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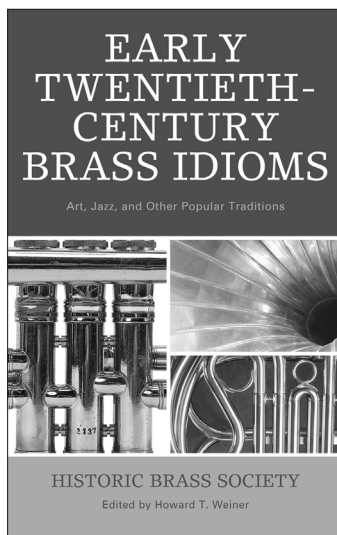
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November 2008
186 pages
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from the Renaissance into the Nineteenth Century



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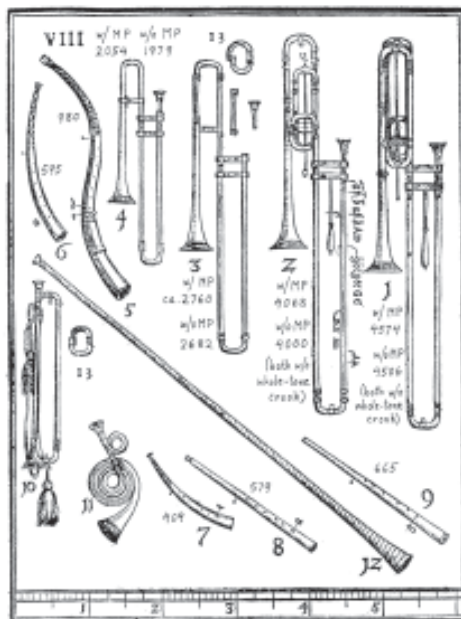
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The 1995 Amherst, MA, HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest research undertaken by the most important scholars in the brass field. It includes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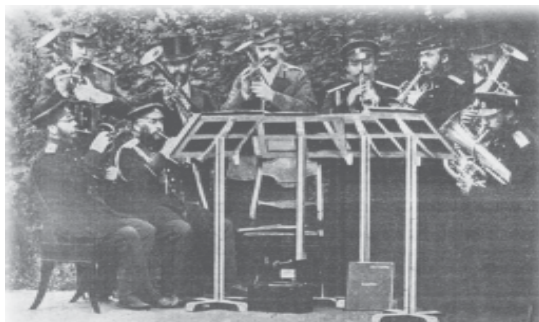
The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century

by Edward H. Tarr

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***

*Print Culture, Compositional Technique and
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edited by Keith Polk

BUCINA SERIES No. 5

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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Edited by Laurence Libin

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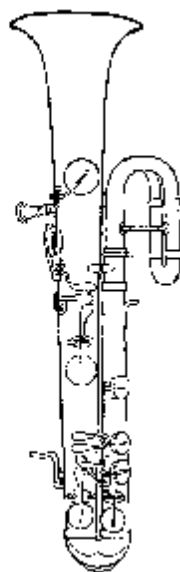
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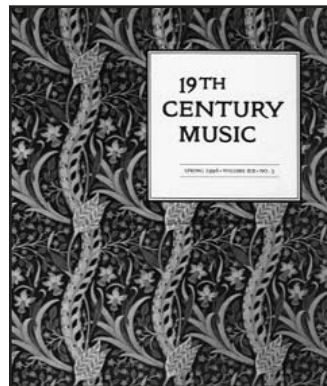
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Proceedings of the Colloquium

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
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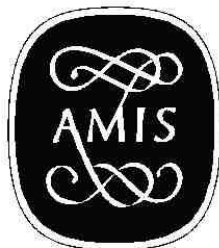
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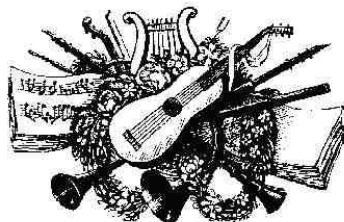
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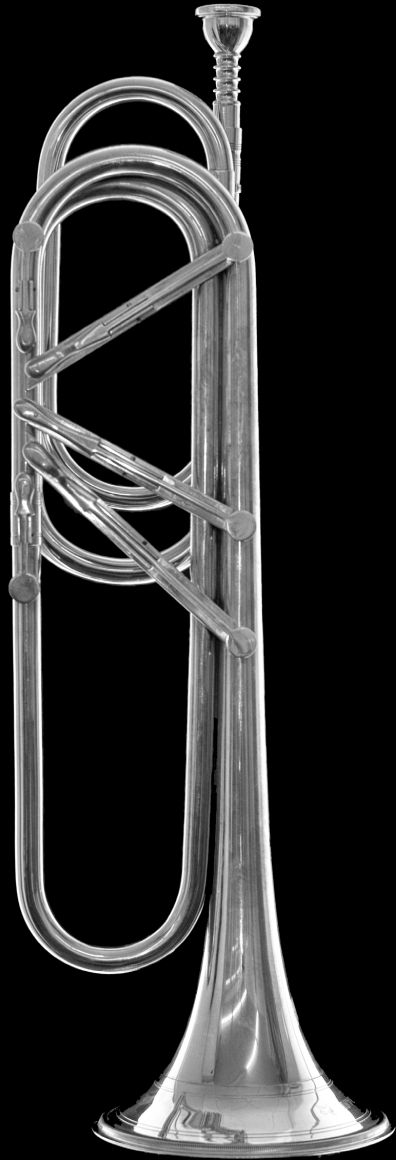
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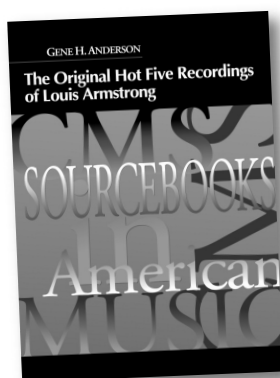
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