

The Historic Brass Society

presents

The Third International Historic Brass Symposium

New York University

Metropolitan Museum of Art

St. Luke's in the Field Church

New York City, July 13 -16, 2017

Symposium Coordinators: Gregory Erickson, Jeff Nussbaum, Bradley Strauchen-Scherer

Program Committee: Stew Carter, Trevor Herbert, Keith Polk, Jeff Nussbaum, Bradley Strauchen-Scherer

Tentative scholars and performers will include; Jeroen Billiet, Murray Campbell, Xavier Canin, Stew Carter, Michael Collver, Alan Dean, Bruce Dickey, Ralph Dudgeon, John Foster, Trevor Herbert, Peter Holmes, Friedemann Immer, RJ Kelley, Sabine Klaus, Elisa Koehler, James Kopp, Jaron Lanier, Renato Meucci, John Miller, Dan Morgenstern, Arnold Myers, Keith Polk, Mark Ponzio, Scott Robinson, Raquel Rodriguez, Jamie Savan, Anneke Scott, Rick Seraphinoff, Benny Sluchin, Don Smithers, Bradley Strauchen, John Wallace, Howard Weiner, Patrick Wibart, Douglas Yeo, plus many more

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Period Instrument Concert of the Repertoire of the Harlem Hell Fighters:
John Wallace, Music Director*

Jazz critic Dan Morgenstern in conversation with Trevor Herbert

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Instrument Makers Exhibition*

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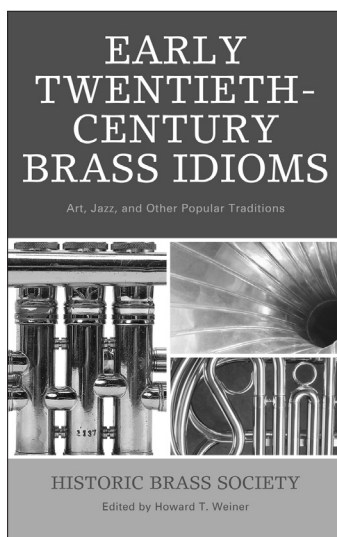
EARLY TWENTIETH-CENTURY BRASS IDIOMS

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

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Utrecht, August 26-27, 2000

Edited by Keith Polk

Introduction by Jeffrey Nussbaum

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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
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Edited by Keith Polk



BUCINA: THE HISTORIC BRASS SOCIETY SERIES

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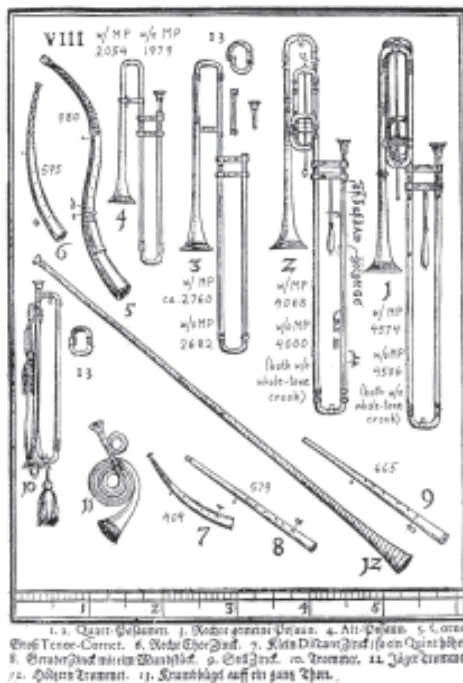
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edited by Stewart Carter
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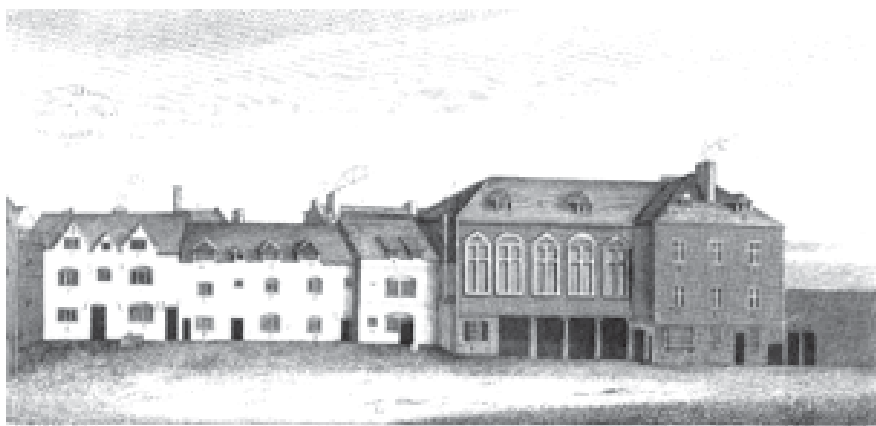


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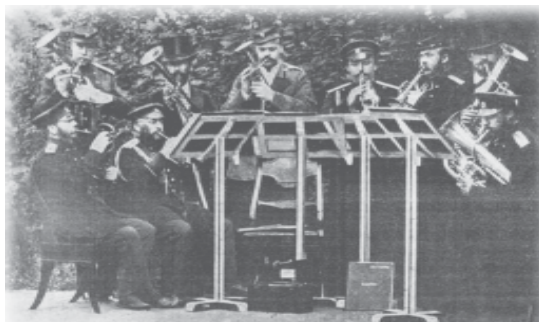
The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century

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

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AND THE MUSIC OF HIS TIME***

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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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***Proceedings of the Historic Brass Society Conference at the
Cité de la Musique, Paris 1999***

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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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by Christian Ahrens
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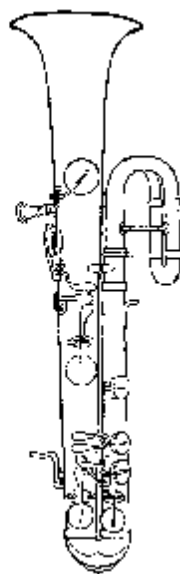
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The Influence of Paris on Brass Instruments between 1840 and 1930

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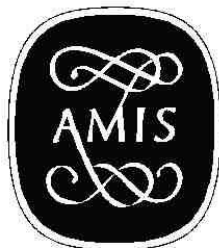
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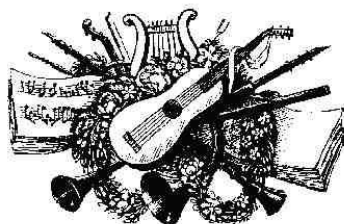
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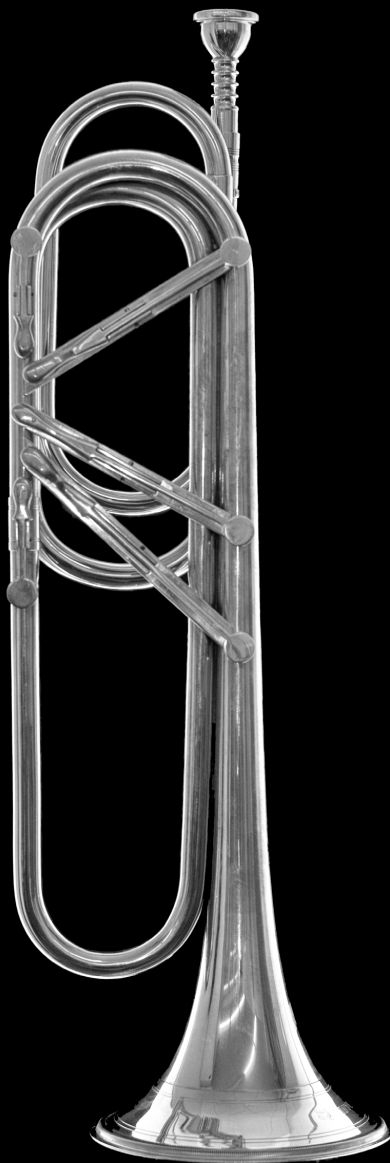
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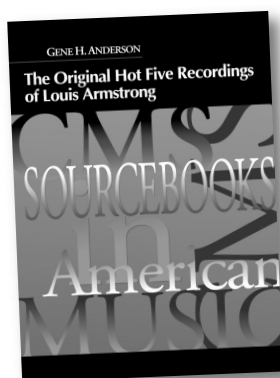
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