECTIVES IN BRASS SCHOLARSHIP***

*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. Horn. 6. Bass Trombone-Cornet. 6. Valve Trombone. 7. King Trumpet (Jensen Quintet). 8. Straight Trumpet (Münchener). 9. Straight. 10. Trombone. 11. Flugelhorn. 12. Horn (Lorenz). 13. Straight (Münchener) (part 2).

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***HANDEL'S TRUMPETER****The Diary of John Grano*

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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***

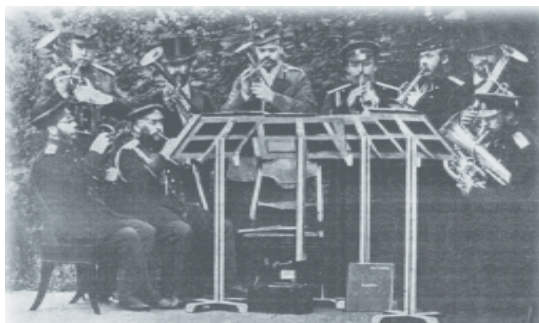
*The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century*

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.

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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

**PRICE: \$48.00 ISBN: 1-57647-105-5**

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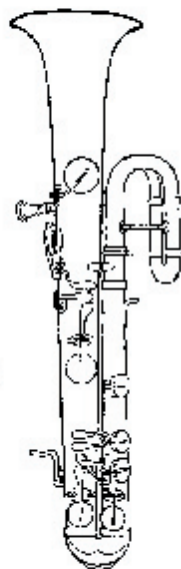
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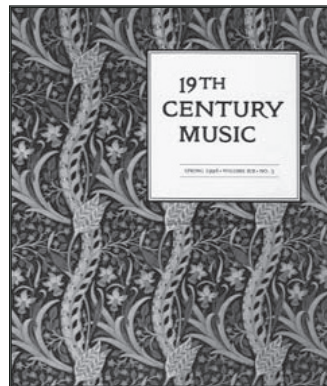
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## 19th-century music

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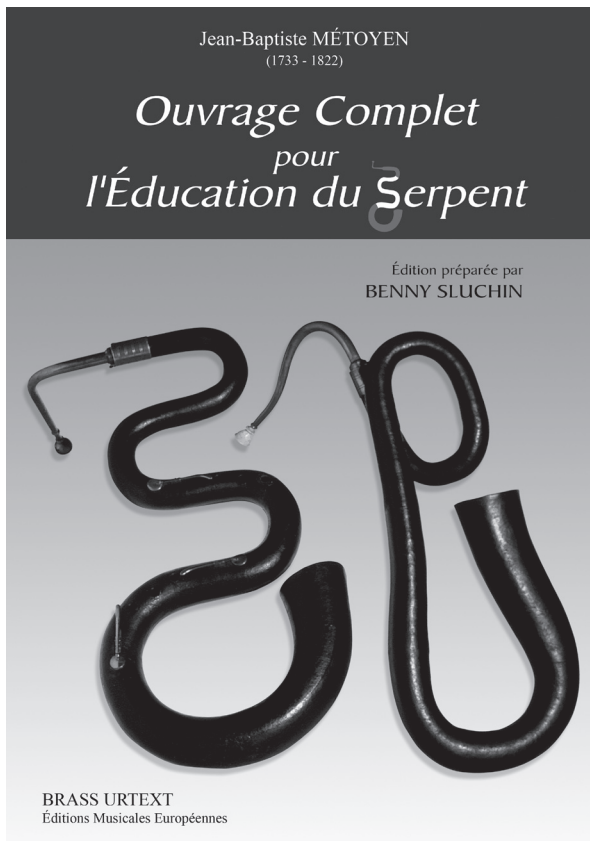
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The widely-respected *Journal of Musicology* enters its third decade as one of few comprehensive peer-reviewed journals in the discipline, offering articles in every period, field and methodology of musicological scholarship. Its contributors range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



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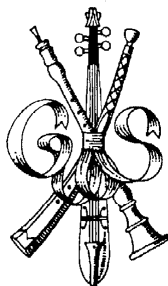
This publication constitutes the first edition of the serpent method of Jean-Baptiste Métoyen (1733-1822). Conceived by its author in the years 1807-1810, this method is known from two manuscripts, differing in content, which have been combined here to form a complete edition.



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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](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,  
37 Townsend Drive, St. Albans, Herts, AL3 5RF, UK.  
e-mail:[administrator@galpinsociety.org](mailto:administrator@galpinsociety.org)

