

HISTORIC BRASS SOCIETY JOURNAL

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COVER: The brass sextet of the corvette *Freja* 1889–1890. See page 185.

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EDITOR'S MESSAGE

In 1992, when I wrote my first Editor's Message in volume 4 of the *Historic Brass Society Journal*, I commented on the changes that were taking place in the early brass field in general, and in the *Journal* in particular. I noted that while our Society was founded largely by players of cornetts, sackbuts, natural trumpets, and natural horns, we soon expanded into the nineteenth century. The many fine articles we have published on nineteenth-century topics bear ample witness to this trend.

Since 1992 I have had numerous discussions—with members of the Editorial Board and in fact just about anyone who would listen—about the meaning of the word “historic” (or, if you prefer, “historical”) and its implications for our Society and our *Journal*. What constitutes a “historical” topic? Is there a chronological cutoff point? And if so, is that point a moving target? Answers to these questions are never definitive, but the discussion is always stimulating. Perhaps the truth of the matter is, the *Journal* seeks articles that reveal a systematic, historical approach to brass instruments and music, regardless of the specific era.

It was probably inevitable that once we crossed into the new millennium, we would adopt a different attitude toward the century so recently deceased. Some of our authors have already nibbled at the twentieth century; a case in point is Benny Sluchin and Raymond Lapie's “Slide Trombone Teaching and Method Books in France (1794-1960)” in volume 9 (1997; pp. 4-29). And Richard L Schwartz' “The African American Contribution to the Cornet of the Nineteenth Century: Some Long-Lost Names” in volume 12 (2000; pp. 61-88) firmly straddles the 1900 Line of Demarcation.

But Peter Ecklund's “Louis Licks' and Nineteenth-Century Cornet Etudes: The Roots of Melodic Improvisation as Seen in The Jazz Style of Louis Armstrong” in the current issue lands squarely in the twentieth century, albeit with a few backward glances. Ecklund's fine article on this giant of jazz is a groundbreaker for us. Anyone who heard him read this paper in the HBS session at “Toronto 2000: Musical Intersections” can only wish this year's *Journal* could include an audio clip of John Wallace's rendition of “Potato Head Waltz.”

Our “Guidelines to Contributors,” printed in the back of every recent edition of the *Journal*, state, “The HBS publishes articles based on research into any aspect of brass instruments of the past. They may range chronologically from Antiquity and the Biblical period through the nineteenth century.” It's time for a change.

Stewart Carter

PRESIDENT'S MESSAGE

These are extraordinary times, as we have all come to understand. In spite of the difficulties and hardships that September 11 brought to my life, one response has been most gratifying. It really is not just one response, but a series of responses. I received many e-mail messages and phone calls from HBS members throughout the world who were concerned about me and concerned about my son Sam and my wife Joan. I was extremely touched and I want to thank all of those who thought of us.

I was not alone with these experiences. A number of HBS members who also live in New York told me of similar concerns that were expressed by fellow brass players. All of this reminded me of a comment I made as I presented the Monk Award to Bruce Dickey at our Cornetto Symposium in Oxford in 1999. I mentioned that of all the important accomplishments of the HBS, the greatest source of pride for me is that we have helped to develop a true community of early brass musicians. The concern that was extended to me and my family brought home that point very clearly. In many ways we are a community and the support that community can extend will help us all move forward. My sincerest thanks.

Jeffrey Nussbaum

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