

25th Annual Historic Brass Society Early Brass Festival

July 17-19, 2009

University of Connecticut, New London

Jeff Nussbaum, Festival Director

Call for Lecture and Performance Proposals

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

Special sessions planned.

Handel's Water Music

Special reading sessions for cornetts and sackbuts, natural horn

Informal playing sessions for all instruments,
lectures, concerts, pizza party

Note: 26th Annual EBF to be held in Northfield, MN
August 5-8, 2010



The Galpin Society

HBS

Historic Brass Society

Making the British Sound

**Conference on
Instrumental Music and British Traditions**

London - Edinburgh

7 - 11 July 2009

The Galpin Society and the Historic Brass Society joint meeting will include a conference in which members of both societies will present the results of their recent research, together with visits to important collections of musical instruments, concerts, and social events. This event will celebrate the 150th anniversary of the opening of the Reid Concert Hall Museum of Instruments. Details of the provisional program can be viewed at:

www.galpinsociety.org/gxh

and this web page will be updated as further arrangements are confirmed. The conference is being organized by the Horniman Museum, London, and the Edinburgh University Collection of Historic Musical Instruments.

**CALL FOR CONTRIBUTIONS CONTRIBUTIONS –
“MAKING THE BRITISH SOUND”**

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 may be held on Saturday morning July 11. The organizers invite papers, workshop symposia, round-table discussions, and concert presentations that represent as wide a perspective on the conference theme as possible. Topics concerning developments within Britain as well as those in Europe and the USA that influenced British wind and other instrumental music, wind instrument design, use, and performance practice will be sought. 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 archaeology	Music theory
Metallurgy	Military history

Intending participants are invited to offer papers based on original research and discoveries, and may be on any topic concerning or illuminating the history of orchestral, band and chamber 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* and 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.

Abstracts of papers (400 words maximum) and a biography (no more than 75 words) together with a list of audio-visual equipment and time requirements should be sent to Arnold Myers by email, 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. For further information, please contact Arnold Myers by email or post at: Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG.

Historic Brass Society Session at CIMCIM Conference

September 11, 2009
Rome

The Historic Brass Society will present a day-long session on Friday September 11, 2009 in Rome at the CIMCIM week-long conference. The HBS session is headed and organized by Sabine Klaus and will involve two parts:

First Part: Innovation and new technologies in the study, cataloguing, and display of brass musical instruments

Louise Bacon, Eugenia Mitroulia
Arnold Myers, Gregor Widholm, Niles Eldridge

Second Part: Free topics

Stewart Carter, Herbert Heyde, Bruno Kampmann
Renato Meucci

The HBS session will be held in the Parco della Musica Auditorium of the Musical Instrument Museum of the Accademia Nazionale di Santa Cecilia in Rome.

The full CIMCIM (International Committee of Musical Instrument Museums and Collections) conference will be held in Florence and Rome from September 7-11, 2009. There will also be pre-conference activities in Milan on September 5-6 and post-conference activities in Naples on September 13-14. The conference will deal with all aspects of musical instruments including history, organology, and iconography. The home page of the 2009 meeting with the preliminary program is now online <http://www.cimcim2009.org/default.htm>

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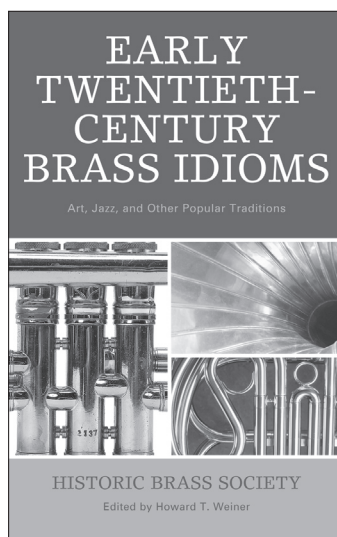
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EDITED BY HOWARD T. WEINER

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.

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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

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'"

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

Susan Williams, "The Trumpet as a Voice"

Instruments in the Early Modern Era

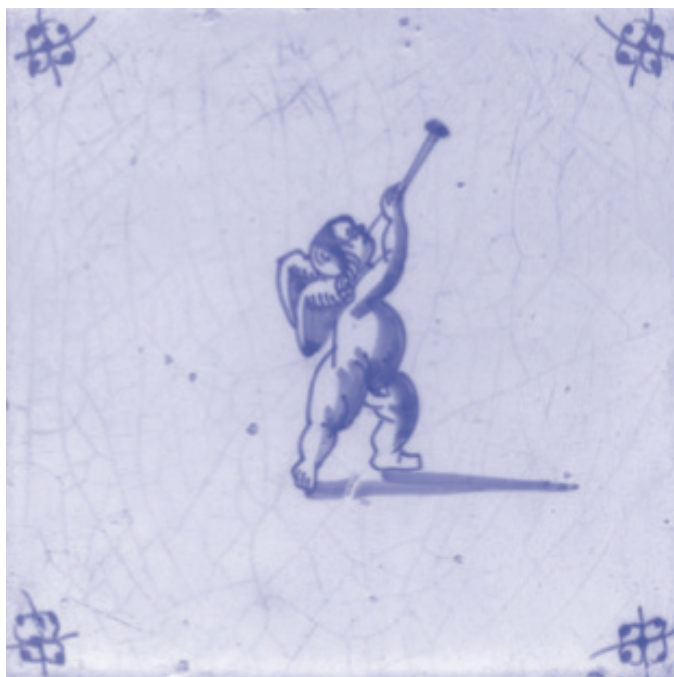
Stewart Carter, "Othon Vandebroek on the Horn: One Author, Two Perspectives"

Ignace de Keyser, "Processions with Wind Bands in the Low Countries from the 14th to the 18th Century and Their Revival in the Late 19th Century"

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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



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

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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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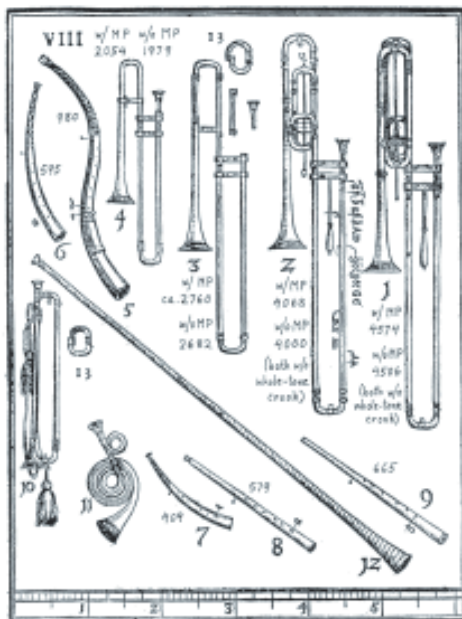
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PERSPECTIVES IN BRASS SCHOLARSHIP

*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.



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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

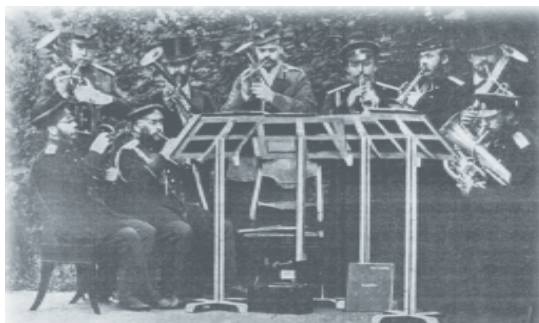
The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century

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.

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Czar Alexander playing with the military band at Moscow, 1904

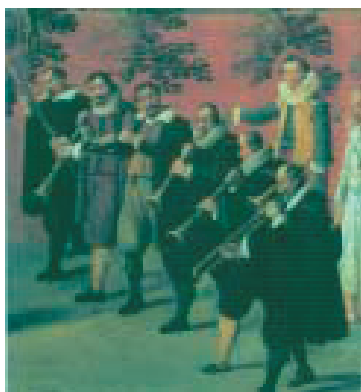
***TIELMAN SUSATO
AND THE MUSIC OF HIS TIME***

*Print Culture, Compositional Technique and
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

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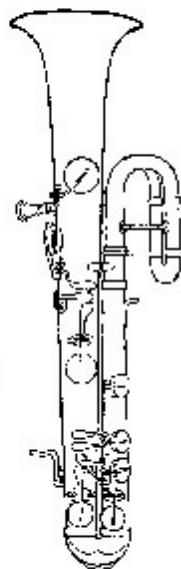
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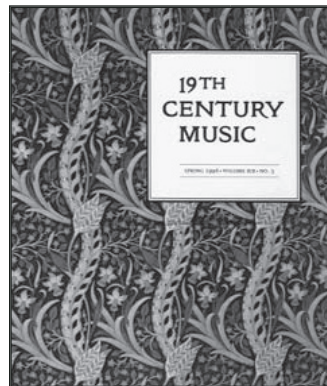
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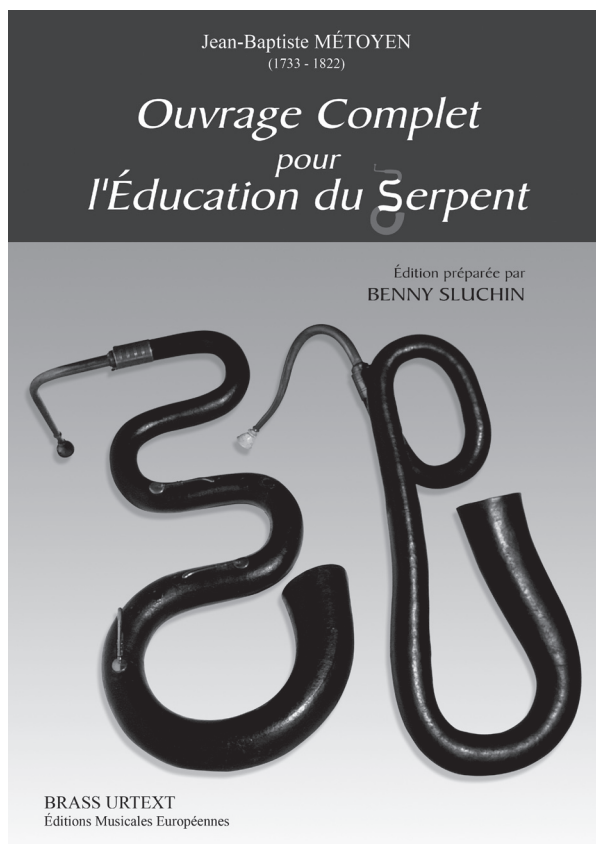
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The widely-respected *Journal of Musicology* enters its third decade as one of few comprehensive peer-reviewed journals in the discipline, offering articles in every period, field and methodology of musicological scholarship. Its contributors range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



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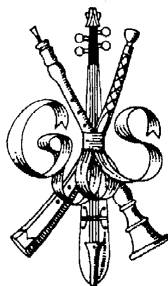
This publication constitutes the first edition of the serpent method of Jean-Baptiste Métoyen (1733-1822). Conceived by its author in the years 1807-1810, this method is known from two manuscripts, differing in content, which have been combined here to form a complete edition.



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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

