

TWO CONFERENCES Commemorating
the 200th Anniversary of the Birth of Adolphe Sax

**Adolphe Sax, His Influence And Legacy:
A Bicentenary Conference**

Thursday–Saturday, 3–5 July 2014
Musical Instrument Museum of Brussels
2, rue Montagne de la Cour, 1000 Brussels, Belgium

Organized by
Musical Instrument Museum Brussels, Société belge de musicologie –
Belgische Vereniging voor Muziekwetenschap, and the Historic Brass Society

Keynote speakers: Steve Cottrell and Trevor Herbert
Conference Committee: Anne-Emmanuelle Ceulemans, Mark Delaere,
Géry Dumoulin, Trevor Herbert, Jeffrey Nussbaum, Herman Sabbe

**Third International Romantic Brass Symposium:
The Saxhorn in Opera and Military Music**

Tuesday–Wednesday, 4–5 February 2014
The Bern University of the Arts
Bern, Switzerland

The Bern University of the Arts will host the Third International Conference
on Romantic Brass, to be held jointly with the Historic Brass Society.

The conference is organized within the context of the 200th anniversary
of the birth of Adolphe Sax (1814–1894). The conference will present papers,
lecture-recitals, lecture-demonstrations, performances, posters,
and panel discussions on topics relating to the history, design, use,
care and acoustics of Romantic brasswind instruments with particular
attention the Saxhorn in opera and military music.

TRUMPETS AND OTHER HIGH BRASS

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by **Sabine Katharina Klaus**

The five-volume series **Trumpets and Other High Brass** is based principally on the Utley Collection at the National Music Museum, while also referring to instruments in many other collections. Volume 1 was published in spring 2012, and the series now continues with

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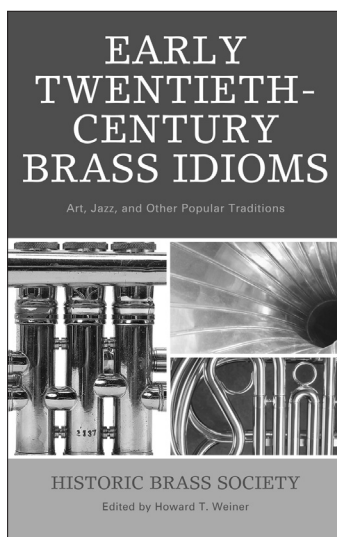
EARLY TWENTIETH-CENTURY BRASS IDIOMS

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
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Proceedings of the International Historic Brass Symposium
Presented by
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Utrecht, August 26-27, 2000

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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

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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

BUCINA SERIES No. 1

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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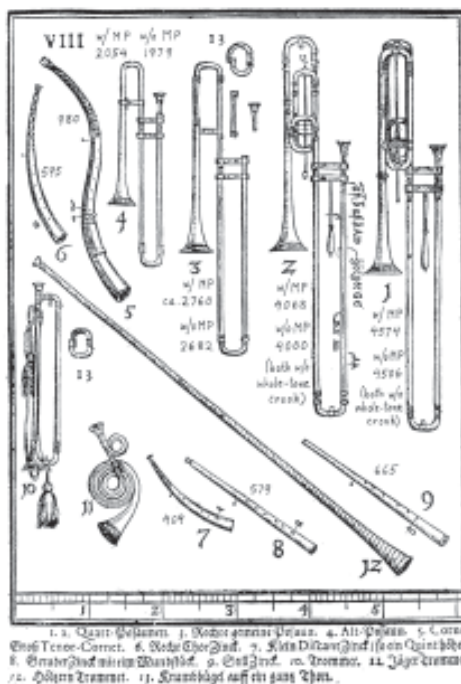
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PERSPECTIVES IN BRASS SCHOLARSHIP

*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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HANDEL'S TRUMPETER*The Diary of John Grano*

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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

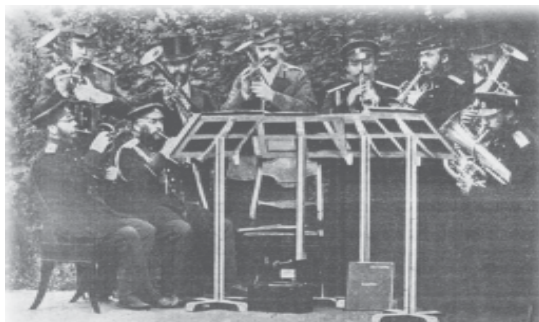
The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century

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

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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

The History of an Invention

by Christian Ahrens
Translated by Steven Plank

BUCINA SERIES NO. 7



In the history of brass instruments, few developments can rival the early nineteenth-century invention of the valve for enduring significance. Nevertheless, the acceptance of valved brass instruments proved controversial, as newspapers and other documents repeatedly attest. Ahrens devotes considerable attention to this heated controversy as he traces the early use of valved brass instruments in the realm of art music, military music, and *Volksmusik*.

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*The Trombone in the Renaissance:
A History in Pictures and Documents*
by Stewart Carter



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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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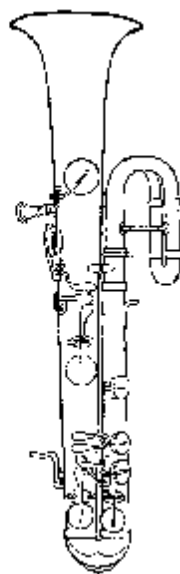
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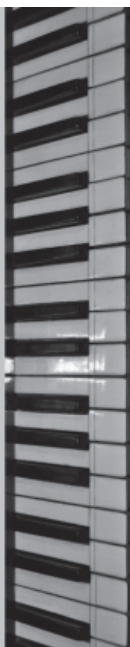
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Proceedings of the Colloquium

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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

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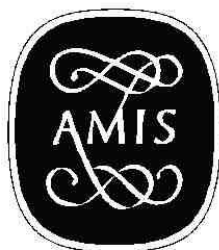
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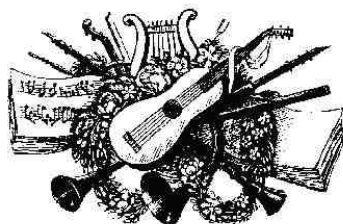
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Articles by Raymond Burkhart, Renato Meucci, James Briscoe, Marie-Anne Loeper-Attia, Virginia Costa, Claude Maury, Gabriele Cassone, Guy Estimbre and Jean-François Madeuf, Raymond Lapie, Jeffrey Snedeker, Bruno Kampmann, and Géry Dumoulin.



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