

Several decades ago, a movement began in classical music to perform on instruments that were constructed and used in the same way that instruments were constructed and used during a composer's lifetime. I have attempted to bring to life this marriage of scholarship and musical style through the *Rumblings* column over the past 16 years.

I have had the honor and uncommon good fortune to get to know the leaders in the period instrument community of double bassists and share their best thinking with the readers of this column on the proper choice of instruments, as well as the fine points of expression, articulation and tuning.

For most of us, it is the use of these beautiful and, in most cases, truly antique and priceless instruments that brings uncommon quality to period instrument performances. I find it compelling to consider why the use of modern instruments would cheat us of the experience composers like Bach and Handel meant to give us.

In the Baroque period, musical phrases were made up of strong and weak notes falling on strong and weak beats within a measure and we honor that tradition. Over time, the lengths of musical phrases grew, and more notes were meant to be played in a connected way, leading much further down the musical line to a phrase's focal point. Accordingly, the bows for stringed instruments were then made to create the same amount of sound across all the beats in the measure.

Also, concert halls grew in size, so instruments were made to play more loudly. In the 20th century, some composers began to require sounds that acoustic instruments simply can not produce and now electronic instruments are being developed and used.

Those of us who are interested in early music and who use period instruments believe music has its most profound affect when performed on instruments and using techniques from the period in which the music was composed.

We are not dogmatic however, and we respect the many manifestations of humanity in music. No one better exemplifies this broad based musicality than Jim Lambert, who succeeds me in editing this column. Not only is Jim a leading gambist and violone player, but is also the assistant principal double bassist of the Cincinnati Symphony Orchestra. Please join me in welcoming Jim as the new editor of *Rumblings*, the early music column of *Bass World*.

*Editor's Note: On behalf of the ISB staff and readers, thank you, Jerry, for your many years of dedicated service to Bass World and for bringing early music to the forefront. We welcome Jim Lambert to the Rumblings column and wish him the best on his new adventure.*