

# HISTORIC BRASS SOCIETY

*2<sup>nd</sup> International Historic Brass Symposium*  
*Brass Instruments, Repertoires, Performance, and Cultures*

12–15 July 2012

The New School for Jazz and Contemporary Music  
 and  
 The Metropolitan Museum of Art  
 New York City

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Concerts, Informal Playing Sessions, Lectures, Round-Table Discussion Session  
 Instrument Makers Exhibition  
 Reception and Party

**Historic Brass Society Session at the  
International Musicological Society Congress  
7 July 2012  
Rome, Italy**

**The Trumpet and the Culture of Power**

**Session Chair, Renato Meucci, Music Academy “G. Cantelli “of Novara (I)**

A theme of this session is to explore the place held by the trumpet (or instruments that function as trumpets – such as animal horns) in defining and symbolising authority and power. The evidence for this is formidable and it is found in many societies and historical periods.

The purpose of this session is to explore similarities and differences in the identity of the trumpet and its music in four discrete cultural domains – the European court in the sixteenth century, African ivory trumpets (and their link to ancient civilisations), the innovative virtuoso trumpet art-music repertoire of the late twentieth century, and the trumpeter in jazz.

*Trevor Herbert, The Open University (UK)*

*The Trumpeter as Power Negotiator in England in the Sixteenth Century*

*Joseph S. Kaminski, Wagner College and the College of Staten Island/  
CUNY (US)*

*Asante Ivory Trumpets in the Pre-colonial Military Religious Rites of Ghana*

*John Wallace, Royal Scottish Academy of Music and Drama (UK)*  
*Innovative Virtuosity as a Messenger of Power in the Millennial Trumpet*

*Tom Perchard, Goldsmiths College, University of London (UK)*  
*Jazz Trumpet and the Semiotics of Vulnerability*

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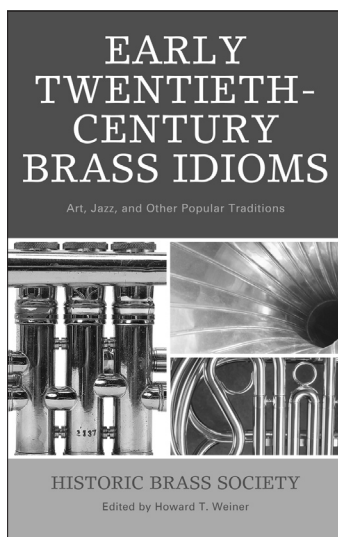
# EARLY TWENTIETH-CENTURY BRASS IDIOMS

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*

**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"

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

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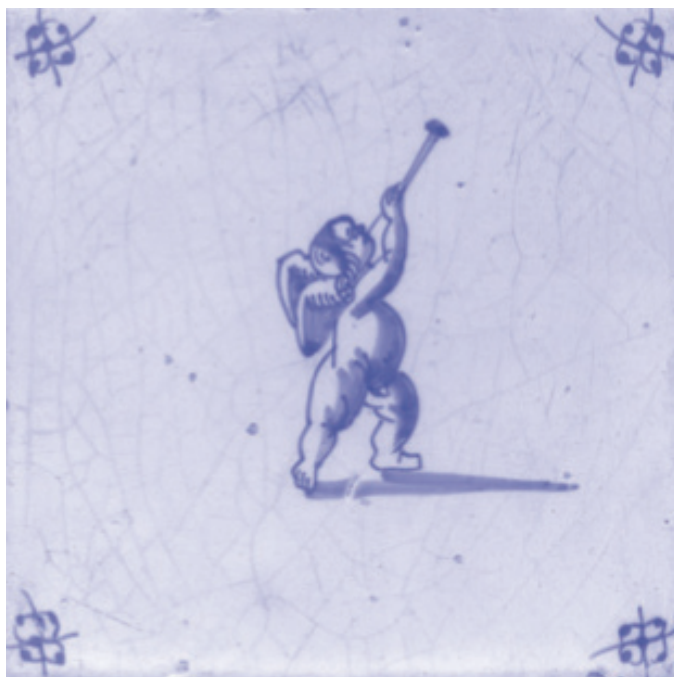
Stewart Carter, "Othon Vandebroek on the Horn: One Author, Two Perspectives"

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

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The Low Countries and Contexts of Brass Musicians  
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Proceedings of the International Historic Brass Symposium  
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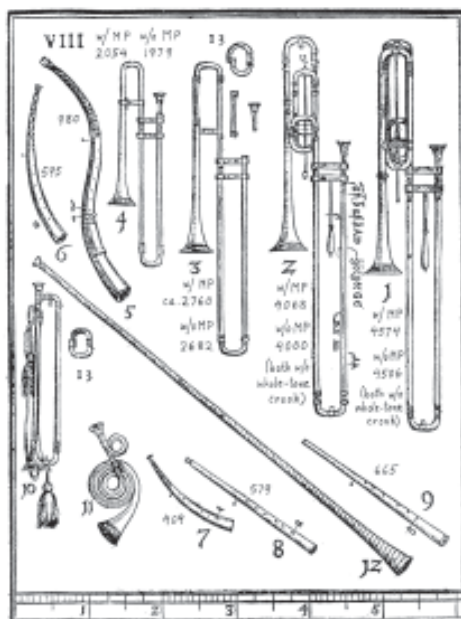
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The 1995 Amherst, MA, HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest research undertaken by the most important scholars in the brass field. It includes 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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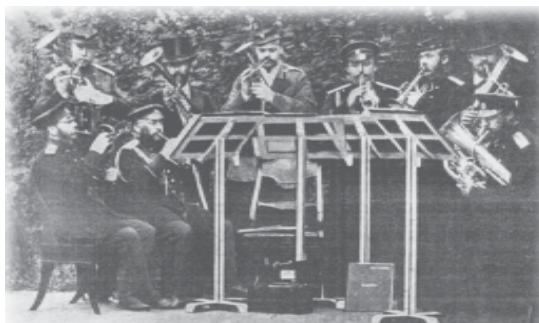
*The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century*

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

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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.

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***Proceedings of the Historic Brass Society Conference at the  
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Edited by Stewart Carter

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“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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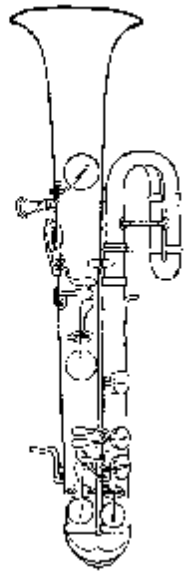
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