

# 26th Annual Historic Brass Society Early Brass Festival

August 6-8, 2010

Northfield, MN

Jeff Nussbaum, Festival Director  
Paul Niemisto, Director Vintage Band Festival

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

Concerts throughout the weekend at the Vintage Band Festival with  
fifteen to twenty period instrument ensembles including:

Russian Horn Capella, Tscharchanka Band,  
Federal City Brass Band, Newberry's Victorian Band,  
Independent Silver Band, Kentucky Baroque Ensemble

Information: [www.vintagebandfestival.org](http://www.vintagebandfestival.org)

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

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

Address \_\_\_\_\_

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

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

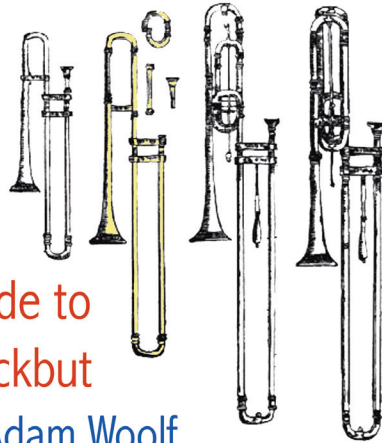
EBF Housing will be in the beautiful 19<sup>th</sup>-century Archer House. [www.archerhouse.com](http://www.archerhouse.com) Tel. 507  
645-5661. 212 Division Street Northfield, MN 55057. A special Festival rate is available.

I plan on staying:  Thurs. Aug. 5,  Friday Aug. 6,  Sat. Aug. 7,  Sun. Aug. 8,  Mon. Aug. 9  
 \$40 EBF Registration (for paid 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 rate. \$35 HBS dues  
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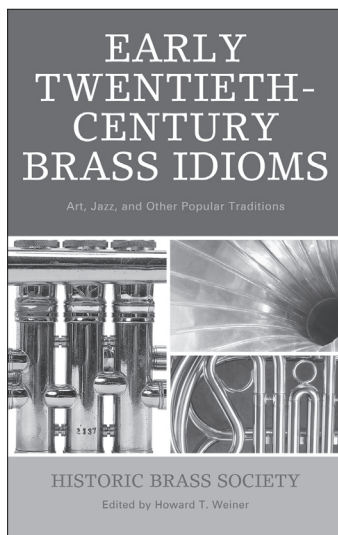
# EARLY TWENTIETH-CENTURY BRASS IDIOMS

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.

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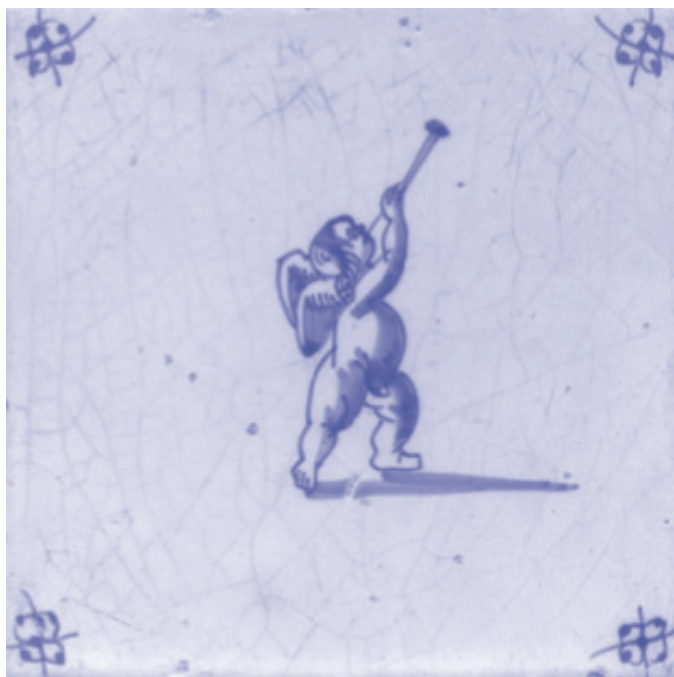
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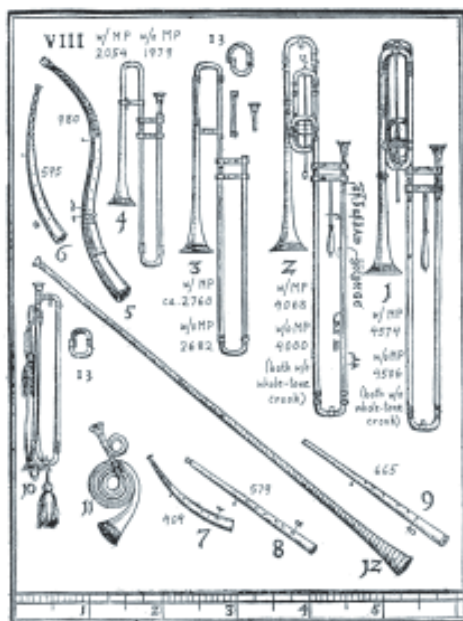
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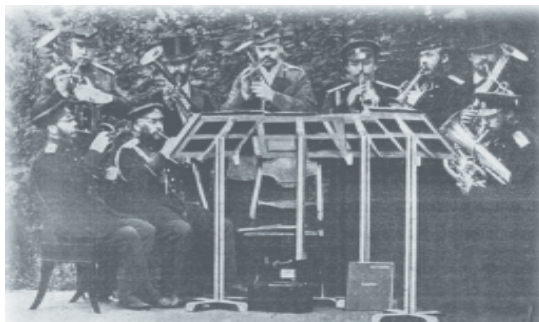
*The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century*

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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

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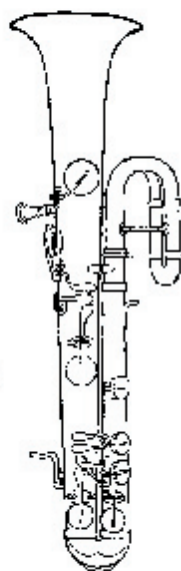
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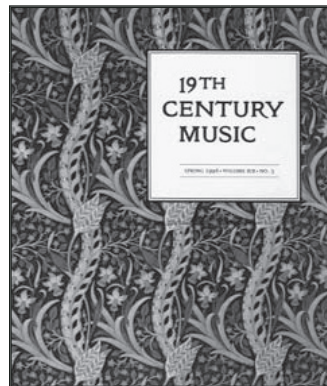
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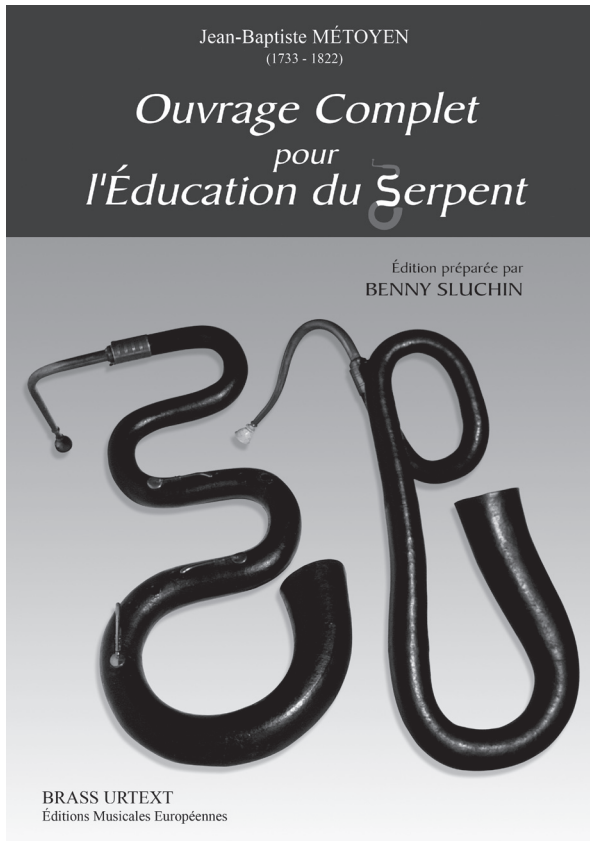
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This publication constitutes the first edition of the serpent method of Jean-Baptiste Métoyen (1733-1822). Conceived by its author in the years 1807-1810, this method is known from two manuscripts, differing in content, which have been combined here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

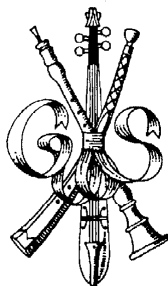


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The Galpin Society was founded in 1946 for the publication of original research into the history, construction, development and use of musical instruments. Its name commemorates Canon F. W. Galpin, the great pioneering organologist.

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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