

HISTORIC BRASS SOCIETY JOURNAL

VOLUME 16 2004

Jeffrey Nussbaum Stewart Carter Howard Weiner Benny Sluchin
Managing editor *Executive editor* *Co-editor* *Production editor*

CONTENTS

EDITOR'S MESSAGE	iii
PRESIDENT'S MESSAGE	iv
MONK AWARD ANNOUNCEMENT	v
ZORZI TROMBETTA DA MODON AND THE FOUNDING OF THE BAND OF <i>PIFFARI</i> AND <i>TROMBONI</i> OF THE <i>SERENISSIMA</i> Rodolfo Baroncini	1
A POSSIBLE MID-SEVENTEENTH-CENTURY SOURCE OF MUSIC FOR THE SOPRANO TROMBONE Peter Downey	19
WIND INSTRUMENTS IN THE ANGLO-GERMAN CONSORT REPERTOIRE, CA. 1630-40: A SURVEY OF MUSIC BY JOHANN SCHOP AND NIKOLAUS BLEYER Arne Spohr	43
THE DOUBTFUL AUTHENTICITY OF MOZART'S HORN CONCERTO K 412 Benjamin Perl	67
THE KÖHLER FAMILY OF BRASSWIND INSTRUMENT MAKERS Lance Whitehead and Arnold Myers	89
BIBLIOGRAPHY OF WRITINGS ABOUT HISTORIC BRASS INSTRUMENTS, 2003-2004 Compiled by David Lasocki	125
REVIEWS By Edward H. Tarr	133
GUIDELINES FOR CONTRIBUTORS	137

THE HISTORIC BRASS SOCIETY

EXECUTIVE COMMITTEE

Jeffrey Nussbaum, President; Charlotte Leonard, Secretary; John Benoit, Treasurer; Matthew Hafar, Membership Secretary and Back Issues Coordinator; Tom Reicher, Counsel

EDITORIAL BOARD

Stewart Carter, Executive Editor; Trevor Herbert, Kenneth Kreitner, Arnold Myers, Steven Plank

EDITORIAL STAFF

Jeffrey Nussbaum, Managing Editor; Benny Sluchin, *HBS Journal* Production Editor; Michael O'Connor, *HBS Newsletter* Production Editor; Martha Bixler, Anne Bonn, Sandra Coffin, Peter Ecklund, Glenn Stanley, Orum Stringer, Howard Weiner, Chris Whitehead

BOARD OF DIRECTORS

John Benoit, Stewart Carter, Trevor Herbert, Charlotte Leonard, Jeffrey Nussbaum, Keith Polk, Tom Reicher, Jeffrey Snedeker

BOARD OF ADVISORS

Michael Collver, Allan Dean, Bruce Dickey, Ralph T. Dudgeon, Douglas Hedwig, Herbert Heyde, Fred Holmgren, Douglas Kirk, Sabine Klaus, William G. Mathews, Jeremy Montagu, Viola Roth, Richard Seraphinoff, Crispian Steele-Perkins, Robert Stibler, Edward H. Tarr

COVER: Cornet in B \flat by Köhler, ca.1852, with compression spring action (Edinburgh University Collection of Historic Musical Instruments, No. 4266).

© Copyright 2004 Historic Brass Society

The Historic Brass Society Journal ISSN1045-4616 is published annually by
the Historic Brass Society, Inc.

148 W. 23rd St., #5F, New York, NY 10011, USA

Fax/Tel (212) 627-3820, E-mail: president@historicbrass.org

www.historicbrass.org

EDITOR'S MESSAGE

If ever there were any doubts that the *Historic Brass Society Journal* is truly an international publication, and not just an American one, the present issue emphatically settles the matter. Only one American author appears in these pages, rubbing elbows with scholars from Germany, Israel, Italy, Scotland, England, and Northern Ireland. (OK, so the last three “countries” are all part of the United Kingdom, but you get my point.) These authors include three who are new to these pages, as well as three who are familiar to our readers.

Arne Spohr is a young German scholar whose article on the music of Johann Schop and Nikolaus Bleyer offers a fresh perspective on some important seventeenth-century ensemble repertoire, much of it suitable for cornetts and sackbuts. Benny Perl is a Mozart scholar who teaches at the Open University in Israel. His article, “The Doubtful Authenticity of Mozart’s Horn Concerto K 412,” argues persuasively for the removal of this concerto from the Mozart canon, and suggests that it was actually composed by—well, read the article and see for yourself.

Rodolfo Baroncini returns to these pages with a sequel to his article on Zorzi Trombetta that appeared in volume 14 of our *Journal*. Baroncini has uncovered some previously unknown documents in the Venetian archives that reveal important new information on Zorzi and the early history of the Venetian wind band. Lance Whitehead and Arnold Myers’ essay combines the fresh and the familiar in a single article. Whitehead is a new name to these pages, while Myers’ work is well known to our readers. The fruit of their collaboration is an impeccably researched article on the Köhler family of instrument makers in London. Peter Downey, too, is no stranger to our *Journal*. Downey’s article on Andreas Rauch’s *Currus Triumphalis Musici* reveals a possible early source of music for soprano trombone. And we should not forget David Lasocki, the lone American in this issue, whose valuable “Bibliography of Writings about Historic Brass Instruments” is a continuing feature that has been part of our *Journal* since volume 2 (1990).

On another matter, I was saddened to learn of the demise of the *Brass Bulletin*, which ceased publication after 32 years and 124 issues. It was in many respects a different type of publication from *HBSJ*, though the two served many of the same readers. The *Bulletin* published articles on contemporary brass as well as historical topics, conveniently presenting them in German, French, and English, in parallel columns. It will be sorely missed. We extend our congratulations to the *Bulletin*’s long-time editor, Jean-Pierre Mathez, for a job well and faithfully done!

Finally, I should like to offer special thanks to Howard Weiner, whose keen editorial eye has proved so valuable in the production of this issue of *HBSJ*, and indeed in all the issues of the recent past. When I became ill in the fall of 2003, Howard immediately stepped in to bring volume 15 of the *Journal* to a successful conclusion.

Stewart Carter

PRESIDENT'S MESSAGE

This issue of the *Historic Brass Society Journal* represents our continuing efforts to publish articles that meet the highest academic standards, on a wide range of topics related to early brass instruments. We are indebted to our authors for another excellent issue.

The Historic Brass Society's activities during the past year, once again, were very successful, and great fun as well. While preparing a paper for the Brass Symposium at the University of Durham (where I also had the honor of presenting the 2004 Christopher Monk Award to Crispian Steele-Perkins), I had the opportunity to think about the state of brass scholarship and the impact the HBS has had on it. It became apparent to me that we are currently in a very healthy state. Scholars are expanding into areas relatively new to our community while continuing to produce work of great depth. We will continue to seek first-rate studies in these new areas of interest, as well as in more traditional ones.

We also look forward to some exciting events during the next two years. The Twenty-first Early Brass Festival at Bennington, Vermont, 8-10 July 2005, will focus on nineteenth-century brass (we're still seeking lecture and performance proposals). We will also co-sponsor, with the Institute of Jazz Studies at Rutgers University, a conference on "Early Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions," in Newark, New Jersey, 4-5 November 2005. This conference opens new vistas for our Society, leading to areas of brass research largely unexplored. Two events are planned for 2006: the Cornett and Sackbut Conference and Competition in Toulouse, France, 20-23 April; and the Twenty-Second Early Brass Festival, which will be held in Northfield, Minnesota, 27 July-2 August, in conjunction with the meeting of the International Society for the Promotion and Investigation of Wind Music (IGEB; Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik). The theme of this conference is "Music Away from Home: Wind Band Music as Cultural Identification." Lecture proposals are invited.

We have a recent publication in our book series, Bucina—Edward H. Tarr's *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution*—and two more on the way. Without your support of this series, it will surely cease to exist.

As always, my heartfelt thanks go to the members of our Society's Board of Directors and to our *Journal's* Editorial Board. I'm thrilled to be part of such a wonderful and enthusiastic community.

Jeffrey Nussbaum

2004
Christopher Monk Award
Presented by
The Historic Brass Society
to
Crispian Steele-Perkins

For his outstanding contributions to
brass performance, scholarship, and pedagogy and his particular
dedication to and study of the English trumpet tradition.

Durham
12 November 2004

Established in 1995, the Christopher Monk Award
is presented by the Historic Brass Society to
scholars, performers, teachers, instrument makers,
and others who have made significant
and life-long contributions to the early brass field.

Past recipients:
Edward H. Tarr, Herbert Heyde, Keith Polk
Mary Rasmussen, Hermann Baumann,
Bruce Dickey, Stewart Carter, Trevor Herbert,
Renato Meucci

We Are Pleased To Announce

**For All Members in the
Euro-Community**

**The HBS Can Now Accept Checks
in Euros**

HBS Membership

2004 - 1 Year Membership: 25 Euros

2004-2006 - 3 Year Membership: 65 Euros

**For all back-issue orders
please calculate the amount of the order
plus postage at the exchange rate of
\$1 US = 1 Euro**

**Send Membership forms, checks and back issue orders to:
Matthew Hafar, HBS Membership Sec.
949 Hutton Street, Winston-Salem, NC 27101 USA**

