

# Historic Brass Society Early Brass Festival

July 10–12, 2015  
Oberlin College, Oberlin, OH

Special private visit to the F. Selch Instrument Collection

Informal playing sessions for all early brass instruments, lectures,  
social events, HBS membership meeting

Accommodations in Oberlin dorms

Housing info: Jessica Bayer [jessica.bayer@oberlin.edu](mailto:jessica.bayer@oberlin.edu)

Send to: Historic Brass Society:

148 W. 23<sup>rd</sup> Street #5F New York, NY 10011 USA

Name \_\_\_\_\_

Address \_\_\_\_\_

Email and Phone \_\_\_\_\_

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

Arrival and departure dates \_\_\_\_\_

Registration enclosed, \$40 for HBS members  
(after June 15<sup>th</sup> **\$20 additional late fee**)

I am not an HBS member but want to join, \$35 annual dues enclosed  
All checks payable to: Historic Brass Society

I will be staying in the dorm

I will be staying off campus

## FUTURE HBS EVENTS

July 28–31, 2016 Early Brass Festival, Northfield, MN  
with the Vintage Band Festival

3<sup>rd</sup> International Historic Brass Symposium, Summer 2017, New York City

# TRUMPETS AND OTHER HIGH BRASS

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by **Sabine Katharina Klaus**

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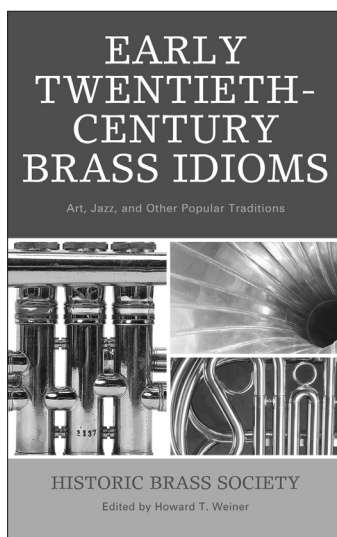
# EARLY TWENTIETH-CENTURY BRASS IDIOMS

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  
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STIMU and The Historic Brass Society  
Utrecht, August 26-27, 2000

*Edited by Keith Polk*  
*Introduction by Jeffrey Nussbaum*

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Proceedings of the International Historic Brass Symposium  
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Stewart Carter, General Editor

**PENDRAGON PRESS**

***THE LAST TRUMPET***

*A Survey of the History and Literature of the English Slide  
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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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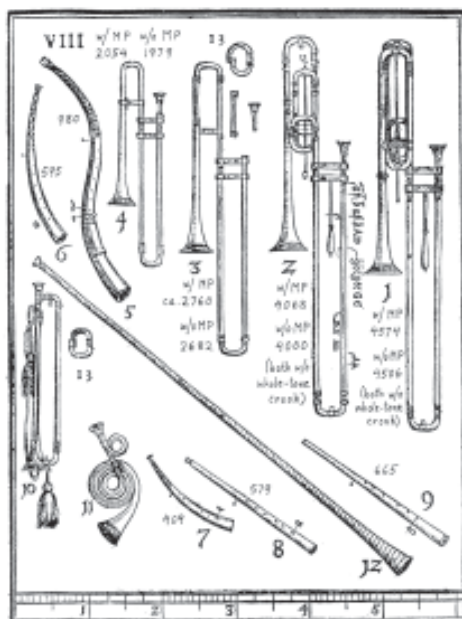
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## ***PERSPECTIVES IN BRASS SCHOLARSHIP***

*Proceedings of the  
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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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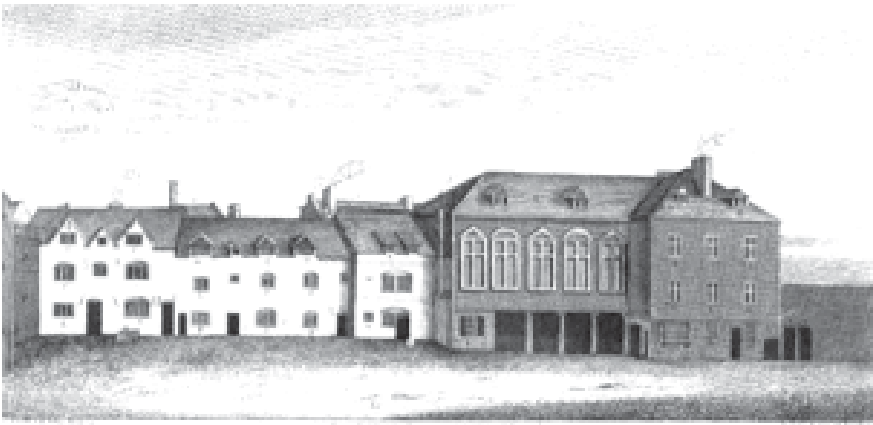
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## ***EAST MEETS WEST***

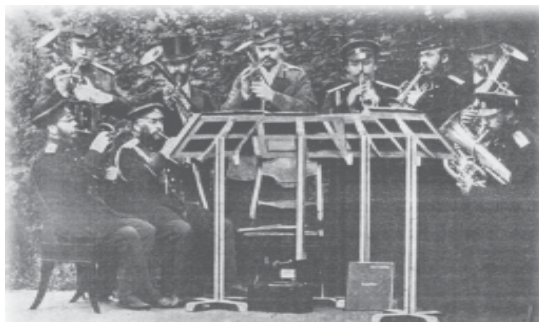
*The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century*

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

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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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# ***VALVED BRASS***

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by Christian Ahrens  
Translated by Steven Plank

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*The Trombone in the Renaissance:  
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by Stewart Carter



**BUCINA SERIES No. 8**

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With more than 140 illustrations and nearly 400 original documents, many of them available for the first time in English translation, this book traces the development of the trombone's physical form, musical use, and social function from its inception to 1600.

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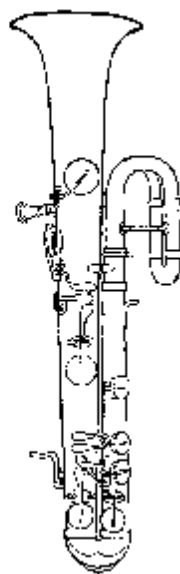
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## Proceedings of the Colloquium

### **Paris: The Factory of Ideas.**

# **The Influence of Paris on Brass Instruments between 1840 and 1930**

Presented by the Musée de la Musique and the Historic  
Brass Society  
at the Cité de la Musique  
Paris

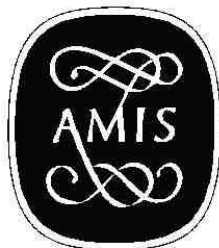
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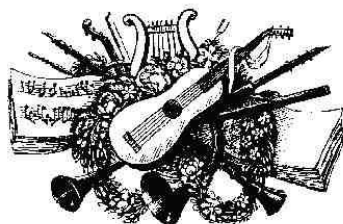
Topics from Hector Berlioz to Adolphe Sax and from fanfares to the birth of jazz. Papers focus on Paris as a center of activity and influence for the development of brass instruments, their repertoires, and performance idioms in the period 1840–1930.

Articles by Raymond Burkhart, Renato Meucci, James Briscoe, Marie-Anne Loeper-Attia, Virginia Costa, Claude Maury, Gabriele Cassone, Guy Estimbre and Jean-François Madeuf, Raymond Lapie, Jeffrey Snedeker, Bruno Kampmann, and Géry Dumoulin.



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*Membership includes collectors, dealers, performers  
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