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EDITOR'S MESSAGE

From the outset, an important goal of the Historic Brass Society and its journal has been to bring scholars and performers together—to provide a forum for exchange of views and to foster mutual support for the endeavors of both parties. This of course has been one of the enduring and endearing strengths of the early music movement in general: scholars and performers have—or *show/dhave*--a great deal to say to each other, and the expertise of one can inform the skills of the other. In many cases, of course, it is redundant to introduce Musicologist X to Performer Y, because, happily, "they" are a single person. Just glance at the Table of Contents of this or any other issue of *HBSJ*, and you'll surely notice that many of the authors' names occupy prominent places in your CD collection. Edward Tarr springs immediately to mind, largely because of his important article on the Romantic trumpet, begun in *HBSJ5* and continued in the current issue—but there are many, many others, and if I try to name them all, I'll undoubtedly leave someone out.

Of course, there are scholar/performers throughout the City of Early Music, not just in the Ghetto of Early Brass, though it seems to me that this type thrives in the latter, and all too often languishes in the former. In the broader musicological field, performance-practice research—once a trendy sub-speciality—is largely regarded as passé, and scholar/performers are not valued as highly as they once were. Scholar/performers, of course, often engage in research that is not directly related to performance. But one of the great strengths of our organization and our journal is that both scholarship and performance are held in high regard throughout the membership.

Finally, I should like once more to thank all of the associate editors who have assisted in the preparation of this issue of *HBSJ*, particularly Chris Whitehead, Steven Plank, Jean Seiler, Anne Bonn, Peter Ecklund, Martha Bixler, and Richard Sacksteder. Thanks also to Michael O'Connor, Michael Collver, and Kent Quade, who prepared many of the musical examples, and of course to Managing Editor Jeffrey Nussbaum and Layout Editor Barry Bauguess.

Stewart Carter

ERRATA FOR VOLUME 5

In John Webb's article "The English Slide Trumpet," *HBSJ5* (1993): 262-79, some of the illustrations unfortunately were reproduced too darkly. We apologize for this error, and offer the following sharper (we hope) reproductions. For each, we give the figure number, page number, and original caption as they appear in volume 5.



Figure 1 (p. 263)

(a) Musicians of Graz in 1568. Vienna, Osterreichische Nationalbibliothek, Handschrift 10.116

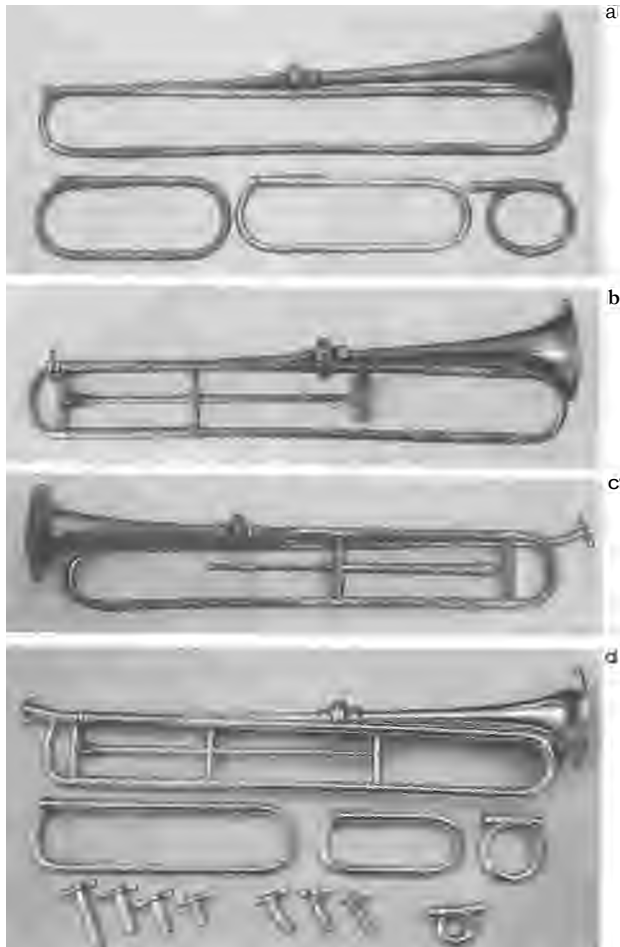


Figure 2 (p. 265)

- (a) English natural trumpet, ca. 1790-1820. Padbrook collection
- (b) Kohler slide trumpet of 1835. Padbrook Collection.
- (c) Brais slide trumpet with nickel-silver garland, ball, and garnishes. Engraved on bell: "T. LLOYD / Maker / HANDSWORTH," Padbrook Collection
- (d) Silver slide trumpet. Engraved around bell rim: "T. HARPERS' IMPROVED. KOHLER, MAKER, LONDON." Hallmarked 1860. Padbrook Collection



Figure 3 (p. 266)

(a) Young musician with slide trumpet.

(b) Unusual D crook with clock-spring slide, acquired with the KOhler slide trumpet in Figure 2b.

(c) Thomas Harper, Jr., in his Sergeant Trumpeter's regalia

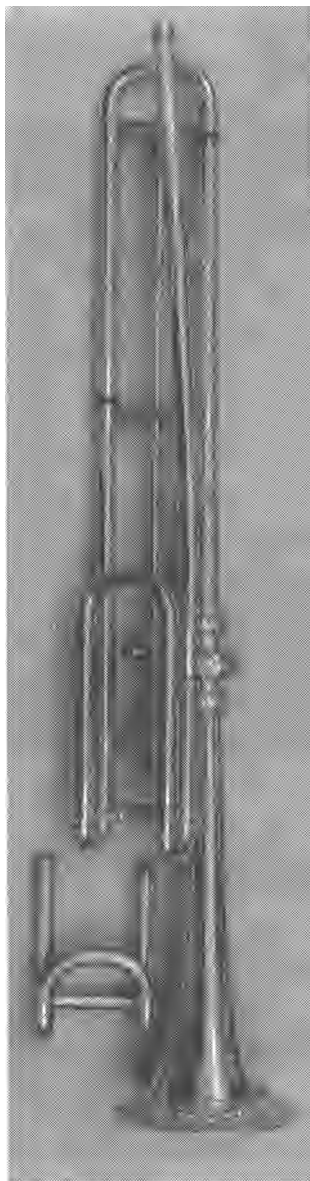


Figure 6 (p. 273)
(b) Slide trumpet by John Webb



Figure 7 (p. 274)
Thomas Harper, Sr. (1786-1853)

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