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Jeffrey Nussbaum
Managing editor

Stewart Carter
Executive editor

Barry Bauguess
Production editor

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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

Stewart Carter Executive Editor

When HBS was founded a few short years ago, most of its founders were bona-fide early-music types. In those days, you knew who the real early-brass enthusiasts were. They arrived at the Early Brass Festival at Amherst wearing their "Valves are for Sissies" T-shirts and immediately pulled fifteen to twenty instruments and a pile of Frescobaldi facsimiles from the trunk of the car. They headed toward rehearsal rooms, spouting *musica ficta* rules and BWV numbers. Yes, in those good old days of fond memory, our early-brass "community" was a tight-knit group, dominated largely by cornett and sackbut players, primarily interested in the 16th and early 17th centuries; and natural trumpet and horn players, who focused on the late 17th and 18th centuries. But as this issue of *HBSJ* reveals, our "community" is much broader in scope. I am amazed and delighted by the intense research activity in the area of 19th-century brass instruments, and we are fortunate to have attracted so many fine articles of this type. Keep them coming! At the same time, I would like to issue an impassioned plea to scholars involved in earlier areas of research on brass instruments and music. Send us your best work on the 16th and 17th centuries—and earlier. Let us know if you have something in progress.

HBSJ has already established an enviable reputation as an important voice in the music community, as Jeff Nussbaum reports in his "President's Message." We have published the finest research from leading scholars in the early-brass field, and we will continue to do so. I wonder, however, if there are prospective contributors who are intimidated by our generally scholarly format, and are perhaps reluctant to send us a piece of a more practical nature—something on technique, for example. Of course, we have always touted the *Newsletter* as the proper forum for interviews, news briefs, and "lighter" articles; but we have reviewed our policy, and now have a somewhat different idea of what constitutes *Journal* material as distinguished from *Newsletter* material. I strongly encourage anyone to send us a good, solid, carefully considered article on any aspect of early brass playing or music, be it original research, opinion piece, technical advice, or whatever.

Finally, a special thanks to all who have helped to put *HBSJ* vol. 4 together, particularly managing editor Jeff Nussbaum, production editor Barry Bauguess, and associate editors Michael Collver, Robert Barclay, Martha Bixler, Sandra Coffin, Jeff Snedeker, and Richard Seraphinoff.

ERRATA

In Tom Crown's letter to the editor, *HBS Journal*, vol. 3 (1991), p. 263, the German text quoted from a letter by Leopold Mozart was improperly set. The English translation was however correct. The German entry should read, "...Die Haupsache kommt ja ohnehin nur auf die Trompeten Sordinen, das ist was fremdes and neues. die Waldhornisten haben zu allen zeiten schon solche piano gemacht, und sich mit hineinstecken eines Schnupfduches geholfen, da es leichter bey der Trompeter Thunlich ist, wieweil sie den Kessel nahe bey der Hand haben, alle Waldhornisten wissen so einem piano vorthail..."

In John McCann's article, *HBS Newsletter #4*, p. 16, the mouthpiece cup was incorrectly described as a "venture"-shaped cup. It should read "venturi-shaped cup."

In Howard Weiner's article, *Giovanni Martino Cesare and His Editors*, *HBS Journal*, vol. 3 (1991), the following corrections should be noted:

Page 57, last line "m. 37, n.4, orig. fig. 76" is missing a # under the 7.

Page 60, line 6, the correct title of the piece is *La Costanza*.