

HISTORIC BRASS SOCIETY JOURNAL

VOLUME 10 1998

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COVER: Buccin-tenor trombone, unsigned (?French), ca. 1820.
America's Shrine to Music Museum. Photo reprinted by permission of the Museum.

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The Historic Brass Society Journal ISSN1045-4616 is published annually by
the Historic Brass Society, Inc.
148 W. 23rd St., #2A, New York, NY 10011, USA
Fax/Tel (212)627-3820, E-mail: jjn@research.att.com

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EDITOR'S MESSAGE

The current issue *HBSJ*, our tenth, marks an important milestone in the development of the Historic Brass Society and of the journal itself. We tend to consider ours to be a young organization, and of course it is. But we do have a track record now, and we are developing an enviable reputation for musical scholarship.

Elsewhere in this journal, Jeff Nussbaum welcomes Benny Sluchin and Orum Stringer to the *HBSJ* staff, in the capacity of design editors. Design and layout for the journal is a big job, and the fact that we now have two people doing it says a lot about the efforts of outgoing design editor Barry Bauguess. Barry performed this task for *HBSJ* from the very first issue through volume 9, and we're going to miss him.

Considerably younger than the journal is our book series, Bucina, published by Pendragon Press of Stuyvesant, New York. Volume 3 of this series, John Ginger's *Handel's Trumpeter: The Diary of John Grano*, has just been published, and you will see an advertisement for this and the other books in the Bucina series in the pages of this journal. Bob Kessler, Pendragon's publisher, is enthusiastic about this series, and as general editor I have enjoyed working with Bob on this project, along with Bucina Editorial Board members Keith Polk, Trevor Herbert, and Jeffrey Nussbaum.

The early brass community is not a large one, and thus the obvious potential market for books in the Bucina series is typically rather small. But the Ginger book, as well as many projected titles in this series, should be of considerable interest to the larger "modern" brass community. Many of our members have already purchased individual books in the series, and I hope many more will purchase volume 3. I also want to entreat all of our members who are associated with academic institutions to encourage their libraries to purchase titles in this series, or set up a standing order. These books will prove to be valuable resources for your students and other members of your college/university faculty.

—*Stewart Carter*

PRESIDENT'S MESSAGE

I recently received a voice-mail message from the orchestral manager for a world-famous conductor—a real big-timer. Now, a message from such a household name causes a moment's pause, even if it is relayed through his manager. I was told that Maestro X is performing—and plans to record—Bach's Cantata no. 16, *Herr Gott, dich loben wir*, and is in a quandary over the brass part. Maestro X wants my opinion. Wants *my* opinion! Hmm. Well, such a communication tends to flatter one's ego, and I must confess that my self-image inflated a few notches. I might even have fallen into a Walter Mitty-type fantasy for a few moments. You know, the Maestro and I sitting in a café with the great man deep in concentration, listening to my opinions on the performance of J.S. Bach. . . .

But back to reality. While it was indeed a pleasant thought, I knew that it was not really *my* opinion that Maestro X wanted. He simply knew that the Historic Brass Society is the best source for information on early brass instruments and wanted to know the latest thoughts on the matter in question. The HBS has, in fact, published articles on many of the issues related to his concern: *corno da caccia* vs. *tromba da caccia*, *cor alto* vs. *cor basso*, the role of the performer, taxonomy and classification of instruments, etc. I immediately contacted a number of *real* experts—Bach scholars, organologists, and brass specialists associated with ivy-covered institutions and famous museums.

This particular query is only one of literally hundreds that I receive each year, and that is the point of my little tale. The HBS has become a focal point for the dissemination of information on early brass music and instruments. Spurred on by our sponsorship of the Early Brass Festival and other HBS events and the publication of our book series, Bucina, the *Historic Brass Society Journal*, and *Historic Brass Society Newsletter*, we have developed a real community of like-minded people.

I seek your support to help us continue our good work. As you know, the Historic Brass Society operates on a shoestring budget. No one is paid for services to the organization and we have never been on a solid financial footing. Please help with your membership and, if you can, send in an extra tax-deductible contribution.

As always, I have many people to thank. Special thanks must go to Benny Sluchin, who devoted much time and energy to our Paris Symposium. Benny has another new task—as *HBSJ* production editor, which function he shares with Orum Stringer. Thanks also to Sandy Coffin, who chipped in and produced the last issue of the *Historic Brass Society Newsletter*. Also new to our crew of official functionaries is Dan Burdick, whose work as back-issues coordinator is much needed and appreciated. Trevor Herbert and Stewart Carter continue to be invaluable sources of support and help lead our various Boards throughout the year. It continues to be a thrill to work with all these folks and members of our Board of Directors, Editorial Board, and Advisory Board. I look forward to a bright future for all our HBS projects.

—Jeffrey Nussbaum

HISTORIC BRASS SOCIETY

Membership Form

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