

Theodore Hoch, the “Much Beloved Solo Cornetist of Bilsé’s *Capelle*”¹

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During his lifetime the cornetist Theodor(e) Hoch (1842-1906) traveled widely and was world-famous. Long after his death his name was still a household word because of the continuing popularity of the numerous works he wrote for his instrument.² A glance at the portrait adorning the front cover of all his published compositions reveals a man hardly lacking in self-esteem (Figure 1).

Between 1875 and 1881 Hoch was a respected soloist in the orchestra of Benjamin Bilsé (1816-1902). Together with the Leipzig Gewandhaus orchestra, Bilsé’s musical estab-



Figure 1

Portrait of Theodor Hoch, middle-aged, from the front cover of his composition *Perle de l’Océan* for cornet and piano, revised and edited by Franz Herbst and Richard Stegmann (Wiesbaden: Rühle & Wendling Nachf., Musikverlag, c. 1928). Author’s collection.

lishment was the largest and best-known professional orchestra in Germany. During the winter season it performed in the Berlin Concerthaus—with a restaurant and a concert hall in a single large room, plus balconies and subsidiary rooms (Figure 5)—and during the summer months made extended European concert tours. Johann Strauss, commenting on the performances of this world-class orchestra, said that it “was the most excellent throughout all Germany and performs Classical music to the highest degree of perfection.” In addition, Jetty Strauss said of Bilde’s *Kapelle*: “When you hear that orchestra, you think you can hear the angels singing.”³ Since the members of Bilde’s orchestra in 1882 formed a cooperative which became the Berlin Philharmonic Orchestra, an institution that in 2007 is celebrating its 125th anniversary, this article will concentrate on Hoch’s tenure with Bilde. From early 1881, Prussian-born Hoch resided in the United States, and from then on he was no longer Theodor, but Theodore.

A hitherto unknown biography

The story of Hoch’s life is perhaps best told in a previously unnoticed biographical article that was published in an American newspaper on the occasion of his fiftieth anniversary as a performing musician. It appeared in *The Brooklyn Eagle* on 13 August 1902, towards the end of Hoch’s career.⁴ He was then sixty years old.

50 YEARS A CORNETIST, HOCH WILL CELEBRATE.

**Bath Beach Professor Has Played in Many Lands and Won Honors.
WON FIRST PRIZE IN PARIS.**

**Kaiser and Emperor Napoleon III Have Complimented Him and
Thousands Have Cheered Him.**

To-morrow night promises to be a gala one at the Avon Beach Hotel, Cropsy avenue, Bath Beach, the occasion being the celebration of the fiftieth anniversary as a cornetist of Professor Theodore Hoch, leader of the hotel orchestra. The programme will include a concert in the evening, including both vocal and instrumental music. Professor Hoch is a member of the Brooklyn Saengerbund, Arion Society and other German societies, and they will assist in the programme. It is unnecessary to state that every resident in Bath Beach and Bensonhurst will be present to-morrow night.

Professor Hoch was born in Finsterwalde, near Berlin, on January 9, 1842. The professor is one of six sons, and all of them were musicians. The elder Hoch was a leader of a band at Spreinberg,⁵ near Berlin, and young Theodore was instructed in music by his parent. At the age of 8 years he appeared as cornet soloist in the band over which his father presided, and two years later, accompanied by his father and brothers, he moved to Prussia, where he became a member of his father’s band. In 1853, when he was only 11



Figure 2

Photograph of Theodor Hoch at a later age. From Glenn D. Bridges, *Pioneers in Brass*, now available on CD-ROM—www.trescottresearch.com— Courtesy of Paul T. Jackson.

years old, young Hoch had the honor of playing cornet solos before King Frederick William IV, and later, the Crown Prince, now Emperor, made a present to every member of the band.

When he was 16 young Hoch had made a reputation for himself as a musician and he determined to travel over the country. His tour included a visit to Poland, Finland, Russia, Sweden and Hamburg, and at the age of 20 years he returned home and became a soldier. He entered the Prussian army in the Emperor Francis Guard, and in 1866 went with his regiment into the campaign against Austria. After peace was restored, in 1867, he rejoined the band, and accompanied it to Paris and entered the celebrated musical contest. Young Hoch succeeded in obtaining first prize, a gold medal. The winning of the first prize brought additional honors, as the young musician's salary was increased in the army—something that had never before been done. Napoleon III was one of the rulers who congratulated the young musician.

In 1869, when he was 27 years old, the war between France and Germany broke out and young Hoch went with his regiment and remained with it until peace was restored. He then returned and visited his old home. In 1870,⁶ Hoch appeared with his band in the Peace Jubilee, in Boston, and he afterward made a tour of the country. He returned to Germany and in 1873 was discharged from the army. He secured an engagement with the Johann Strauss-Langenbach Band for the Vienna Exposition.⁷ With that aggregation of musicians he traveled as solo cornetist through Germany, Belgium and Holland and then went to Italy, where he played in Turin, Milan, Rome, Naples, Genoa, Bologna, Padua, Florence and Vienna. In 1875 he was engaged by the Royal Court Musical Director Bilse⁸ and he made a concert tour from St. Petersburg to Berlin. In 1880 he played with the Schreiner Band at Long Beach. He returned to Germany, but had fallen in love with America, and again returned to this country.

Hoch, in 1882, played at Spanish Fort in New Orleans and during the next two years was with Gilmore⁹ at Manhattan Beach. In 1886 and 1887 he went with the Adelina Patti concert tour¹⁰ to Mexico, North and South America and finally landed in California. He has been furnishing the music at the Avon Beach Hotel for several seasons and the musical programmes are well received. Another tour has been planned and he will go out with the Mozart Symphony Club through the United States, Mexico and Canada.

The cornet which has been taken with Professor Hoch on his trips is said to be the finest and the most valuable in the country. It is a combination of gold and silver and contains twenty-five diamonds. The bell part of the cornet is engraved with flags from the different countries through which Professor Hoch has traveled.

Further biographical details

This short newspaper article is quite comprehensive, but several important details are missing. The following is an attempt at completion.

The 1867 *Exposition Universelle*: Hoch meets Bilse

During the mid-nineteenth century the various rival European powers tested their military strength on the battlefield, but they also competed with one another—peacefully but with clenched teeth as it were—in a series of World’s Fairs or *Expositions Universelles* celebrating the achievements of industry and the arts.¹¹ In the fifth such fair, which took place in Paris in 1867, the military defeat of Austria at the hands of Prussia in Königgrätz was not a year old; and the bloody battle of Solferino in 1859, from which France and Italy had emerged victorious over Austria, was not yet forgotten. In this particular *Exposition Universelle* political differences were to be decided not on the battlefield, but in musical terms. Musical instrument makers competed with each other with large, elaborately constructed glass cases in which their products were most favorably presented. (See Figure 3 for the showcase of the French exhibitor Gautrot.¹²) There was also a band competition in which groups from Prussia, Baden, Bavaria, Austria, Spain, the Netherlands, Belgium, and Russia, as well as the French guards, and the *Guides* of Paris participated.¹³ In this competition both Hoch and his band won first prizes. Hoch received the medal for his soloistic performance from the hands of the French emperor Napoleon III.¹⁴



Figure 3

Glass case of the French musical instrument factory Gautrot Ainé & Cie. at the Exposition Universelle, Paris 1867, wood engraving. Author’s collection (ex Ernst W. Buser, Binningen, from an unknown French periodical).

Bilse's orchestra, to which Hoch was later to belong, was also present in Paris; it was probably there that Hoch and Bilse got to know each other personally. Bilse's group, more than fifty strong, gave daily concerts under its own auspices for more than three months (between 28 May and 10 September) and was for a time even conducted by Johann Strauss (son).¹⁵ During Strauss' presence in Paris¹⁶ he and Bilse conducted the orchestra in alternation. Is this not typical for us musicians? Whereas politicians often have the greatest difficulties in communicating with one another, we musicians of diverse nations converse in the universal language: music. Here in Paris a Prussian orchestra¹⁷ was directed without any difficulty whatsoever by an Austrian conductor.

Hoch's first trip to the United States

Hoch's first trip to America took place for the World's Peace Jubilee in 1872. Surviving programs¹⁸ indicate that the band of the Kaiser Franz Grenadier Regiment, conducted by H[einrich] Saro and to which Hoch belonged, opened the afternoon concert on 3 July with Beethoven's *Egmont* Overture. Among the other groups participating on this afternoon were the Irish National Band, the Kaiser Cornet Quartet from Berlin, and the Garde Républicaine band from Paris. Johann Strauss (son) conducted one of his own compositions (a concert waltz). At 9 AM the following day—the American national holiday—the band of the Kaiser Franz Grenadier Regiment took over the entire morning concert with works by Mendelssohn, Auber, Godfrey, Wagner, and Unrath; furthermore Hoch played a solo, *The Wreath*, by an unknown composer. The Prussian group split the musical tasks of the second concert at 2 PM with the band of the Garde Républicaine.

Hoch's activity with Benjamin Bilse

a. Benjamin Bilse: His orchestra and the future Berlin Philharmonic

Johann Ernst Benjamin Bilse received his first musical training from Ernst Scholz, *Stadtmusicus* (municipal musician) in his birthplace, Liegnitz in Silesia (today: Legnica, Poland), and later took violin lessons from Joseph Böhm in Vienna. For a short time he played the violin in the orchestra of Johann Strauss (father). In 1842 young Bilse was appointed *Stadtmusicus* and conductor of the Liegnitz town orchestra. Through untiring efforts he formed it into a first-class institution. During the winter season (from mid-September to the end of April) they performed in Liegnitz, and during the summer months made concert tours throughout Europe. Although Bilse himself received only modest pay and had to remunerate his musicians out of his own pocket, the city council refused to let him go on unpaid vacation for such tours. In 1865 Bilse dissolved his connection with Liegnitz in order to run the orchestra on longer tours at his own financial risk; on 21 December 1867 his *Kapelle* gave its first concert in its new permanent domicile, the Berlin Concerthaus.

In the spring of 1882 a majority of his musicians did not want to accept the proposed new contracts for an extended concert tour to Warsaw, because they were financially unattractive. They demanded that Bilse pay them the difference out of his own pocket. Bilse,

financially unable to renew the musicians' contracts, was forced to cancel the Warsaw appearances. In the fall he assembled a new orchestra with the few remaining musicians—an easy enough task, since there were more than a thousand applicants! In the meantime the fifty-four musicians who had thus become jobless decided to form their own orchestra. At first they gave it names like “The Bilsse *Kapelle*,” “The Bilsse Orchestra from Berlin,” or “The Former Bilsse Orchestra,” until—certainly after the justified objection of their former director—they took on the name of “Berlin Philharmonic Orchestra.”¹⁹ With his new musicians Bilsse continued his former successful concertizing in the Concerthaus, finally to lay down his baton only three years later, retiring to Liegnitz. (He gave his last concert—the 3,566th!—in the Berlin Concerthaus on 30 April 1885.)²⁰ He died there on 13 July 1902, only a few days before his eighty-fourth birthday. The Concerthaus orchestra was led for a single winter season by the well-known Dresden conductor Hermann Mannsfeldt, and from then until 1897 by Karl Meyder, when it ceased to exist.

b. Bilsse and his brass players

Bilsse was known for his excellent programming. He often performed works by the great Classical composers such as Haydn, Mozart, Gluck, and Beethoven, had a penchant for new works by living composers including Tchaikovsky and Wagner, and frequently allowed his orchestral musicians to appear as soloists.²¹ Since he himself was a trained violinist, he made sure his orchestra had a first-rate violin section. At various times his concertmasters and soloists included such well-known names as Karel Halff, ²² Eugène Ysaÿe, ²³ and César Thomson.²⁴ These famous men were then at the beginning of their careers.

Since the Bilsse orchestra often played in the open air during the summer months, he also attached particular importance to its wind players. He seems to have had a special predilection for the cornet and the trumpet; obviously he had virtuosos on both instruments at his disposal. Not only did he have excellent cornet soloists with Theodor Hoch and (later) Hugo Türpe,²⁵ but he also composed for this instrument and for the trumpet. His polka *In heller Nacht*, for two trumpets or cornets and “Kavallerie-Musik” instrumentation, still survives.²⁶ Furthermore a *Concert-Solo für Trompete* of his was performed in Liegnitz in early March 1852 during the fourth “Sinfonie-Soirée” of that winter. Here the soloist was not a cornetist, but a trumpeter, one Reichmuth, a member of Bilsse's Liegnitz orchestra between 1844 and 1861. A review survives.²⁷

c. Bilsse's orchestral library

Bilsse's orchestral library was offered for sale in 1885, when Bilsse ended his conducting activity and went into retirement. The catalogue, a copy of which survives in the Preussische Staatsbibliothek in Berlin, may rightfully be called one of the most important sources of German nineteenth-century musical history.²⁸ The auctioneer Carl Simon remarked, “Herewith a catalogue is published that ... may be called unique,” continuing that for more than forty years, Bilsse had occupied a dominating position in the world of music and that his catalogue was of historical importance as “a living repertoire of the best German and foreign orchestral works of all genres.” Almost as an afterthought he added: “Nearly all of the works ... are

provided with unified bowing marks.³²⁹

Bilse's library contained a large number of trumpet and cornet solos—thirty-nine alone in the category of “orchestral music.” The following works with soloistic parts for trumpet, cornet, or fluegelhorn³⁰ are listed with the indicated spelling (sc. = score, pts. = parts, Pistons = Cornet à Pistons). (In footnotes an attempt is made to identify the lesser-known composers.) As we will see, some of these works were even composed by Theodor Hoch.

Orchester-Musik:

Bach, Joh. Seb., *Concert No. 2 f. Violine, Flöte, Hoboe und Trompete m. Streich-Orch.* (sc., pts.);³¹ Bellini, Vincenzo, *Scene und Arie aus Norma für Flügelhorn* (pts.),³² *Cavatine aus der Oper: Die Nachtwandlerin, für Cornet à Pistons* [pts.?], *Arie aus Romeo und Julie für die Trompete* [pts.?];³³ Bériot, Charles-Auguste de, *Air varié No. 7 für Pistons arrang. [von Türpe]* [sc.?];³⁴ Büchner, *In die Ferne, Lied für Trompete* (pts.); Diethe, *Fantasie für 1 Trompete u. 2 Posaunen (mit Orch.)* (pts.), *Fantasie für Pistons* (pts.); Donizetti, Gaetano, *Duett a. d. Oper: Linda (Tromp. u. Posaune)* (pts.), *Fantasie a. d. Oper: Anna Bolena, für Pistons* (pts.), *Cavatine a. d. Oper: Torquato Tasso (Tromp.-Solo)* (pts.); Flotow, Friedrich Freiherr von, *Die letzte Rose, Lied [aus Martha] für Pistons* (pts.); Fuchs, [Otto,] *Fantasie für Cornet à Pistons* (pts.);³⁵ Grützmacher, Leopold, *An Sie! Lied für Solo-Trompete* (pts.);³⁶ Gumbert, Ferdinand, *O bitt' euch, liebe Vögelein, Lied f. Tromp.* ([arr.] Bilse) (sc., pts.);³⁷ Haas, Charles, *Sträussli, Lied f. Pistons* (pts.);³⁸ Hartmann, John, *Variationen für Cornet à Pistons* (pts.);³⁹ Herfurth, Wilhelm, *Auf den Alpen, Fantasie für Pistons* (pts.), *Concertino für Pistons* (pts.),⁴⁰ *Abendständchen, für Pistons* (pts.),⁴¹ *Abschiedsständchen, für Pistons* (pts.),⁴² *Im Frühbroth, für Pistons* (pts.);⁴³ Hoch, Theodor, *Die Zillerthaler, Fantasie für Pistonsolo* (pts.);⁴⁴ Kalliwoda, [Johann Wenzel,] *Tyroler Lied, für Trompete-Solo* (pts.);⁴⁵ Legendre, *Fantasie a. d. Oper: Anna Bolena, für Piston* (pts.);⁴⁶ Mercadante, Saverio, *Concert-Arie f. d. Trompete* (pts.);⁴⁷ Moniuszko, Stanislaw, *Der Abend, Lied für Cornet* (pts.);⁴⁸ Moreau, *Le Palais royal, Polka für Cornet* (pts.); Neumann, *Polka-Bravoura, für Pistons* (pts.);⁴⁹ Nowakowsky, Józef, *Gesangs-Mazur f. Piston* (pts.);⁵⁰ Otterer, C., *Une perle d'Océan, Fant. f. Pistons* (pts.);⁵¹ Rossini, Gioachino, *Arie a. d. Oper: Der Barbier v. Sevilla, f. Cornet* (pts.);⁵² Schumann, Camil, *Andante und Cavatine für Trompete* (pts.);⁵³ Voigt, F. W., *Die beiden kleinen Finken, Polka (Kling)* (pts.);⁵⁴ Vorberger, Friedrich, *Concertino f. 3 Trompeten* (pts.);⁵⁵ Wagner, Fr., *Ich sende diese Blumen Dir, Lied f. Piston* (pts.); Wallace, William Vincent, *Arie f. Trompete a. d. Oper: Maritana* (pts.);⁵⁶ Wittmann, Robert, *Concertino, für Piston* (pts.),⁵⁷ *Polonaise, für Piston* (pts.)

Scores:

Bach, Joh. Seb., *Ouverture ou Suite (D-dur), für 2 Violinen, Viola, Bass, 2 Hoboen, 3 Trompeten und Pauken* (sc., pts.?)

Harmonie- and Militair-Musik (Infanterie) for small and large orchestras:

Cherubini, Luigi, *Sechs Piecen a d. Oper: Les deux journées, für Flöte, 2 Clarinetten, 2 Fagotts, 2 Hörner, 1 Trompete und Serpens* [sic], *arrangirt von Goepfert* (pts.);⁵⁸ Vogel, Johann Chris-

Figure 4

The solo cornet part of Theodor Hoch's composition *Perle de l'Océan* for cornet and piano, revised and edited by Franz Herbst and Richard Stegmann (Wiesbaden: Rühle & Wendling Nachf., Musikverlag, ca. 1928). Author's collection (with his pencilled performance indications)

toph, *Ouverture zur Oper: Démophon, für 2 Hoboen, 2 Clarinetten, 2 Fagotts, 2 Hörner, 1 Trompete u. Serpens* (pts.);⁵⁹ Weber, Carl Maria von, *Oberon. Oper in 3 Acten, für 1 Flöte, 2 Hoboen, 2 Clarinetten, 2 Fagotts, 2 Hörner, 2 Trompeten, Contrafagott und Posaune, arrangirt von Weller* (pts.)⁶⁰

Cavallerie-Musik:

Bilse, [Benjamin,] *In heller Nacht, Polka für Cavallerie-Musik (mit 2 obligaten B-Trompeten oder Cornet[s] à Pistons)*, op. 35 (PN 10969) (sc.)⁶¹



Figure 5

Bilse conducting in the Berlin Concerthaus. Note that in those days, it was customary for conductors to ply their trade facing their audiences.

Watercolor by Adolph Menzel dated 1871.

Berlin, Kupferstichkabinett (kindly provided by Jochen Güntzel).

d. Instrumentation and programming

During the second third of the nineteenth century, as a reaction to the invention of the valve mechanism for brass instruments around 1815,⁶² the wind bands of all the European countries underwent a reorganization. Since they differed greatly in size, it is pure speculation to ask what the precise instrumentation of a given piece might be. For the difference between an “infantry” and a “cavalry formation,” see note 25. In the above list the instrumentation of the three pieces belonging to the “Harmonie- und Militair-Musik (Infanterie)” is clearly to be seen. The instrumentation of Bilsé’s *In heller Nacht*, a composition in the category of *Cavallerie-Musik*, is a good example for this kind of formation without woodwinds that would today be called a brass band. Besides the two solo instruments, it consists (from top to bottom) of: piccolo [cornet] in E \flat , two (soprano) cornets in B \flat , two (alto) cornets in E \flat , two tenor horns [in B \flat], baritone [in C], two tubas [in C], four trumpets in E \flat (with more than one to a part), and timpani in E \flat and B \flat . Only the baritone and the tubas were notated in the bass clef.

The combination of “serious” and “entertaining” pieces, noticeable at first glance in the above list, reflects Bilsé’s programming policy. (Every week in Berlin, Benjamin Bilsé put on one or two symphony concerts and/or virtuoso concerts, the programs of which, including evenings with works by Bach, Handel, Beethoven, or Mendelssohn, were often quite sophisticated.) Instead of catering exclusively to the educated higher classes with sublime masterworks alone, Bilsé through his mixed programming was attempting to reach all social classes.⁶³ This certainly corresponded to the audiences’ expectations in the Berlin Concerthaus. His brass soloists’ repertoire further testifies to such a policy. Serious music, to be sure, was present, mainly in the guise of transcriptions of opera scenes, but many other pieces in the brass repertoire—fantasies, themes and variations, concertinos instead of concertos, so to speak—were lighter in weight. In this mixture they corresponded to their listeners’ taste.

e. Bilsé as a brass player himself

An amusing anecdote—and also a true story—attests to Bilsé’s own prowess on the bass trumpet. In April 1875 he wished to perform a version of *Die Götterdämmerung* that Richard Wagner had personally arranged for concert use. In the first rehearsal the player of the bass trumpet—a man otherwise known to be an excellent musician—was hopelessly lost. Neither Wagner nor his assistant Seidel was able to teach the man his part. The report continues, “Suddenly Bilsé materialized next to the trumpeter, simply took the instrument out of his hand, and played the passage perfectly for him.” As a result “the man, suddenly understanding what was meant, played the passage correctly and securely after him.” That Bilsé was able to play this instrument, too, and so well, has to do with his early training in a so-called *Stadt Pfeife*, where each ongoing musician had to learn to play several instruments.⁶⁴

f. Newspaper reviews about Hoch during his tenure with Bilsé

Several newspaper reviews have come to light reporting about Theodor Hoch as a soloist

with Bilse.⁶⁵ Jochen Güntzel remarks, “Theodor Hoch was quite obviously one of the stars of the ensemble, next to Karl Halff, the concertmaster Felix Meyer, the cellist Hans Wihan, the oboist Otto, the flutist Baptiste Sauvlet, and the harpist Elise Jansen.”⁶⁶

In the surviving reviews Hoch was praised with formulations such as, “played with consummate skill,”⁶⁷ “already last year was much appreciated;”⁶⁸ he was called a “highly accredited soloist,” an “excellent cornet player,”⁶⁹ a “cornetist of the first rank,”⁷⁰ an “artist of the first rank,”⁷¹ and “the much beloved solo cornetist of Bilse’s *Capelle*.”⁷² His “soft and noble tone” was once singled out for special praise.⁷³

One of the pieces that Hoch performed several times with Bilse, starting in May 1876, is a set of variations on the *Carnival of Venice*, known even today as a virtuoso piece *par excellence*.⁷⁴ It is set with seemingly unsurmountable technical difficulties, for example sixteenth-note triplets produced with so-called triple tonguing and occurring either on one pitch or—more difficult—on arpeggiated figures; still more rapid ornamentation of the melody via thirty-second notes; extremely long phrases in which the listener asks himself where the performer finds his air supply; and similar delights. We do not know which version Hoch preferred. With time, however, he began more and more to perform pieces of his own composition, which generally included the word “Fantasie” in their titles.

From the available reviews it is possible to reconstruct at least part of his repertoire with Bilse. In chronological order of the reviews they are,

- *Variations on the Carnival of Venice* (Bremen, 12 and 14 May 1876)⁷⁵
- Jackson, *Fantasie for Trumpet* (Bremen, 14 May 1876;⁷⁶ Leipzig, 10 July⁷⁷ and 11 August 1876)⁷⁸
- Hoch, unnamed fantasy (Bremen, 14 May 1876;⁷⁹ Nuremberg, 3 July 1876;⁸⁰ Leipzig, 10 July⁸¹ and 11 August 1876)⁸²
- [Hoch,] unnamed fantasy (Leipzig, 11 and 12 August 1876)⁸³
- Flotow, *The Last Rose of Summer* from *Martha* (Bremen, 8 May 1877).⁸⁴

Other reviews in which the pieces are not named survive from Augsburg (22 June 1876),⁸⁵ Riga (3/15 August 1878),⁸⁶ Bremen (8 May 1879),⁸⁷ Berlin (23 January and 3 October 1880),⁸⁸ and Lahnstein (11 November 1880).⁸⁹

Hoch probably did not have an exclusive contract with Bilse. For example he performed a second time in the United States with the band of the Emperor Franz Guards Regiment at the World’s Fair in Philadelphia in 1876.

In 1878 he had a metal mute with a special construction (“mit Schallrohr und Griff” = with a sound tube and a handle) patented in Berlin.

As mentioned, Hoch’s tenure with Bilse ended in 1881. On 4 October 1881, when he was said to have “been involved in an accident on the race track in New York,” a newspaper article announced that he had been succeeded by Hugo TÜRPE.⁹⁰ Fortunately he was not seriously injured in the New York accident, so that he could continue his career, mainly in the United States.

Hoch's life after his tenure with Bilse

Hoch's departure from Berlin did not mean that his cornet solos were no longer performed there. To the contrary, they continued to be heard in the Konzerthaus, rendered by the orchestra that succeeded Bilse under the baton of Karl Meyder (1837-?, fl. 1886-97), who stepped onto the podium there for the first time on 1 October 1886.⁹¹ For example, Meyder's cornet soloist Berthold Richter performed Hoch's *Der Liebestraum* there at least twice, on 19 November 1887 and on 27 October 1889.⁹²

In the United States Hoch became a highly respected teacher. One of his most famous pupils was Ernst Albert Couturier (1869-1950), who on his cornet was able to produce six full octaves.⁹³ Besides numerous solos that Hoch composed (see Appendix 1), in 1880 he published a *Tutor for the Cornet*.⁹⁴ According to the 1883 yearbook of the New York musicians' union, Hoch was living at 34 Bond Street, Manhattan;⁹⁵ by 1897 at the latest he resided at 1055 Halsey Street, Brooklyn.⁹⁶

A review from the *New York Times* of 10 June 1884 offers a glimpse into the milieu in which Hoch was active in his adopted country: vaudeville. In Koster & Bial's, an establishment on 23rd Street at 6th Avenue, various artists succeeded one another: "Signore and Madame Campobello" with scenes from *Il Barbiere [di Seviglia]* and *Don Pasquale*, Laura Lee, the Martens Trio, and Theodore Hoch. At the end of the short review we read,⁹⁷

The remainder of the program consisted of cornet solos by Theodor Hoch, ballads by Miss Laura Lee, and the "specialities" of the Martens Trio, including the cat duet, which has reached an age far exceeding the nine lives allotted to the individuals of the feline race by the time-honored proverb.

During the long concert tour of 1886-87 through the United States and Mexico, Hoch and the famous soprano Adelina Patti appeared in Galveston and El Paso, Texas, as well as in Veracruz, Chihuahua, Zacatecas, and Mexico City. During this trip Hoch composed a fantasy, *Am Golf von Mexiko*.⁹⁸ In 1896 he had the Conn company build an echo horn for performances of his composition, *Alpenidylle*.⁹⁹

Even after Hoch had established residence in the United States, he must have made occasional concert tours through Europe, for two documents from the summer of 1896—a report of 7 June from Berlin and a concert program of 19 August from Krefeld—have come down to us. At the end of their Berlin concert, which took place there on "American Day" of an industrial exhibition, Hoch and conductor Nathan Franko were crowned with laurel wreaths. Now it was said of Theodore (with an "e"!) Hoch that like the conductor, he comes from New York.¹⁰⁰ The enthusiastic headline of the Krefeld program leaves no doubt as to Hoch's fame: "Great Extra Concert / of the World-Famous / Cornet Virtuoso / Herrn Professor Theodor Hoch / and the / Entire Municipal Band / Conducted by Music Director Herrn Blättermann."¹⁰¹ Hoch appeared there in the "Etablissement Oelmühle" with no fewer than six solo pieces: his fantasy *Klänge a[us] Steyermark* and the Scottish ballad *Comin' thro the Rye*, his own composition *The Songbird (Singvögelchen aus dem Thüringer Wald)* and

another Scottish ballad, *Robin Adair*, and as the penultimate pieces of the entire concert his own Rondo militaire, *Les Hussards de la Garde*, plus Ad. Neuendorf's *Rattenfängerlied*.¹⁰² A listener saved the program and sent it to the young trumpeter Eduard Seifert (1870-1965) in Cologne.¹⁰³ During the 1895-96 season Seifert—who later received the nickname of “the infallible one”—had had his first orchestral position as principal trumpeter in the Cologne Municipal Orchestra. Only a few days later, on 1 September 1896, he left for Dresden, where he was to remain for the remainder of his professional career. This program must have provided the contact between the two trumpeters, for an envelope containing a letter from Hoch to Seifert during the following year has survived.¹⁰⁴ Hoch's solos were also in Seifert's repertoire.¹⁰⁵

An American census report of 1900¹⁰⁶ yields further information. Hoch was living with his family in Brooklyn in his own house, which was still covered by a mortgage. He had been married for nineteen years to his wife, Amelia. The report confirms the year of his immigration to the U.S., 1880; in the meantime he had become an American citizen, for which reason he was now called Theodore, not Theodor. His wife, who had been born in Germany in July 1844, had already immigrated in 1866 to the U.S.¹⁰⁷

When Hoch died, only the following short report appeared in the *New York Times*:¹⁰⁸

Hoch, the Cornetist, Dead.

Theodore Hoch, one of the best known cornet players in the East, died Tuesday at his home, 1,055 Halsey Street, Williamsburg,¹⁰⁹ in his 64th year. He was born in Germany, and while he lived in Berlin belonged to the Emperor Franz Guard Grenadier Regiment No. 2. He served in the wars of 1864 and 1870-71. He came to America in 1876.¹¹⁰

His death certificate is preserved.¹¹¹ It was issued on the day of his death, 12 February 1906.¹¹² From it we learn that his father's name was Carl and his mother's maiden name was Hallmann, that Hoch had still been living at 1055 Halsey Street, and that a “strangulated hernia” was the cause of death.

Theodore Hoch was a colorful figure. When he toured as a soloist with the Mozart Symphony Club of New York, he appeared in a long coat wearing white gloves, holding a silver and gold plated cornet set with twenty-five diamonds. At the end of his concerts he played on an imitation of a straight Roman trumpet; one and a half meters long, it had been made especially for him by the C.G. Conn Company. Finally, when he intoned the American national anthem, the stars and stripes were rolled down from its bell.¹¹³

Even after his death, Theodor Hoch's solos continued to be reprinted and performed. Among the many performances of his works by other soloists, only two shall be mentioned here for which concert programs have survived in the Bad Säckingen Trumpet Museum: “*Mein Ideal*, solo for Trumpet, played by Mr. Flick” on 24 November 1911 in the Grünberg brewery in Schönnow, and *Nordische Fantasie*, performed on an unknown date (probably in the 1940s) by Willi Liebe (1905-77) in Kolberg.¹¹⁴

Appendix:
A small sensation!
Theodor Hoch's lost music library rediscovered!

Traveling virtuosos like Hoch owned their own performing material to pieces that they played in public with piano or orchestral accompaniment. Such performing parts hardly exist any more, for their owners' death was usually accompanied by a change in musical taste. The old pieces were no longer in demand and landed on the rubbish heap. In the most favorable and least frequent cases, individual compositions entered library collections.¹¹⁵

Seen in this light, it is a small sensation that parts of Theodor Hoch's personal music library have recently come to light and are to be found today in a private collection. This collection is located—a further sensation—in a rather unsuspected place: in Hong Kong! Its owner, Fung Kai Man (Kenneth Fung in English), obtained them at Internet auctions. In his own words he relates,¹¹⁶

Yes, I have obtained what looks like a part of the performing material from the personal library of Hoch. I believe (from what I can see) that the Hoch library was passed onto Emil Kopp¹¹⁷ (as seen from the stamp on some of this music) and then to a music society in Chicago (as told by the seller). I began bidding on some historical printed music for cornet and piano on eBay, and a few pieces I obtained have some stamped markings indicating that they were once owned by Hoch. I started to go after further old printed music offered by the same seller and tried to purchase every title offered. I was successful in most cases but lost two or three pieces. One day, the seller asked for a phone discussion and told me he had sold all printed music from the source but that there were two remaining boxes containing handwritten, flaking music scores he thought unfit for sales. He offered to let me have the two boxes for a small amount and I could not refuse. So this left-over material actually consists of orchestral parts that were probably used by the soloists personally, some in their own handwriting, some signed and dated by Hoch (e.g. 18xx Vienna). That is how I obtained such material.

Mr. Fung—who owns a music and instrument store, is also a trumpeter, and collects old instruments—makes no secret of his good fortune. He has authorized me to make this report. An inventory of Hoch's music library, as it exists today in Hong Kong, follows.

As can be seen, most of the pieces bear a number on their front cover. Since the lowest and highest numbers are 1 and 188, the collection will originally have consisted of at least 188 pieces.¹¹⁸ Some numbers comprise several pieces, but there are also duplications. Various gaps exist. Nearly all the pieces are for cornet solo, some with piano, some with orchestra, some with both kinds of accompaniment. Unless otherwise indicated, we are dealing with printed material: a cornet part with piano accompaniment. Some manuscript orchestral parts which are dated and bear Hoch's signature were probably written by Hoch

himself. Several of Hoch's compositions were previously unknown. Hoch's and/or Kopp's stamp can be found on many of the pieces. Some of the titles that Fung was able to obtain from the same source were printed later in the twentieth century and have nothing to do with the soloists in question. In an appendix several titles are found that Fung could not buy but of which he was able to obtain photocopies (in the following list there is one such piece). The titles appear as they do in the collection itself.

List of the pieces:¹¹⁹

- (1) Three pieces by various composers:
 - a. Anon., *Adelaide*
 - b. Bree, *Adolph am Grabe Mariens*
 - c. Weidt, *Wenn der Frühling an den Bergen liegt*
- (3) Hoch, *Souvenir de Bellini*¹²⁰
 - a. solo cornet part, signed by Hoch and dated Berlin 17 December [18]76
 - b. piano score, written with pencil, signed by Hoch and dated 29 December 1902
 - c. orchestral material in manuscript, with various performing dates to 1905
- (4) Two pieces:
 - a. Stetefeld: *Cavatine*
 - b. Eduard Braun, arr. Hoch: *Concert Polka*, op. 68 (Hamburg: Max Leichssenring, n.d.)¹²¹
- (5) Ad. Reckzek: *Concert Cavatine für Tromba Solo [recte: Sola]*, op. 167
- (6) [Gioachino] Rossini: *Cavatina aus Barbier [von Seville]*¹²²
- (7) arr. St. Jacome:¹²³ Air du "Chalet" aus [Adolphe] Adams Oper¹²⁴
- (8) Ed. Wolff: Concerto in f-moll
solo cornet part and orchestral material (mss.) with Hoch's stamp
- (9) H.[?]¹²⁵ Herfurth: Concertino in f-moll
Fluegelhorn in B \flat and orchestral material (mss.)
- (10) Hoch, arr. Robert Meyer: *Nur für dich*, Introduction und Rondeletto¹²⁶
cornet and piano (Hamburg, Max Leichssenring, n.d.); the solo part bears Hoch's stamp
- (12) Two pieces:
 - a. Hoch: *Mountain Flowers*¹²⁷
 - b. Hoch: *Roderich Polka*¹²⁸
- (14) Two pieces with salon orchestra accompaniment:¹²⁹
 - a. Rossini, arr. Hoch: Cavatine aus der Oper *Semiramide*, "Bel raggio lusinghier"
 - b. Rossini, arr. Hoch: Cavatine "Ah, quel giorno" aus der Oper *Semiramide*
- (35) Three pieces:
 - a. Hoch: *Fleurs des Alpes*, Fantasie op. 12
 - b. O. Hammerstein, arr. Hoch: "It Might Have Been," Romance from *The Kohinoor*¹³⁰
 - c. Franz Abt, arr. Hoch: *Embarrassment*, Lied¹³¹
- (39) L. Hoihizg[?]: "Le Desir," Fantasia (part for B \flat trumpet)
- (41) Two pieces:
 - a. Hoch: Klänge aus Steiermark, Fantasie, op. 21

- b. Hermann Koenig:¹³² *Rataplan Polka* (London: A. Hammond, n.d.)
- (44) Two pieces:
- a. Hoch & Jules Levy:¹³³ *Blue Bells of Scotland*, Fantasie for cornet à piston[s], dated 16 February 1883
- b. Schubert: *Ave Maria*, voice and piano¹³⁴
- (45) Jules Levy, arr. Paul de Ville: *Grand Russian Fantasia*¹³⁵
- a. solo part for B \flat cornet and printed orchestral parts (New York: Carl Fischer, 1904)
- b. separate part for *Violine I* (ms.), a semitone lower
- (46) Hoch: *Klänge aus Steiermark*, Fantasie, op. 21
- (47) Jean-Baptiste Arban,¹³⁶ arr. Karel Tuma: *Fantasie und Variationen über den Carnival of Venice*—orchestral parts only, anon., n.d.
- (49) Hoch: *Singvögelchen aus dem Thüringer Wald*, Fantasie, op. 22
- (50) An anonymous *Fantasie* without qualifying title
- (51) John Hartmann:¹³⁷ *The Favorite*, Fantasie
- (53) A. Stahlknecht: *Mon Salut à Naples*, Fantasie—ms. copy by E.M. Kopp, dated January 1892
- (69) H. Schonburg, arr. Kosleck:¹³⁸ *Das Heimweh*, op. 12, for cornet, clarinet, or horn in B \flat (Berlin: Carl Paez, n.d.)
- (70) Hoch: *Toscanische Idylle*, op. 14
- a. solo part (ms.)
- b. orchestra parts (Hamburg: Max Leichssenring, n.d.)
- (72) Hoch: *Der Liebestraum (Love's Dream)*, op. 17
- (105) Chr. Frehde: *Grand Polka di Bravura*, op. 260
- (109) [Eduard] Braun, arr. Hoch: *Concert Polka*¹³⁹
- a. solo part (ms.)
- b. orchestra parts (Hamburg: Max Leichssenring, n.d.)
- (111) Three pieces:
- a. Anon. [Hoch]: *Les Hussards de la Garde*,¹⁴⁰ Military Polka
- b. Hoch: *Le Grive*, Polka¹⁴¹
- c. Hoch: *Dianas Jagdidylle*¹⁴²
- (115) Oskar Böhme:¹⁴³ *Souvenir de St.-Petersbourg*, Polka brillante—cornet and piano (Hamburg: Max Leichssenring, n.d.); the front cover of the solo part bears Hoch's and Kopp's stamps, and the first page of both the solo and piano parts bears Kopp's stamp
- (119) E. Neumann: *Le Premier Amour (The First Love)*, Polka—orchestra parts (ms.) with Hoch's stamp¹⁴⁴
- (126) Hugo Palm, arr. Hoch: *Le Premier Amour (The First Love)*, Polka¹⁴⁵
- (155) Four lieder arr. by Hoch:
- a. "Don't Be Cross," from the comic operar *Der Obersteiger*, by Carl Zeller¹⁴⁶ (ms. dated 11 July 1901)
- b. Kaiser Wilhelm II: *Sang an Aegir*¹⁴⁷ (ms. dated 30 July 1899)

- c. Yradier: La Paloma, American song¹⁴⁸ (ms. dated 15 June 1905)
- d. Felix Astal: *La Boringuena*, Puerto Rican national Air & Dance (ms. dated 15 June 1905)

(172) Dera: *Introduction & Variation für Cornet à piston*[s]

- (s. n.) Abt,¹⁴⁹ arr. E.H. Kopp: *The Boatman's Serenade (Schiffer's Ständchen)*—cornet solo with piano (Cincinnati: John Church, 1890)
- (s. n.) Abt,¹⁵⁰ arr. E.H. Kopp: *Oh! Would that the Rose Had Wings (Ach, hätte die Rose Flügel)*—cornet solo with piano (Chicago: National Music, 1890)
- (s. n.) John Hartmann, arr. Hoch: *The Favorite, Fantasie*¹⁵¹
 - a. printed solo part in B \flat (New York: Carl Fischer, n.d.), with Kopp's stamp, crossed out and replaced by the following:
 - b. ms. solo part in A
 - c. piano part (ms.) with Hoch's stamp
 - d. ms. orchestra parts with Kopp's stamp

Photocopies of a further piece from this collection:

Th[eodor] Michaelis:¹⁵² *An der Elbe Strand, wo ich mein Liebchen fand*, Konzertpolka, op. 138—solo part in B \flat orchestra parts (Hamburg: Max Leichssenring, n.d.)¹⁵³

This little article is dear to its author's heart, because it represents a side benefit spun off from his recent book, East Meets West. It also showshow the community of scholars functions. In 1999 or 2000 I had been collecting clippings about Benjamin Bilsle's orchestra for several years when I learned about the Benjamin Bilsle Society from Jochen Güntzel, a retired professor of architecture who happens to be Bilsle's great-grandson. I turned my information over to him; since then he has kept me abreast of the state of research concerning his illustrious ancestor. In addition I am indebted to a Dutch scholar and band director, Eric Roefs, with whom I have been corresponding for years, for steering me to the website of the Brooklyn Eagle. Brass aficionados can learn much more about Hoch, Levy, Liberati, and others if they visit that particular website.

NOTES

¹This is a highly abridged version of an article that originally appeared in German in the *Mitteilungen der Benjamin Bilsle-Gesellschaft*, Heft 14, Jahrgang 6 (April 2007): 2-37. Readers interested in more details and the original German texts of reviews, etc., are referred to that article. The author offers sincere thanks to Jochen Güntzel (Detmold), president of the Benjamin Bilsle Society, and Gudrun and Reinhard Romberg (Schalkenbach) for their energetic support during the preparation of this article.

An abbreviation that will frequently be found in the notes is FME, for *Familienarchiv Medding-sche Erben*. This archive, which on more than 300 pages contains newspaper reviews concerning the Berlin Concerthaus, is administered by the Rombergs. (Gudrun Romberg is the great-granddaughter of Franz und Marie Medding, the first owners of the Concerthaus.) They have graciously put a

catalogued DVD of this archive at my disposal.

²For a complete list of his works, see Richard I. Schwartz, *The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet* (n.p.: the Author, 2000, 2001).

³See Franz Mailer, *Johann Strauss (Sohn): Leben und Werk in Briefen und Dokumenten* (Tutzing: Schneider, 1986), 35 and 42.

⁴From <http://eagle.brooklynpubliclibrary.org/Repository/>. Many thanks to Eric Roefs (Horst, The Netherlands) for calling this source to our attention (e-mail of 28 December 2003).

⁵*Recte*: Spremberg.

⁶*Recte*: 1872.

⁷On 1 May 1873 Emperor Franz Josef I opened the Vienna Exposition, an event planned to demonstrate Austria's political strength only seven years after the war lost to Prussia. On 9 May, however, "black Friday" occurred, a stock market crash that originated in Vienna and spread throughout entire Europe. See Heinrich Eduard Jacob, *Johann Strauß Vater und Sohn: Die Geschichte einer musikalischen Weltherrschaft* (Hamburg: Rowohlt, 1953), 191-93.

⁸It could even have been Hoch whom Tchaikovsky once heard at Bilsé's. See his letter from 11/23 January 1876 to his brother Modest, in which he complains that on this particular evening he arrived in Berlin too late to hear a performance of *Lohengrin* at the opera house. In his own words: "Out of sheer disappointment I rushed off to Bilsé's and had to listen to a quartet for four cellos, variations for a *cornet-à-piston*[s], and such-like horrors. And all this in a huge hall with small tables around which sit Berliners smoking stinking cigars." See Pyotr Illych Tchaikovsky, *Letters to His Family: An Autobiography*, transl. Galina von Meck with additional annotations by Percy M. Young (New York: Stein & Day, 1981), 100 (letter no. 116), quoted in Tarr, *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth Century to the Twentieth* (Hillsdale NY: Pendragon Press, 2003), Bucina: The Historic Brass Society Series No. 4, p. 90.

⁹Patrick Gilmore (1829-92), born in Ireland, emigrated at age twenty to the U.S., where he became the most famous band director of his time. From 1858 to 1873 he conducted his own "Gilmore's Band," and from 1873 to his death that of the 22nd Regiment of New York. It was he who organized the World's Peace Jubilee and International Music Festival of 1872 in Boston, for which a huge auditorium with 50,000 seats was constructed. His band opened the summer season 1879 in Manhattan Beach, where he appeared annually from then on. See *The New Grove Dictionary*, s.v. "Gilmore, Patrick S(arsfield)," by Frank J. Cipolla.

¹⁰The Italian soprano Patti (1843-1919) was nothing short of exceptional. As a child prodigy she made long concert tours, first with the Norwegian violinist Ole Bull (1810-80), then with the pianist Louis Moreau Gottschalk (1829-69). Her debut in Covent Garden on 14 May 1861 led to more than twenty-five years of activity at that theater. She appeared in opera houses worldwide, including North and South America as well as Europe. She also concertized in the Berlin Concerthaus, perhaps under Bilsé. Her vocal range extended upwards to f^3 , and she was also a remarkable actress. See *The New Grove Dictionary*, s.v. "Patti, Adelina (Juana Maria)," by Elizabeth Forbes, as well as *Musikalisches Wochenblatt* 21/42 (9.10.1890): 518, quoted in Tarr, *East Meets West*, 107, n. 722. For a thoroughly entertaining account of her collaboration with Gottschalk, see S. Frederick Starr, *Louis Moreau Gottschalk* (Urbana und Chicago: University of Illinois Press, 2000), Music in American Life (series).

¹¹There had been regional exhibitions for some time. The larger World's Fairs were held in 1851 and 1862 in London, 1855 in Paris, and 1866 in Oporto.

¹²Wood engraving from the author's collection, formerly in that of Ernst W. Buser (Binningen).

¹³The military bands of the five last named countries qualified, by the inclusion of saxophones, for the “French” instrumentation, as opposed to the “Prussian.”

¹⁴Sources for this paragraph were Jacob, *Johann Strauss*, 159; *Die Musik in Geschichte und Gegenwart (MGG)*, ed. Friedrich Blume, 16 vols. (Kassel et al.: Bärenreiter, 1949-79), s.v. “Militärmusik,” by Georg Kandler; the Gautrot wood engraving mentioned in n. 12; and Friedel Keim, *Das große Buch der Trompete* (Mainz: Schott, 2005), 626.

¹⁵Just a few months earlier (in February), Strauss had composed the waltz that was arguably to become his most famous, *An der schönen, blauen Donau*. See Jacob, *Johann Strauss*, 154-57.

¹⁶He left at the end of June for London.

¹⁷In the summer of 1867 Bilsé’s orchestra was still known as a Polish ensemble, although Bilsé had already dissolved his contract with the Liegnitz city administration two years earlier. In December 1867, after its appearances in Paris and a concert tour of several weeks, the entire group took up permanent residence in Berlin. See Rebecca Grotjahn, “An der Spitze der musikalischen Bewegung—Die Reisen der Bilsé’schen Kapelle,” *Mitteilungen der Benjamin Bilsé Gesellschaft e.V.*, Sonderheft 6, Jahrgang 3 (January 2004), 1-6, here 2.

¹⁸Preserved in the Harold Lineback Collection; many thanks to Norman Schweikert (Washington Island, Wisconsin) for sending me both programs from 3 and 4 July 1872.

¹⁹At this writing in 2007, while the members of the Berlin Philharmonic Orchestra are celebrating their 125th anniversary and Bilsé’s role is often misunderstood or belittled, it is necessary to call attention to the fact that the fifty-four musicians did not leave the orchestra because of artistic dissatisfaction, as is often claimed, but solely for economic reasons. The reader is furthermore directed to the books by Peter Muck, *Ein hundred Jahre Berliner Philharmonisches Orchester* (Tutzing: Schneider, 1982); Gerassimos Aygerinos, *Das Berliner Philharmonische Orchester als eigenständige Organisation. 70 Jahre Schicksal einer GmbH 1882-1952* (Berlin: The Author, 1972), 14-15, and Werner Oehlmann, *Das Berliner Philharmonische Orchester* (Kassel et al.: Bärenreiter, 21975), 16, and to Güntzel’s excellent recent article in No. 15 of the *Mitteilungen* (August 2007).

²⁰According to Gudrun and Reinhard Romberg (e-mail of 15 February 2007).

²¹Bilsé made a point of mentioning by name those musicians who appeared as soloists or in chamber music settings. Unfortunately their first names are often missing from the programs.

²²Karel Halíř, Czech violinist (1859-1909). After violin study at the Prague Conservatory and with Joachim at the Berlin Conservatory (1874-76), he became a member of Bilsé’s orchestra (1876-79). Then, following various positions and concert tours, he became concertmaster of the Berlin Court Opera Orchestra (1893-1907) and professor at his former place of study. He intervened enthusiastically for Tchaikovsky’s music and gave the first German performance of that composer’s violin concerto. See *The New Grove Dictionary*, s.v. “Halíř, Karel,” by John Warrack.

²³Eugène Ysaÿe, Belgian violinist and composer (1858-1931). Among his teachers were Henryk Wieniawski (Brussels) and Henry Vieuxtemps (Paris). From 1879 to 1882 he was Bilsé’s concertmaster. Then his career took off. His most successful period was between his U.S. debut (1894) and the beginning of World War I (1914), with a professorship at the Brussels Conservatory and worldwide concert tours. He broke with the older school of Joachim and Auer and influenced several future generations of violinists, including Enescu, Flesch, Huberman, Kreisler, Szigeti, and Thibaud. He was highly esteemed for his qualities both musical and human. See *The New Grove Dictionary*, s.v. “Ysaÿe, Eugène,” by Michael Stockhem.

²⁴César Thomson, Belgian violinist (1857-1931). He too studied with Wieniawski and Vieuxtemps, among others. He seems to have been a member of Bilsé’s orchestra at the same time as Ysaÿe. From 1898 to 1914 he was Ysaÿe’s successor at the Brussels Conservatory, later teaching at the Paris

Conservatory, the Ithaca Conservatory, and the Juilliard School. See *The New Grove Dictionary*, s.v. “Thomson, César,” by Patrick Peire.

²⁵ See “Hugo Chronology,” an album with reviews et al. of the cornetist Hugo Türpe (Kreisarchiv Wechselburg, call no. 3796). The following text is embossed on the front cover in gold letters: “Georg Hugo Türpe | Cornet à Piston[s] Virtuose | Inh. d. Gold. Med. für Kunst-Wissenschaft” (*English translation*: Georg Hugo Türpe | Cornet Virtuoso | Bearer of the Golden Medal for Art and Science). André Teichmann has placed a CD-ROM of this album, with its repercussions for cultural history, at the author’s disposal.

²⁶ Today copies with piano and “Kavallerie-Musik” accompaniment are in the Deutsche Staatsbibliothek, Stiftung Preussischer Kulturbesitz Berlin (as a “gift from the publisher,” Bote & Bock, Berlin et al.), call number 93155. The main difference between an “infantry” and a “cavalry formation” consisted in the presence of a more or less large number of woodwind instruments (especially clarinets) besides a certain number of brass instruments in the infantry formation, whereas the cavalry formation was built up on the brass alone (plus percussion, of course); neither instrumentation featured strings.

²⁷ From *Liegnitzer Stadt-Blatt* (3 March 1852), Beilage (Supplement) to no. 19/1. Concerning Reichmuth, see further below (n. 56).

²⁸ See *Katalog der Orchester-Bibliothek des Königlichen und Hof-Musik-Direktors B. Bilsse. Zum Verkauf übertragen der Musikalien-Handlung von Carl Simon. Berlin S.W. No. 21. Markgraf-Strasse No. 21. November 1895* (Antiquar-Katalog No. 1).

²⁹ Simon, *Katalog*, “Vorbemerkung.” Rebecca Grotjahn also pointed this out: “As one of the first conductors Bilsse introduced unified bowings.” See Grotjahn, “Die Reisen der Bilsse’schen Kapelle,” 4. That string players used unified bow strokes was the exception then, but such a practice soon became the norm. Nevertheless, both Leopold Stokowski and Eugene Ormandy later, in a reverse procedure, required the string players of the Philadelphia Orchestra to use varying bow strokes simultaneously. Such a practice was supposed to produce a big, lush sound, the so-called “Philadelphia sound.”

³⁰ The works for horn and trombone are not dealt with here.

³¹ The “divine” Hugo Türpe (1859-91), Hoch’s successor with Bilsse, played the third movement of this work in the Berlin Concerthaus on Bach’s two hundredth birthday (21 March 1885). Although Türpe had a particular gift for the high register, it is not known if he really played all the passages of his trumpet part in the high octave up to f^3 , or if he took many notes down an octave, as was then the practice. The three surviving newspaper reviews do not deal with this issue. In those days the trumpet part, with its much feared high notes, was thought to be unplayable. See Martin Elste, *Meilensteine der Bach-Interpretation 1750-2000: Eine Werkgeschichte im Wandel* (Stuttgart et al.: Metzler und Bärenreiter, 2000), 256; and Tarr, “The ‘Bach trumpet’ in the nineteenth and twentieth centuries,” *Musique ancienne—instruments et imagination: actes des Rencontres Internationales harmoniques, Lausanne 2004*, ed. Michael Latcham (Bern et al.: Peter Lang, 2006), 17-48, here 34-35. For further information on Türpe, see André Teichmann, “Hugo Türpe oder die Neuentdeckung eines (fast) vergessenen Künstlers,” *Mitteilungen der Benjamin Bilsse Gesellschaft e.V.*, Heft 5, Jahrgang 3 (January 2004), 2-4, as well as the short biographies in Tarr, *East Meets West*, 376-77 (including two portraits), and Keim, *Das große Buch der Trompete*, 106-07.

³² Of course Vincenzo Bellini did not write any original works for a solo brass instrument; these three transcriptions of opera arias were made by Bilsse or his soloists. This situation will be true of further works in the above list, for example, those by Bériot, Donizetti, et al. The transcription of Bériot’s *Air varié No. 7* was made by Hoch’s successor Türpe. (See n. 33.)

³³ According to Güntzel (see n. 1), in Bilsse’s orchestra library there are eleven pieces by Bellini, among them this *Arie aus Romeo und Julie für die Trompete*. Is it possible that this is an unpublished piece?

(EHT): See Appendix, no. 3a.

³⁴Bériot (1802-70) is known as the founder of the Franco-Belgian violin school, from which Vieuxtemps, Wieniawski, and others emerged. See *The New Grove Dictionary*, s.v. “Bériot, Charles-Auguste de,” by Boris Schwarz. Hoch’s successor Türpe played this particular piece quite often, both in his tenure with Bilsle (1881-85) and later. This particular work—which unfortunately no longer exists—from Bilsle’s orchestra library is thus a previously unknown arrangement of Türpe’s. See n. 25; Teichmann, “Hugo Türpe” (2004); and Türpe’s short biography in Tarr, *East Meets West*, 376-77.

³⁵This is presumably the well-known and often-performed work by Otto Fuchs, *Fantasie über Webers letzten Gedanken*. The theme was not composed by Carl Maria von Weber, but rather by the Dresden court composer Karl Gottlieb Reissiger (1798-1859). He published it in 1822 as No. 5 of his *Dances brillantes*, op. 26. See *The New Grove Dictionary*, s.v. “Reissiger, Karl Gottlieb,” by John Rutter. A facsimile of the solo part is in Tarr, *East Meets West*, 159-161 (Music Ex. 3-3). Güntzel (see n. 1) remarks that according to the *Norddeutsche Allgemeine Zeitung*, Türpe played this piece on 30 April 1882 in Bilsle’s farewell concert.

³⁶This is not the renowned German cellist-composer Friedrich Wilhelm Ludwig Grützmacher (1832-1903), but rather his younger brother Leopold (1835-1900), also a cellist, who was active in Leipzig, Schwerin, Prague, Meiningen, and finally Weimar, and composed two concertos and shorter pieces for his instrument. Leopold was a member of Bilsle’s orchestra in 1860-61, during which time his *Romanze für die Posaune* was also performed (see *Liegnitzer Stadt-Blatt* 1861, 374). The Grützmachers, including Leopold’s son Friedrich (1866-1919), are mentioned in all the major music lexica.

³⁷Ferdinand Gumbert (1818-96) from Berlin was a well-known composer of lieder. He was a member of the Cologne Opera (1840-42), then settled in his home city as a singing teacher. See *Baker’s Biographical Dictionary of Musicians*, 5th edn., ed. Nicolas Slonimsky (New York: G. Schirmer, 1958), 628. According to Güntzel (see n. 1) this is Gumbert’s op. 43.

³⁸This piece is by Hoch! See his list of works: *Das Sträussli (Lied von Haas)*, *Fantasie*, op. 15.

³⁹Hartmann was born in 1830 in Auleben (Prussia) and trained in Sondershausen. After military service, he emigrated to London in 1855 to play in the Crystal Palace Company Band. Except for a short period in his home country he remained in England, where he conducted various bands until his death in 1897. He composed many solos that enjoyed universal popularity. See Keim, *Das große Buch der Trompete*, 626, and Schwartz, *Cornet Compendium*, 76, 165-66. These variations without title might well be one of his most famous compositions, the fantasy with variations called *La Favorite* that was also in Hoch’s music library. (See Appendix.)

⁴⁰This work was in many trumpeters’ repertoire. According to Wilhelm Altmann and Paul Frank, *Kurzgefaßtes Tonkünstlerlexikon ... begründet von Paul Frank, neu bearbeitet von ... Wilh. Altmann* (Leipzig: Merseburger, 12/1926), 204, there was an edition with piano accompaniment from 1897 (Bremen: Fischer). As can be seen from the Appendix, it was also part of Hoch’s repertoire. One of the important soloists who played it was Willy Brandt (1869-1923). Concerning Brandt and the history of this piece’s reception, see Tarr, *East Meets West*, 151, 153, 154-56 (Music Ex. 3-1, trumpet part), 163.

⁴¹According to Güntzel (see n. 1), this piece also existed with piano accompaniment (see *Handbuch der musikalischen Literatur: oder Allgemeines systematisch geordnetes Verzeichnis der in Deutschland und in den angrenzenden Ländern gedruckten Musikalien* [Leipzig: Hofmeister, various printings in 16 vols., 1815-1919/23; rpts.: New York: Garland; Hildesheim: Georg Olms], here 1880-85).

⁴²Güntzel reports that this piece, op. 85, existed with piano, orchestra, large military band, and brass band accompaniment (Hanover: Lohne & Co.) (see Hofmeister 1880-85 and 1886-91, where the solo instrument is given as “Tromp[ete].”)

⁴³ Güntzel says that this piece also existed with piano accompaniment. (See Hofmeister 1880-85).

⁴⁴ In Hoch's list of works this piece is mentioned as *Nachklänge aus dem Zillerthal: Fantasie, op. 16*. It was published twice: in Hamburg by Max Leichsnering and in Leipzig by Rühle & Wendling, both without date. See also Schwartz, *Cornet Compendium*, 167, where "Zitterthal" is erroneously mentioned.

⁴⁵ The Bohemian composer and violinist Kalliwoda (1801-66) studied at the newly founded Prague Conservatory (1811-16), was a member of the Prague opera orchestra (1816-21), and in 1822 became *Hofkapellmeister* in Donaueschingen. For the newly established teaching position (of Prof. Josef Kail) for valved trumpet and (valved) trombone at the Prague Conservatory he composed some of the earliest works ever written for these instruments. The *Tyroler Lied* is not among them and is probably a transcription. See Christian Ahrens, *Eine Erfindung und ihre Folgen: Blechblasinstrumente mit Ventilen* (Kassel et al.: Bärenreiter, 1986), 116; and Tarr, "The Romantic Trumpet II," *Historic Brass Society Journal* 6 (1994): 110-215, here 115-16 and 151-53. His son Wilhelm Kalliwoda (1827-93), a pianist, conductor, and composer, was director of the Karlsruhe court theater; the *Tyroler Lied* could also have been composed by him.

⁴⁶ Donizetti was the composer of *Anna Bolena*, and Legendre is otherwise unknown.

⁴⁷ Mercadante (1795-1870) was active mainly in Naples, but he also spent some time in Lisbon, Madrid, and Novara. Since he was convinced that the Italian love of opera was a dead end, he wrote much instrumental and vocal music, besides several operas. See Tarr, "The Romantic Trumpet II," 138 and 206 (n. 115) and *The New Grove Dictionary*, s.v. "Mercadante, Saverio," by Thomas S. Hischak.

⁴⁸ Moniuszko (1819-72) is associated with a Polish national style. He composed operas, operettas, and lieder, as well as vocal and instrumental music. *Der Abend* could be one of his 360 lieder. See *The New Grove Dictionary*, s.v. "Moniuszko, Stanislaw," by Jim Samson. Güntzel (see n. 1) reports that Bilsé's orchestra played a funeral march by Chopin at Moniuszko's burial in Warsaw.

⁴⁹ Could this piece be the polka *Le premier amour* (The First Love) by E. Neumann, which survives as no. 119 in Hoch's music library? (See Appendix.) Güntzel states that among the eleven composers named Neumann (!) this could perhaps be Franz Neumann, whose character piece *Waldmärchen*, op. 72, was printed in 1910 by Tiersch in Berlin and New York (see Altmann and Frank, *Kurzgefasstes Tonkünstlerlexikon*).

⁵⁰ The Polish composer Józef Nowakowski (1800-65) studied piano and composition at the Warsaw Conservatory. He lived in Warsaw, where he gave private (piano) lessons and taught at the Aleksandryjski Institut (1840-44) and the Music Institute (1861-64). He composed mainly for his own instrument; Chopin's influence is noticeable. See *The New Grove Dictionary*, s.v. "Nowakowski, Józef," by Alina Nowak-Romanowicz. Güntzel reports that Nowakowski may have made Bilsé's acquaintance in 1857 in Warsaw. He is also known to have composed a concerto for trumpet and orchestra (see Altmann and Frank, *Kurzgefasstes Tonkünstlerlexikon*.) His *Adagio und Rondo für die Posaune* was performed by Bilsé's first trombonist, Michel, in a Christmas concert in 1857. (See *Liegnitzer Stadtblatt* 1857: 911.)

⁵¹ *Une Perle de l'Océan*—its correct title—is also one of Theodor Hoch's compositions, op. 19. The theme of this fantasy is probably by one Otterer, whom Hoch mentions in his title.

⁵² This opera by Rossini, which was premiered in 1816 in Rome, like many others is based on Beaumarchais' comedy *Le barbier de Séville* (Paris, 1775). The unnamed aria is probably "Largo al factotum," a piece that has remained in the repertoire and was recorded as late as 1956 by the forgettable Armando Ghitalla (trumpet) and the Boston Pops Orchestra under Arthur Fiedler for the LP *Opera Without Singing* (RCA Victor LM-1906, Side A, no. 2). Is this piece identical to the cavatina from the same opera mentioned in the Appendix (no. 6)? If so, it is a hitherto unknown

arrangement by Hoch.

⁵³ Camillo Schumann (1872-1946), the brother of the choir conductor and composer Georg Schumann (1866-1952), was an organist-composer. He wrote many pieces for organ, chamber music, and thirty collections of piano works. Somehow this *Andante und Cavatine für Trompete* seems to fit neither him nor his brother. See *Baker's Biographical Dictionary*, 1473. Güntzel (see n. 1) reports that Camillo was only thirteen years old when Bilsle went into retirement!

⁵⁴ Solo instruments are not mentioned here, but I know this piece as a cornet duet.

⁵⁵ According to Güntzel (see n. 1), Vorberger, whose dates are not known, wrote not only this *Concertino*, arr. J. Schückel (Potschappel: Bellmann & Thümer, 1885), but also *Thema und Variationen für Trompete mit Orchester* (Dresden: Seeling). See Altmann and Frank, *Kurzgefasstes Tonkünstlerlexikon*, 205, and Hofmeister (1880-85 and 1886-90).

⁵⁶ Wallace (1814-65), who played both the violin and the organ, was beloved in England as a composer of lieder and opera. His three-act *Maritana*, premiered in London on 15 November 1845, is also known under the title *Don César de Bazan*. It and operas by Massenet (Paris 1872) and Julius Mannheimer (Prague 1892) are all derived from the five-act play of the same name by Demmery (d'Ennery?), Dumenoir, and Chantepie (1844). See Riemann, Hugo, *Opern-Handbuch. Repertorium der dramatisch-musikalischen Literatur* (Leipzig: C.A. Koch's Verlagsbuchhandlung, 1887), 108, 311, 604, 811.

⁵⁷ Güntzel (see n. 1) reports that the cellist Robert Wittmann (1804-after 1891) came from Dresden. In 1839 he became a piano and composition teacher in Leipzig. His *Konzert für 2 Trompeten mit Orchester* (Dresden: Seeling, 1891) is known. This work—under the title of *Doppelvariationen für 2 Trompeten von Wittmann*—was performed in a Christmas concert of Bilsle's in 1857 by Reichmuth und Carl Scholz. See *Liegnitzer Stadt-Blatt* 1857: 911; Altmann and Frank, *Kurzgefasstes Tonkünstlerlexikon*, 205; and Hofmeister (1886-91).

Reichmuth (first name unknown) appeared on other occasions as a Bilsle soloist: in 1844, together with his colleague Eberlein with *Doppel-Variationen für 2 Trompeten von Hensel* (premiere, see *Liegnitzer Stadt-Blatt* 1844/88) and alone with a piece still known today, the *Concertino für die Trompete* by Sachse [probably Ernst Sachse, 1813-70] (see *Liegnitzer Stadt-Blatt* 1844: 272), in 1847 and 1848 with *Variationen für die Trompete von Kummer* (see *Silesia* 4 April 1847 and *Liegnitzer Stadt-Blatt* 1848: 119), and finally in 1856 with a *Concert-Solo für die Trompete* by Bilsle himself (see *Liegnitzer Stadt-Blatt* 1856: 408). Reichmuth must have been quite good, judging from the review of 1856 mentioned above. His name occurs twice more in the *Liegnitzer Stadt-Blatt*: in 1860: 1155 and in February 1861: 96, where we learn that he had an eye ailment and that a benefit concert was planned for him on 8 February 1861. (See *Liegnitzer Stadt-Blatt* 1861: 862 and 894.)

Nothing more is known of Scholz und Eberlein.

⁵⁸ This opera by Cherubini, premiered in Paris on 16 January 1800, was particularly successful in Vienna. It was performed there for the first time in August 1802, in two different theaters on successive evenings (as *Graf Armand* and *Die Tage der Gefahr*)! Through the end of 1803 it received 36, and through 1810, 140 performances at the two theaters. The young composer J.N. Hummel (1778-1837) must have attended one of these performances, for he borrowed a sprightly march theme from the finale of the second act, inserting it at the end of his trumpet concerto that Anton Weidinger performed for the first time on 1 January 1804 on his keyed trumpet in a so-called *Tafelkonzert* at the Vienna court. See Ian Pearson, "Johann Nepomuk Hummel's 'Rescue' Concerto: Evidence of Luigi Cherubini's Influence on Hummel's Trumpet Concerto," *Journal of the International Trumpet Guild* 16/4 (May 1992): 14-20; and especially John A. Rice, "The Musical Bee: References to Mozart and Cherubini in Hummel's 'New Year' Concerto," *Music & Letters* 72 (August 1996): 401-24.

⁵⁹ Vogel (1756-88) was a German composer active in France. His second opera, *Démophon*, was performed posthumously (in the Paris Opéra on 22 September 1789). Its overture was quite popular until well into the nineteenth century. See *The New Grove Dictionary*, s.v. “Vogel, Johann Christoph,” by Arnold Jacobshagen.

⁶⁰ *Oberon*, Weber’s (1786-1826) last opera, was premiered on 12 April 1826 in Covent Garden, London.

⁶¹ A piano score and an orchestral score have survived in the Deutsche Staatsbibliothek, Stiftung Preußischer Kulturbesitz as a “Geschenk des Verlags” (Berlin: Bote & Bock), call no. 93155. Many thanks to Jochen Güntzel for sending me photocopies for study purposes.

⁶² In this connection, see the excellent little book by Ahrens, *Eine Erfindung und ihre Folgen* (1986).

⁶³ Grotjahn, “Die Reisen der Bilsse’schen Kapelle,” 6.

⁶⁴ From the FME. Until a complete list of Bilsse’s orchestra members comes to light, this bass trumpeter will mercifully remain anonymous. Concerning musicians’ training in a *Stadtppfeife* (training institute run privately by a municipal music director), see Tarr, “Oskar Böhme Revisited: Young Musicians’ Training, Instruments, and Repertoire in the Late Nineteenth and Early Twentieth Centuries,” *Brass Scholarship in Review: Proceedings of the Historic Brass Society Conference, Cité de la Musique, Paris 1999*, ed. Stewart Carter (Hillsdale, New York: Pendragon Press, 2006), Bucina: The Historic Brass Society Series No. 6, pp. 187-221, here 193-200.

⁶⁵ Most of them come from a binder entitled “Konzertreise Sommer 1876,” uniting those programs and/or reviews that Jochen Güntzel assembled or received from members of the Benjamin Bilsse Society.

⁶⁶ Kind communication from Jochen Güntzel (e-mail of 5 January 2007).

⁶⁷ *Courier an der Weser* no. 133 (14 May 1876).

⁶⁸ *Courier an der Weser* (8 May 1877).

⁶⁹ *Courier an der Weser* no. 135.

⁷⁰ *Augsburger Abendzeitung* no. 172 (22 June 1876): 3.

⁷¹ *Rigasche Zeitung* (3 and 15 August 1878), kindly placed at our disposal on 26 February 2006 by Güntzel. In 1878 Bilsse’s *Kapelle* performed for about two months in Riga.

⁷² From Rudolph, Moritz, *Theater- und Tonkünstler-Lexikon nebst Geschichte des Rigaer Theaters und der Musikalischen Gesellschaft* (Riga: Commissions-Verlag von R. Kymmell, 1890), 99.

⁷³ In Bremen, *Courier an der Weser* (8 May 1877).

⁷⁴ The author can remember that his parents gave him a “golden trumpet” (actually one of lacquered brass) when he was able to perform this set of variations in the version by Herbert L. Clarke (1867-1945) without a mistake! (My first teacher, Don Pratt, was a Clarke pupil, for which reason this particular version was dear to my heart.) It may be easier than the “classic” version by Arban—but difficult enough for a thirteen-year-old.

⁷⁵ *Courier an der Weser* (number unknown) and *Courier an der Weser* Nr. 133.

⁷⁶ *Courier an der Weser* Nr. 133.

⁷⁷ *Neue Zeitschrift für Musik* 72/34 (18 August 1876): 335, quoted in Tarr, *East Meets West*, 84, n. 553.

⁷⁸ *Ibid.*

⁷⁹ *Courier an der Weser* (number unknown).

⁸⁰ *Fränkischer Kurier* Nr. 339 (5 July 1876).

⁸¹ See n. 76.

⁸² *Ibid.*

⁸³ FME, from an unnamed newspaper, presumably from 1876.

⁸⁴ See n. 67.

⁸⁵ *Augsburger Abendzeitung* Nr. 172 (22 June 1876).

⁸⁶ See n. 70.

⁸⁷ *Courier an der Weser* Nr. 127 (8 May 1879).

⁸⁸ *Post*, from FME, 4-020. A clipping from *Deutscher Reichsanzeiger* of 24 January 1880 with a shorter report also survives; see FME, 4-011 (unnamed newspaper, top of third column) and 4-032a (*Post*).

⁸⁹ *Tageblatt*, aus FME, 4-032 (a poem by Emil Thomas).

⁹⁰ Concerning Hoch's successor Türpe see also nn. 25 and 31. The date of 4 October 1881 in this newspaper clipping does not mark the end of Hoch's tenure with Bilsle. He seems to have left Bilsle towards the end of the winter season 1880-81, for his successor was already a member on 22 April 1881—during the last week of the winter season—as demonstrated by a handbill in HC (see HC, 0022). Türpe also performed in the Concerthaus under Bilsle's immediate successor Mannsfeldt, when "Hr. Musikdirektor Mannsfeldt presented his soloists for the first time," probably in October 1885 (see FME, 4-086).

⁹¹ After Bilsle's retirement at the end of the concert season 1884-85 there was a short interregnum with Hermann Mannsfeldt, who conducted the Concerthaus orchestra between 1 October 1885 and 20 April 1886. Meyder succeeded Mannsfeldt on 1 October 1886.

⁹² FME, 4-066 and 4-194a. This piece seems to have been a particular favorite. Türpe played it in June 1890 in Kassel "with unsurpassable mastery." See *Casseler Allgemeine Zeitung* (9 June 1890) in HC 0133/0133a, announcing an impending subscription concert in Magdeburg.

The FME contains a concert program of the "Regiments-Capelle des II. Garde-Rgmts. zu Fuss unter Leitung ihres Dirigenten Herrn Max Graf" from 1 May 1897. The third item was another composition by Theodor Hoch: *Fantasie über's 'Sträusli', Solo für Cornet à Piston[s]*, performed by a Mr. Zimmermann. According to information from Reinhard Romberg on 28 April 2007 after the publication of the German version of this article, this was "the very last concert in the Concerthaus—no longer with Meyder and his orchestra. From 1 July 1897 the Concerthaus was rented to Adolf Hoffmann and his humoristic quartet until it was demolished in 1899."

Furthermore, Hoch's compositions could often be heard in recitals and diploma concerts at German conservatories of music. For such performances in the Dresden, Leipzig, Sondershausen, und Würzburg conservatories, see Tarr, "Oskar Böhme Revisited," Appendix 2, 211-14.

⁹³ Some 78 rpm recordings by Couturier survive, but they consist without exception of slow melodies. Not a single recorded document of his amazing range is known.

⁹⁴ The information from this and the previous paragraph derive from Keim, *Das große Buch der Trompete*, 627, and from Schwartz, *Cornet Compendium*, 78.

⁹⁵ Many thanks to Norman Schweikert for this information.

⁹⁶ The envelope of a letter from Hoch, with return address in Halsey Street, to the Dresden trumpeter Eduard Seifert—concerning Seifert see below in the main text—bears two postmarks: New York 6 May 1897 and Dresden 18 May 1897. The (empty) envelope is part of Seifert's estate in the Bad Säckingen Trumpet Museum (BSTM, call no. 4019-002). According to Schweikert, the new address is confirmed by New York musicians' union yearbooks from 1899 and 1904 and in the national census of 1900.

⁹⁷ *New York Times*, 10 June 1884, provided by Tom Crown (e-mail of 29 January 2007). In the New World up through the early twentieth century, vaudeville—or variety show, an offshoot of the English music hall with its lightweight succession of singing, dancing, instrumental solos, of comedians, fire swallowers, and acrobats—was a favorite bourgeois entertainment. Radio and finally television gave

it the *coup de grâce*, during which time the sociological ideal shifted from the collective to the individual. A thoroughly delightful book, written by a female trumpeter who with her singer-husband was active in this form of entertainment during the 1920s and 1930s, is *The Night the Camel Sang: A True Romance of Vaudeville* (St. Johnsbury, Vermont: The New Amberola Phonograph Co., 1990) by Edna White Chandler (1892-1992).

⁹⁸ This information is derived from Hoch himself, as noted on his solo composition, *Am Golf von Mexiko*. The individual sections of the piece are dedicated to these places.

⁹⁹ See Keim, *Das große Buch der Trompete*, 627, and Schwartz, *Cornet Compendium*, 78.

¹⁰⁰ *New York Journal* (7 June 1896), provided by Tom Crown (e-mail of 29 January 2007). The report concludes, “The Emperor was present at the concert and was greatly pleased.”

¹⁰¹ Original text: “Grosses Extra-Concert / des weltberühmten / Piston-Virtuosen / Herrn Professor Theodor Hoch / und der / ganzen Städtischen Kapelle / unter Leitung des Musikdirektors Herrn Blättermann.”

¹⁰² This concert program also survives in Seifert’s estate in the BSTM (call no. 4520-003)—fortunately, since Hoch’s own composition *Les Hussards de la Garde* has otherwise come down to us anonymously, even in his own music library (Nr. 111a). (Concerning his music library, see Appendix.)

¹⁰³ The accompanying letter reads: “Dear Mr. Seifert! This program is sent to you by Julius Dihl from Crefeld, who had the opportunity of hearing you in Köln am Rhein in the D... [*illegible word, author’s note*]. Sincerely yours / Julius Dihl.” Seifert noted underneath, “September 1896.”

¹⁰⁴ Concerning the letter, see n. 96. For more information on Seifert, who belonged to the Dresden Staatskapelle between 1896 and 1935, see Barth, Verena Jakobsen and Edward H. Tarr, “Vorkämpfer[.] Eduard Seifert—Trompetenvirtuose des frühen 20. Jahrhunderts,” *Das Orchester* 10/06 (October 2006), 36-41.

¹⁰⁵ The following solos composed by Hoch are part of Seifert’s estate in the BSTM:

PRINTS: *Nachklänge aus dem Zillertal*, op. 16; *Der Liebestraum*, op. 17; *Erinnerung an Prag*, op. 18; *Une Perle de l’Océan*, op. 19—Otterer; *Edelweiss von Semmering*, op. 24, all of these later editions edited by Franz Herbst (cornet and piano parts);

MANUSCRIPTS: *Une Perle de l’Océan*, op. 19 (cornet and orchestral parts, copied by Reinhold Burkhardt in 1948-51; score copied on 30 June 1951 by Burkhardt + solo part copied by W. Stephan on 13 May 1936); *Am Golf von Mexiko*, op. 25 (two scores dated 20 August 1943 and 15 December 1945, one printed solo part).

¹⁰⁶ Every ten years a national census is taken in the U.S. The information gathered in the reports from successive censuses is interesting and valuable, but only too often presents conflicting details. The 1900 report on Hoch (Federal Census, State of New York, Enumeration District 521, Sheet 8, Line 1) was compiled by Henry Moss on 5 June 1900. Many thanks to Schweikert for obtaining a transcription and for putting it at our disposal (e-mail of 27 November 2002).

¹⁰⁷ From her first marriage, before she wed Hoch, she had had six children. Four were living in their household at the time of the census; a stepson—whose profession was “musician”—was also listed. For the record, they were Lillie Bauder (stepdaughter, born in July 1876 in New York, single), Julius Bauder (stepson, born February 1866 in New York, single; profession: musician), Hattie Montoto (stepdaughter, born June 1862 in New York—this is probably a misprint, and perhaps the previous birthplace too, for the mother arrived in New York only in 1866 —widow), and Harriet Montoto (stepgranddaughter, born February 1889 in New York, schoolchild).

¹⁰⁸ *The New York Times* (15 February 1906): 7, col. 6, also provided by Schweikert (e-mail of 27 November 2002).

¹⁰⁹ Williamsburg is a part of Brooklyn (kindly communicated by Jeffrey Nussbaum, New York).

¹¹⁰ Still another wrong date for his arrival in the U.S. (see n. 6)! In that year, to be sure, he did return to the U.S. in order to perform with the Emperor Franz Grenadier Regiment band at the Centennial Exposition in Philadelphia, but he did not remain in the New World.

¹¹¹ Schweikert sent me an official copy of the "Certificate and record of death" from the New York City Department of Records and Information Services, Municipal Archives, 31 Chambers Street, New York NY 10007.

¹¹² Herewith the previously transmitted date (13 February) is corrected for the first time.

¹¹³ This paragraph derives from Keim, *Das große Buch der Trompete*, 627.

¹¹⁴ See "Grosses Militär-Solisten-Konzert ausgeführt vom Musikkorps des Grenadier-Regts. Prinz Carl v. Preussen (2. Brandenb.);" and "Benefiz-Konzert für die Mitglieder der Kurkapelle Kolberg" (call nos. 4520-009e and 4520-012d).

¹¹⁵ For a report on Seifert's musical estate, which survives today in the BSTM, and also on an unknown cornetist's entire music library that was recently discovered in a house destined for demolition in St. Petersburg, see Tarr, *East Meets West*, 153-64. Oskar Böhme seems to have sent copies of his compositions from Russia to the Königliche Bibliothek (today: Preussische Staatsbibliothek) in Berlin.

¹¹⁶ E-mail to the author of 17 May 2003 (slightly edited by EHT).

¹¹⁷ Emil Kopp, born in Germany in 1859, was active as a cornetist in Chicago between 1891 and 1920. He can be read about repeatedly in the *Chicago Tribune*. For example, on 25 July 1891 he performed *Robin Adair* in Jackson Park and on 8 August 1891, *Home, Sweet Home* in Washington Park. According to the 1930 U.S. census, he was then living at age 71 as a widower in the household of his son Emil Jr. (thanks to e-mail communications from Tom Crown from 29 and 30 January 2007). Unfortunately, neither of these pieces can be found among those surviving in the music library once belonging to Hoch and Kopp, but since Theodor Hoch had performed *Robin Adair* on 19 August 1896 in Krefeld, this music, too, must once have belonged to him.

¹¹⁸ That no. 188 does not appear in our Appendix probably means that it had nothing to do with Hoch.

¹¹⁹ Compiled by Kenneth Fung (e-mail of 17 May 2003).

¹²⁰ This piece, without any opus number, is also mentioned in a printed edition of the New York publisher Carl Fischer dating from 1905. Since the cornet part here is dated "Berlin 17.12.76," Hoch presumably composed it during his tenure with Bilsle.

¹²¹ This piece is a previously unknown arrangement of Hoch's. A second copy survives in his music library as no. 109.

¹²² See n. 52.

¹²³ Louis-Antoine Saint-Jacome (1830-98) belongs to the first generation of cornet soloists. In 1858 he won first prize at the Paris Conservatory and then joined the *Musique de la Garde nationale*. He wrote an important cornet method, the appendix of which contains interesting duets. In 1853 he emigrated to London, where he first was a member of the Alhambra Orchestra. Later he was a cornet tester for the Besson company. See Keim, *Das große Buch der Trompete*, 635.

¹²⁴ Among the forty-one operas by Adolphe Adam (1803-56) there is one from 1834 with the title *Le chalet*. See Riemann, *Opern-Handbuch*, 3.

¹²⁵ *Recte*: "W." (for Wilhelm). See n. 40 for information concerning this concertino, which was then very well known. According to Güntzel (see n. 1), in Bilsle's orchestral library there are seven pieces by Herfurth.

¹²⁶ One of Bilsle's compositions is called *Nur mit Dir!*

¹²⁷ This is probably Hoch's piece entitled *Fleurs des Alpes*, op. 12. (See no. 35a.)

¹²⁸ A piece with this title is not to be found in Hoch's list of works. Perhaps it belongs to the early

period of the unknown opp. 1-11.

¹²⁹ According to Riemann, *Opern-Handbuch*, 515, this opera by Rossini was first performed on 3 February 1823 in Venice. These two pieces, too, are not in Hoch's list of works.

¹³⁰ An operetta from 1893. This Oscar Hammerstein (1846-1919), who was born in Stettin and later emigrated to New York, where he founded the Manhattan Opera Company in 1906, is not to be confused with his grandson of the same name (1895-1960) who composed musicals. See *The New Grove Dictionary*, s.v. "Hammerstein, Oscar I," by John Frederick Cone.

¹³¹ Franz Wilhelm Abt (1819-85), a well-known choir conductor and composer, was active mainly in Zurich and Braunschweig; in 1872 he made a triumphant concert tour of the United States. He composed more than 3000 pieces, mostly for men's choir. See *The New Grove Dictionary*, s.v. "Abt, Franz Wilhelm," by Edward F. Kravitt.

¹³² Famous German cornetist (fl. 1840-58), active mainly in London and Paris, who also appeared in the U.S. and was known as the "King of the Cornet." In 1854, together with the Courtois company, he developed two different cornet models and a so-called Koenig horn in F. His best known composition was *The Post Horn Galop* (1844). See Keim, *Das große Buch der Trompete*, 629-630, and Schwartz, *Cornet Compendium*, 86.

¹³³ Levy (1838-1903) called himself "the world's greatest cornetist." During his colorful career he performed with leading formations such as the Grenadier Guard Band, Princess Theatre (1860), Royal Opera House Orchestra (London, 1861-63), Theodore Thomas Orchestra (New York, 1869), Isaak Fiske's Cornet Band (New York, 1871), and Gilmore's Band (1876-83). During twenty months in 1871-73 he was a guest at the tsar's court in St. Petersburg. He was also a very good teacher. Recordings of his survive: see *Cornet Solos by Pioneer American Recording Artists Made prior to 1906* (The International Trumpet Guild, 1995), tracks 6 and 17, as well as track 2 of the accompanying CD of Tarr, *Die Trompete* (Mainz: Schott, 2005). For further biographical details see Bridges, Glenn, *Pioneers in Brass* (Fraser, Michigan: the Author, Special Edition 1968—a CD-rom version was prepared in 2000 by Trescott Research [Colligo Corp. and Paperless Information Media Works, USA]), 56-60; Keim, *Das große Buch der Trompete*, 631; and Schwartz, *Cornet Compendium*, 90-91.

¹³⁴ Fung (see n. 119) states that Hoch probably played the melody from the vocal part.

¹³⁵ Levy is said to have composed this piece during his stay at the tsar's court. (See Tarr, *East Meets West*, 85, 330.)

¹³⁶ Arban (1825-89) was the most famous French cornetist of his day. Between his two tenures as professor of cornet and saxhorn at the Paris Conservatory (in 1869-74 and 1880-89), he conducted a French orchestra during the summer months in St. Petersburg (1873-75, during which time Bilsle was concertizing in Pavlovsk) and Pavlovsk (1876). His *Grande méthode complète* (1864) still provides the foundation for prospective cornetists and trumpeters. See Keim, *Das große Buch der Trompete*, 105; Mathez, Jean-Pierre, *Joseph Jean-Baptiste Laurent Arban (1825-1889)* (Moudon: Editions Bim, 1977), 26-44; Schwartz, *Cornet Compendium*, 45-46, 159; Smith, André, "Arban in Russia: A Memento in the Library of Congress," *International Trumpet Guild Journal* 17/3 (February 1993), 4-11, 34; *The New Grove Dictionary*, s.v. "Arban, Jean-Baptiste," by Tarr; and Tarr, *East Meets West*, 87-89, 91. Güntzel states that through 1939, 14,500 copies of Arban's cornet method, a true hit, had been sold by its German publisher, Bote und Bock in Berlin. See Oswald Schrenk, *Almanach des Musikverlages Ed. Bote & Bock* (Berlin: Bote & Bock, 1939), 23.

¹³⁷ Concerning Hartmann see above (n. 38).

¹³⁸ Julius Kosleck (1825-1905) is remembered mainly for his performances of J.S. Bach's works on a long, straight trumpet in A that contemporary journalists called a "Bach trumpet." His most famous appearance was in a performance of Bach's B Minor Mass on the 200th anniversary of Bach's birth

on 21 March 1885 in London; an enthusiastic review from the pen of George Bernard Shaw survives. Actually he was a cornetist; his Kaiser-Cornet-Quartett (1870-90) even appeared on 3 and 4 July 1872 in the two concerts of the World Peace Jubilee, in which Theodor Hoch also concertized. Kosleck was professor for trumpet and trombone at the Berlin Conservatory between 1872 and 1903 and the author of a *Grosse Schule für Cornet à piston[s] und [F-]Trompete* (Leipzig, 1872). See Keim, *Das große Buch der Trompete*, 105-06; *The New Grove Dictionary*, s.v. “Kosleck, Julius,” by Tarr; and Tarr, *East Meets West*, 320-25.

¹³⁹ See no. 4b of this list.

¹⁴⁰ See the main text above with n. 102: Hoch performed this piece on 19 August 1896 in Krefeld under his own name. It is therefore to be included in his oeuvre.

¹⁴¹ A previously unknown composition by Hoch.

¹⁴² A previously unknown composition by Hoch.

¹⁴³ Oskar Böhme (1870-?1938), from Potschappel near Dresden, was the son of the trumpeter and band director (Heinrich) Wilhelm Böhme (1843-?). (Like his contemporary Hoch, Wilhelm Böhme served in military bands during the campaigns of 1866 and 1870-71.) Of four brothers, three—Oskar, Max Wilhelm (genannt Willi), and Georg—were professional trumpeters or cornetists. At the tender age of fifteen Oskar toured as a cornet soloist. In 1894-96, together with his brother Willi, he played in the Budapest opera orchestra. Willi remained there and Oskar studied composition in 1896-97 at the Leipzig Conservatory, afterwards emigrating for the rest of his life to St. Petersburg. Oskar Böhme was a victim of the Great Terror: Stalin banished him in 1934 to Chkalov in the Ural mountains. Among his numerous compositions special attention should be called to his Trumpet Concerto in E (not F) Minor (1899), a Romantic work showing the influence of Mendelssohn and Bruch. See Lars Næss, “Oskar Böhme: Konsert for trompet i e-moll, opus 18. Den angivelig eneste trompetkonsert fra tidsrommet 1803-1900,” 2 vols. (Master’s thesis, University of Oslo, 1983); Bruce Briney, “The Development of Brass Methodology in Russia and Its Influence on the American School” (D.M. Dissertation, Northwestern University, 1997); Keim, *Das große Buch der Trompete*, 295 (not free of errors); Schwartz, *Cornet Compendium*, 161; *The New Grove Dictionary*, s.v. “Böhme, Oskar,” by Tarr; and Tarr, “The Böhme Brothers,” *East Meets West*, 202-223. For the latest information and a previously unknown photo of Böhme as a new member of the orchestra of the Imperial Theaters in St. Petersburg, see Tarr, “Oskar Böhme Revisited.”

¹⁴⁴ See n. 49. Güntzel reports that in Bilsé’s orchestra library there are three pieces by Neumann (unfortunately without any first name).

¹⁴⁵ A previously unknown arrangement by Hoch.

¹⁴⁶ The opera *Der Obersteiger* by Zeller (1842-98) was premiered on 5 January 1894 in Vienna. The abovementioned aria (in the original language, “Sei nicht böß”) is said to have been responsible for the opera’s long popularity. Zeller’s greatest success was with *Der Vogelhändler*, premiered on 10 January 1891.

¹⁴⁷ Wilhelm II (1859-1941), German emperor and king of Prussia, was indeed the composer of this piece (English title: *Song to Aegir*).

¹⁴⁸ The Spanish lieder by Sebastián de Iradier (Yradier, 1809-65) were very popular. Viardot, Patti, and other leading singers took them into their repertoire. *La Paloma*—although certainly not an “American song”—is supposed to be the most beloved Spanish song of all time. See *The New Grove Dictionary*, s.v. “Iradier, Sebastián de,” by Bruce Carr, Dionisio Prediador, and Robert Stevenson. In Bilsé’s orchestral library there is a piece entitled *La Paloma*.

¹⁴⁹ On Franz Wilhelm Abt, see n. 131.

¹⁵⁰ *Ibid.*

¹⁵¹ See no. 51 of this list, with its footnote.

¹⁵² According to Altmann, *Tonkünstlerlexikon* (1926), 397, Michaelis was born on 15 March 1813 in Ballenstädt and died on 17 November 1887 in Hamburg. He composed character pieces (mainly marches and dances) and also a double bass method, op. 136. Photos of Michaelis and his wife are on p. 9 of the FME photo album (call no. 9-2-1).

¹⁵³ *Ständchen*, a Sérénade für *cornet à pistons* [in A] mit Orchester oder Pianoforte by Th. Michaelis, op. 122, was listed as no. 42 in the music library of an unknown Russian cornetist that was discovered a few years ago in a house awaiting demolition in St. Petersburg. See Tarr, *East Meets West*, 164. In addition, Bilse's orchestral library contains the parts to seven compositions by a Michaelis (without first name); since a potpourri entitled *Bote & Bock's Musik-Bazar* is among them, their composer will most probably be a Berliner. Güntzel reports that according to Altmann and Frank, *Kurzgefaßtes Tonkünstlerlexikon*, 100, a *Concert-Scene*, op. 100, for trumpet and piano or orchestra from 1878 is also known (published by André). T.M. left his photo or visiting card with photo in the Concerthaus; he evidently belonged to those composers who attended the musical events in the Concerthaus and knew Benjamin Bilse personally.

