

HISTORIC BRASS SOCIETY JOURNAL

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THE HISTORIC BRASS SOCIETY

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PRESIDENT'S MESSAGE

The Historic Brass Society has continued to forge new directions and expand our concept of early brass and has also continued to engage in more traditional areas of brass music. It is indeed a balancing act, since our membership has such wide-ranging interests. The last two HBS Early Brass Festivals focused on the nineteenth century, but our next one, in Spartanburg, South Carolina (3-5 August 2007), will be in a more familiar mode, with cornett, sackbut, natural horn, and natural trumpet performance activities and talks covering Medieval, Renaissance, Baroque, and Classical topics. We recently presented an outstanding conference on early jazz brass music with the Institute of Jazz Studies and also co-sponsored the International Cornett and Sackbut Conference and Competition in Toulouse, France.

Our upcoming conference in Paris (29 June-1 July 2007) will involve in-depth examinations of a narrow but extremely important slice of brass music history, from ca. 1840 to ca. 1930. Then, just ten days later the HBS will present a session at the Congress of the International Musicological Society in Zurich, which will be as broad in scope as the Paris event is deep and narrow, with talks on a wide range of topics covering more than 600 years of brass music history.

The latest volume in our Bucina book series presents a detailed study of Tielman Susato, and the reader comes away with a portrait of a Renaissance brass player as a man involved in all aspects of the culture of his time. This sharply contradicts the often-asserted but erroneous view of the early brass musician as an illiterate person of low rank. The proceedings of the HBS conference in Utrecht in 2001 has now been published (see the advertisement in this issue for details) and the proceedings of the 1999 HBS Symposium in Paris, jointly sponsored by the Cité de la Musique, is due out soon. Thanks go to Keith Polk and Stewart Carter for editing these volumes. So, I believe that the HBS is doing a good job at this balancing act, meeting the interests of our members and readers concerns on all aspects of brass music. Indeed, the HBS has taken healthy steps to embrace areas of music that, on closer examination, fall naturally into the arena of early brass study, including early jazz and early-twentieth-century orchestral and chamber music. The HBS has also continued to be the major source of serious information on the more traditional areas of early brass music and history.

Special thanks go also to Paul Niemisto, who did a spectacular job organizing our joint meeting with the Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB) in Northfield, MN. Paul managed to get the support of practically every citizen of that town into being an active force during the five wonderful days of that event. It was also a pleasure working with IGEB President Bernhard Habla. The Cornett and Sackbut event in Toulouse was Jean-Pierre Canihac's brainchild and he worked tirelessly in organizing a very successful conference and competition. Of course, as always, thanks go to the various

Board members who work throughout the year for our organization. In particular thanks go to Membership Secretary Flora Newberry, Webmaster Steve Lundahl, Treasurer John Benoit, Newsletter Editor Mike O'Connor, Journal Production Editor Benny Sluchin, our Executive Editor Stewart Carter, and Co-Editor Howard Weiner for their tireless work and to Trevor Herbert for his invaluable guidance and direction.

Jeffrey Nussbaum

Membership Form

HISTORIC BRASS SOCIETY

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A standing order may be established through the HBS Account at Barclay's Bank, acc. no. 60432288, Branch Sorting No. 20.18.27, Victoria Park Branch, PO Box 52, Cardiff, CF1 9YX, Wales, UK.

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2006
CHRISTOPHER MONK AWARD

Presented by the
Historic Brass Society

to
Robert Barclay

For contributions to the early brass field with his seminal studies on the history and manufacturing techniques of the Nuremburg brass instrument makers, excellence as a contemporary maker of brass instruments, studies on ethical and practical issues regarding conservation of musical instruments, the promotion of learning historical brass instrument techniques through his many natural-trumpet-making workshops, and for his call for honesty in the ongoing discussion of historical performance practice.

Established in 1995, the Christopher Monk Award is presented annually by the Historic Brass Society to a scholar, performer, teacher, or instrument maker, who has made significant and life-long contributions to the early brass field.

Past recipients:

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