

HISTORIC BRASS SOCIETY JOURNAL

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COVER: *Serpent militaire*, Wilhelm Schmidt, Mainz, ca. 1810. Wood, black varnish.
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EDITOR'S MESSAGE

When the Historic Brass Society first started publishing this journal roughly a decade ago, I think there were many observers who wondered where we would ever find enough decent material to print. The early brass field seemed a rather limited area, they thought, and so after a few articles on trumpets in the Baroque, horns in the Classical period, and trombones in the music of Gabrieli and Schütz, we would be scrambling for copy.

Happily such has not been the case. Before our very eyes, scholarly activities relating to brass instruments have expanded to include all sorts of interesting—and in many cases, unforeseen—topics. The nineteenth century, perhaps predictably, has proved a particularly fertile field, but over the years, articles have come to us on all sorts of topics, from prehistoric Ireland to colonial America. Particularly noteworthy in this respect is Egberto Bermúdez' article on *ministriles* in South America, in this issue. For decades scholars have dropped hints of a rich tradition of wind music in early Latin America, but published studies were rare. Bermúdez has opened a window here, but perhaps the most striking aspect of his research is that it seems to be just the tip of the iceberg: his article covers only two South American cities. Tantalizingly, Bermúdez' title suggests there will be more to come.

Finally, anyone who knows Benny Sluchin also knows how active he is as a performer, and can only wonder how he finds the time to do everything he does—including his duties as Design Editor for this journal and his outstanding service as one of the principal organizers of the “Journées des cuivres anciens” (Early Brass Days) in Paris in March 1999. This issue is Benny's second, but the first he has done entirely on his own.

Stewart Carter

PRESIDENT'S MESSAGE

The Historic Brass Society engaged in a broad range of activities during the past year, including the symposium “Journées des cuivres anciens,” held in Paris in March; the HBS session at the Band Conference in Austria; and the Fifteenth Early Brass Festival, held in California for the first time. Our recent and future projects offer ample indication of the vibrant state of our field. 2000 also promises to be a banner year, with the following events in the offing: the Sixteenth Annual Early Brass Festival at the University of Connecticut; a special Cornetto Symposium in April, co-sponsored by the Historic Brass Society and the Royal College of Music in London; a “Brass Day” at the Royal Academy of Music in London; a projected symposium as part of the Utrecht Early Music Festival in late summer; and four sessions at the mega-meeting of sixteen music societies, to be held in Toronto in November.

Such a wide range of activities would have been unthinkable a little more than a decade ago, when the HBS first started. I'm pleased that we are able to engage in all of these events and of course, it would not be possible without the support of people who devote so much energy and work for our organization. In particular, our editor Stewart Carter continues to provide brilliant leadership for this journal, our book series, *Bucina*, and the HBS in general. The members of the HBS Boards are essential to the running of the HBS and to them as well as the general membership, I give thanks.

Jeffrey Nussbaum

Membership Form
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1999
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Presented to
Hermann Baumann

For his pioneering work in horn performance,
teaching and performance practice studies.

The Historic Brass Society established the Christopher Monk Award
to recognize
outstanding scholars, performers, teachers, instrument makers,
and others who have made significant
and lifelong contributions to the early brass field.

The Award will be given periodically, and presented at the
Early Brass Festival or other HBS-sponsored events.
Nominations for the Award will be accepted from the HBS membership and
should be sent with detailed written support of the nominee
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