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COVER: Lodovico Carracci, *Il paradiso* (ca. 1616), detail.

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WILLIAM WATERHOUSE 1931-2007

Bill Waterhouse was one of the most brilliant performers/scholars of his generation. A virtuoso bassoonist with vast experience gained at the very highest levels of the music profession, he was also a collector, an organologist, and a meticulous scholar. He will be best known to members of the Historic Brass Society for his edition of the *New Langwill Index* (1993): the definitive dictionary of wind-instrument makers and inventors.

He was born in London, and though he learned the piano and several woodwind instruments as a boy, with the encouragement of Anthony Baines he eventually settled on the bassoon. He went on to study bassoon and viola as a scholar at the Royal College of Music, and after completing his compulsory period of national service with the Central Band of the Royal Air Force, commenced a career as a bassoonist. He was at different times a member of several orchestras including the London Symphony Orchestra, the Philharmonia, the Orchestra of the Royal Opera House, Covent Garden, and the BBC Symphony Orchestra. He also played for three years in the 1950s with the Italian-Swiss Radio Orchestra and was a member of several chamber groups, most famously the Melos Ensemble, with which he made celebrated recordings of the canonical repertoire for wind chamber ensemble. He was professor of bassoon at the Royal Northern College of Music from 1966 to 1996, where he also played a critical role in the organization and cataloguing of the College's musical instrument collection.

Bill's tremendous talent and enthusiasm for music as a performer were matched only by his relentless curiosity about it. He was a lifelong collector and his scholarship was impeccable. Lindesay Langwill—another bassoon expert, with whom Bill forged a close bond—appointed him as his literary executor. When Langwill died in 1983 after the publication of the sixth edition of his *Index of Musical Wind-Instrument Makers*, Bill undertook the preparation of what became *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors*. It took almost a decade of primary source investigation in many countries to transform Langwill's original in size, scope, and detail to the magisterial and indispensable work the *Index* now is.

For three years in the early 1970s I played with the BBC Symphony Orchestra when Bill was the co-principal bassoon there. The conductor at the time was Pierre Boulez, and the repertoire was heavily biased towards twentieth-century and especially contemporary works. I sat a few yards behind Bill in the converted skating rink in Delaware Road, London, which still serves as the orchestra's home and main recording studio. For a player so renowned for playing the classical repertoire, he demonstrated an astonishing appetite for confronting the remoter extremities of modern technique. He took any opportunity to read, and was never without a learned text about music. I observed that in the sometimes long and tedious days of rehearsals with conductors now justifiably forgotten, Bill could exercise his virtuoso skills effortlessly, while reading the *Galpin Society Journal* without interruption.

I saw him last at his home deep in the Gloucestershire countryside where much of his collection and library was kept. He was keen to attract visitors, and it was hard not be impressed by the breadth and depth of interests that his library signaled. He was a remarkable man, devoted to his family, his students, and his colleagues. The hopeless infatuation with music that struck him in youth never left him. I have known few who loved music so much. Despite his enormous talent he was modest, self-deprecating, and unfailingly generous to others, irrespective of their age or station. He will be missed greatly, but his invaluable legacy is one from which we will all benefit.

Trevor Herbert

PRESIDENT'S MESSAGE

The Historic Brass Society sponsored three interesting and successful events this past year that represent our continuing efforts to forge new areas of interest. The HBS session at the International Musicological Society in Zurich in July and the 23rd Annual HBS Early Brass Festival in Spartanburg, South Carolina, in August both embraced a wide span of brass topics, from the medieval period to jazz. The conference at the Cité de la Musique in Paris in June offered an intense examination of a ninety-year slice of brass history, focusing on activities in the City of Lights. Next year marks the twentieth anniversary of the HBS and I look forward to that milestone with great anticipation.

The 24th Annual HBS Early Brass Festival in New Orleans promises to be particularly exciting. The theme of the event, "Moments of Change in Brass Music," offers a wide range of interesting topics. We anticipate the participation of the world-renowned composer, horn player, scholar, and administrator Gunther Schuller as the keynote speaker. As the HBS expands its reach into the music world, establishing connections with others in intellectual and cultural communities, the work is as challenging and time-consuming as ever, but happily, continues to be a great source of satisfaction and pleasure for me personally. Every successful talk, performance, and presentation at an HBS event and every interesting paper in an HBS publication represents hundreds of hours of labor, and I look with pride at our significant achievements. Fortunately I have had a number of people who help. Most notable are Stew Carter, Steve Lundahl, Howard Weiner, and Mike O'Connor. Charlotte Leonard has offered her services as the new HBS Membership Secretary and I would like to thank Flora Newberry for her past service in that capacity. There are also a number of members of the HBS Boards who help to make the HBS a vital organization. The HBS website, <www.historicbrass.org>, continues to develop and I urge our membership to actively use the many resources it offers.

Jeffrey Nussbaum

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CHRISTOPHER MONK AWARD

Presented by the
Historic Brass Society

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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