

FERDINAND WEINSCHENK (1831-1910), PIVOTAL FIGURE IN GERMAN TRUMPET HISTORY

EDWARD H. TARR

During research for my study, *East Meets West*,¹ I spent a year and a half systematically reading through nineteenth-century German music periodicals. My original hope was to discover information about Russian trumpeters, or about Western trumpeters active in Russia, such as Oskar Böhme, Willy Brandt, Eduard Seifert, and Wilhelm Wurm. Although my reading did reveal a certain amount of information concerning these figures, it yielded a surprising amount about Seifert's teacher, (Christian) Ferdinand Weinschenk, who also has the distinction of having been the dedicatee of Böhme's *Trumpet Concerto*, Op. 11, in 1899. (Seifert, who lived from 1870 to 1965, was the famed principal trumpeter of the Dresden *Königlich-Musikalische Kapelle*, later *Staatskapelle*. He graduated from the Leipzig Conservatory nearly three years before Oskar Böhme entered, playing W. Herfurth's *Concertino in Eb* on his graduation recital on 30 January 1894. Böhme attended the Conservatory for a year as a composition student, between 2 November 1896 and 1 December 1897.)² Weinschenk is a pivotal figure in German trumpet history because he was not only a noted orchestral performer, with a special talent for performing the high trumpet parts of Bach and Handel, but also a highly successful teacher, many of whose students went on to occupy important positions in European and even American orchestras.

Christian Ferdinand Weinschenk was born on 4 November 1831 in Ritteburg (Saxony) and entered the Leipzig Gewandhaus Orchestra (the correct title of which at that time was actually Municipal Orchestra = *Stadtorchester*) on 1 July 1861 as 2nd trumpeter, advancing to 1st on 1 October 1867; from 1 September 1864 he was also the treasurer (*Fiskal*) of the orchestra's pension institute.³

Thirty years later, when the noted conductor Arthur Nikisch (1855-1922) took over from his predecessor Dr. Carl Reinecke (1824-1910), this institution ordered a whole new set of high-quality brass instruments, with a resultant ennobling of the sound of the entire brass section.⁴ In August 1894 the orchestra had advertised in the music periodical *Zeitschrift für Instrumentenbau*, and nearly all the instrument makers active in Germany and Bohemia had sent in sample instruments, attracted by the honor which would accrue to those fortunate ones who would be chosen for use by this prestigious orchestra. As a result and after careful testing, the orchestra ordered four trumpets from F.A. Heckel (Dresden), six horns from Bohland & Fuchs (Graslitz), five trombones from Ed. Kruspe (Erfurt), and one B♭ bass tuba from Červený (Königgrätz). As far as the trumpets are concerned, this event was the start of a long-lasting love affair between the Gewandhaus Orchestra and Heckel.⁵

On the occasion of the Leipzig Conservatory's fiftieth anniversary in 1893, the weekly periodical *Musikalisches Wochenblatt (MW)* printed short biographies of all its currently active teachers. Weinschenk's biographical entry contains enough details which would

otherwise be unknown that it is reproduced here in English. Particularly significant is the information about his early training with a city music director and the fact that he was a pupil of Sachse in Weimar, a musician of whom Berlioz had once spoken highly, and that he was well known in Leipzig and environs before entering the orchestra.⁶

Ferdinand Weinschenk

Of all the wind-playing colleagues in the Leipzig Municipal Orchestra, to which he belongs since 1861, the excellent first trumpeter Ferdinand Weinschenk has been in service for the longest period, yielding to no one, however, in virtuosity and youthful fire. Born on 4 Nov. 1831 in Ritteburg, Saxony, he went through a training period of a number of years with the capable city music director L. Schlenstedt in Stadt-Sulza, during which time he [also] studied privately for an extended period with the Weimar Chamber Musician Ernst Sachse, who was then famous as a trumpet virtuoso. He utilized the nearly ten years of his military service in Magdeburg to continue his training on his instrument and in music theory with the practically [inclined] Royal Music Director Rosenkranz and with Sommer, a pupil of Lobe. Through the concerts given on various occasions in Leipzig by Rosenkranz' orchestra, of which he was a member, he became known there; and it was completely natural for the Municipal Orchestra to secure his promising talent at the first vacancy. He has dedicated his efficient teaching activity to the Conservatory since 1882. Through his participation in various music festivals [in] and outside Leipzig, Weinschenk has earned a reputation as one of the leading artists of his instrument.

His portrait, which the same periodical published four pages later in a collage of all the teachers active at that time, is reproduced below as Figure 1.

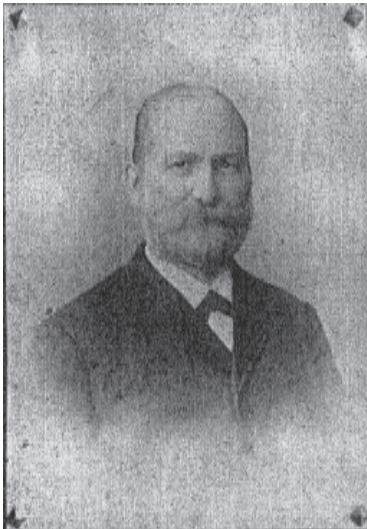


Figure 1:

Ferdinand Weinschenk (1831-1910) at the age of sixty-two. From a series of photos of professors and teachers taken on the occasion of the Leipzig Conservatory's fiftieth anniversary in 1893 by the Leipzig photo studio of Georg Brokesch. (Courtesy of the Leipzig Conservatory archive.)

Weinschenk's orchestral activity

Further articles in *MW* give an insight into some of the performances in which Weinschenk stood out enough to be mentioned by name. In one of his earliest appearances, he is reported as having played the posthorn in G[ustav] Schmidt's *Der Postillon* in a benefit concert for a war memorial on 30 July 1875.⁷

He was also the first performer of the extended solos in Victor Nessler's immortal opera, *Der Trompeter von Säckingen*. After its premiere in Leipzig on 4 May 1884 under Nikisch's baton the opera enjoyed unprecedented popularity both there and on numerous stages from Prague to New York.⁸ (In this work the role of the main character, trumpeter Werner Kirchhofer, a lyric baritone, is supported by a real trumpeter performing various solos from the orchestra pit.) In the announcement of the fiftieth Leipzig performance, which was to take place on 26 December 1884, it was noted that "only the performing trumpeter, Mr. Weinschenk, has remained unchanged in all the performances; after him comes Mr. Goldberg, who will sing the part of Conradin for the 49th time."⁹ That performance was received enthusiastically, with the packed house sending bouquets, wreaths, and cushions to the singers, notably Miss Jahns (as Marie) and Mr. Schelper (as Werner), who received innumerable curtain calls. "The backstage trumpeter, our admirable Mr. Weinschenk, whose tunes could be heard this evening for the 50th time, also had to come forward many times."¹⁰

Nevertheless, the work's surprising popularity could not conceal its innate sentimentality. Its success stood in inverse proportion to the quality of its reviews. Four years later, for instance, a reviewer in *MW* invoked Nessler's *Trompeter von Säckingen*—and not in a positive manner—when discussing the new *Symphony in E♭ Major* by Karl Goldmark (1830-1915), performed in Leipzig's new Gewandhaus auditorium. (See Figure 2 for a photograph of the Leipzig Gewandhausorchester). In his opinion, the symphony and especially its scherzo were so full of interesting ideas that he simply could not understand the composer's lapse of taste at having the trio begin with a "trumpet solo in Nessler's style. Even though Mr. Weinschenk played it beautifully, the whole effect thus falls flat."¹¹

In early 1892 Weinschenk was given a special mention for his "truly superb" rendition of the fanfares in a memorable performance of Beethoven's *Leonore Overture No. 3*.¹²

Weinschenk as a pioneering performer of Baroque trumpet parts

Weinschenk was also gifted for playing high trumpet parts. He belonged to the first generation of players who began using high-pitched trumpets for the performance of works by Bach and Handel. Whether Weinschenk used a D trumpet at first is not known, but his use of this instrument is documented in later years.

He is first mentioned as a performer of Baroque repertoire in late 1874. In that season's third Gewandhaus concert on 22 October, between a Spohr symphony and a Molique cello concerto and together with the soprano soloist Frau Dr. Peschka-Leutner, he executed the obbligato part in an aria from Handel's *Samson* that could only be "Let the Bright Seraphim." The *Allgemeine musikalische Zeitung* reviewer noted that "in their melismatic passages Miss



Figure 2:

The earliest surviving photo of the Leipzig Gewandhausorchester, taken on 16 November 1893. The caption reads: “Respectfully dedicated by the Leipzig Gewandhaus Orchestra on 16 Nov. 1893 to its conductor, Prof. Dr. Reinecke, in recollection of his first appearance in the Gewandhaus on 16 Nov. 1843.” Weinschenk can be seen in the top row, third from the right, holding a rotary-valved trumpet. Other brass players identified: Mueller is in the middle of the back row, holding a trombone, Gumpert is just below Weinschenk, i.e. second row from top, fourth from right. See enlargement of upper-right hand portion of photo in Figure 2A. (Courtesy of the Gewandhaus zu Leipzig, archive.)



Figure 2A:

Peschka-Leutner and Mr. Weinschenk were competing with each other for supremacy in virtuosity and cleanliness of execution. In fact the aforementioned gentleman deserves full recognition for the great delicacy with which he seconded the singer, despite his very high, difficult part.¹³

In early 1881 Weinschenk was singled out for special praise, together with the other instrumentalists, for his rendition of the first trumpet part in J.S. Bach's cantatas nos. 63 and 19: his tone was at times "ethereal."¹⁴ Twice that year the Riedel-Verein, a noted singing society conducted by Carl Riedel (1827-88),¹⁵ also performed Bach's B-Minor Mass. Weinschenk was mentioned along with the other instrumentalists as having contributed to the work's success.¹⁶ In his final concert of 1884, Riedel conducted both the *Christmas Oratorio* (Part One) and Brahms' *Deutsches Requiem*. The Bach work was performed in the edition of Robert Franz, who apparently left the trumpet parts alone instead of assigning them to clarinets, as was often the custom at the time, for Weinschenk received extra-special praise ahead of all the other performers for his "excellent rendition of the trumpet part, which is difficult because of its high tessitura."¹⁷ It was most infrequent indeed in those days for an orchestral trumpeter to be acknowledged by name for doing his job, unless something exceptional was involved. The rendition of Bach's trumpet parts in the correct octave was still rare enough at that time for such a performer to receive special mention.

Another work in which Weinschenk as principal trumpeter certainly was involved, although not mentioned by name and not with a small trumpet, was Giovanni Gabrieli's *Sonata pian e forte*, which received its first performance—on brass instruments—on 9 October of the following year as the opening number of a Heinrich Schütz memorial concert given by the Riedel-Verein. The reviewer, while noting that the choir and orchestra were rather lax, happily acknowledged that the brass section "fulfilled its obligation much better than the strings."¹⁸ Two months later (4 December 1885) Weinschenk played the trumpet obbligato to an unnamed soprano aria by Handel, probably once again "Let the Bright Seraphim," together with the singer Mme. Böhme-Köhler, in a chamber music concert of the Quartet Society.¹⁹ A month after that he was also the soloist in Christian Gotthilf Tag's setting of the chorale prelude *Nun danket alle Gott* for organ and trumpet (originally horn) in a concert in the Matthäikirche.²⁰

It is known that Weinschenk used a D trumpet when in February 1890 he performed Bach's B-Minor Mass with the Riedel-Verein. The first trumpeter and first hornist were singled out for "high praise" for the "excellent performance of their difficult soli ... on the D trumpet and the D horn ... with beautiful, singing shading."²¹ Four years later, in a performance of Bach's *Christmas Oratorio* given by the Bach-Verein in St. Thomas' Church on 17 December 1894, both trumpeters Weinschenk and Heinz Petzold were singled out among all the instrumentalists: "with their delightful trumpet mastery they garnered fame for themselves."²² Perhaps Weinschenk, then nearing retirement, split the book with his younger colleague. The last record we have of him as a performer is from 12 April of the following year, when he once again played the B-Minor Mass in Dresden's Kreuzkirche, again using a D trumpet.²³

Weinschenk retired from orchestral playing in 1899. His successor as principal trumpeter in the Gewandhaus Orchestra was Franz Herbst, who held the position until 1936.²⁴

Weinschenk as a teacher

The untiring orchestral trumpeter and soloist Ferdinand Weinschenk also has the distinction of being the first teacher of trumpet at the Leipzig Conservatory. This prestigious institution, at the time the leading one in Germany, had been founded in 1843 by Felix Mendelssohn, but—as in other places too—the first items on the curriculum were stringed instruments, piano, organ, voice, conducting, theory, and composition.²⁵ It was only on Easter 1882 that teachers of so-called orchestral instruments, including trumpet, were hired.²⁶ Through the years, evidence of Weinschenk's teaching activity can be found in contemporary sources—reviews in music periodicals and documents surviving in the Leipzig Conservatory archive and other places. This evidence is presented for the first time in the following paragraphs.



Figure 3:

Weinschenk's signature, on the "Lehrer-Zeugniß" for Eduard Seifert from 17 July 1889.
(Courtesy of the Leipzig Conservatory archive.)

The pieces played by his students in various Conservatory concerts show a decided preference for the virtuoso cornet style then in fashion. On the one hand, it is true, such music did not belong to the high-level repertoire of "serious" concerts, but on the other hand, it contained substantial technical material. Besides, the Haydn concerto had not yet been rediscovered. For instance, when the first graduation recital was given by students of orchestral instruments in early 1884, one Charles Paulsen from Tönning in Schleswig performed a *Concert Aria for cornet à pistons* by Julius Kosleck (1825-1905).²⁷ *MW* reported that Paulsen displayed a well-advanced technical brilliance and went on to praise all the new teachers of orchestral instruments: "The pedagogical talent of the newly appointed teachers, Messrs. Barge (flute), Hinke (oboe), Landgraf (clarinet and basset horn), Weis[s]enborn (bassoon), Gumpert (horn), and Weinschenk (trumpet), has passed the test in these examinations with flying colors."²⁸ Another Weinschenk pupil was Guido Herrmann from Reudnitz, who played a "Phantasy by Fuchs," doubtless Otto Fuchs' well-known *Fantasy on Weber's Last Thought*, in late May or early June 1885. He pleasantly surprised his listeners by his secure and lively execution. His instrument, too, was the cornet.²⁹

More than ten years later, Fuchs' ubiquitous composition was heard once again, but this time on the trumpet, performed by one Mr. Naumann from Leipzig.³⁰ In May and September 1887 another pupil, one Mr. Kiepel from Amsterdam, performed Kosleck's *Phantasie for Trumpet* and Theodore Hoch's *Nordische Phantasie for Trumpet* respectively, the latter a piece in Willy Brandt's (1869-1923) repertoire.³¹ Despite the indications that

these works were for trumpet, could he have played them on a cornet? That the cornet could still be the instrument of choice can be seen in a reference to a final examination concert from spring 1888, in which on “the *cornet à piston*[s] Mr. Ernst Klepel from Anhausen nr. Torgau [was heard] in a quite ordinary Concerto in E \flat Major by C. Otterer.” Otherwise “only good things can be said, both of [his] capabilities and of [his] performance.”³² On 17 December 1889, an “*Adagio* for *cornet à pistons* by Mozart” was performed by Mr. Wentzel from Trachtenburg Castle.³³ A *Phantasie* by Otterer was rendered on 9 February 1891 by “Mr. Voges from Hesse,” a performer who a few months earlier had played a simple song without words by an unnamed composer. In both cases his instrument was said to be the trumpet.³⁴ The same is true of the instrument used by Mr. Belger from Bernburg on 17 November 1892 in Kosleck’s *Romanze* for trumpet³⁵ and on 11 July 1893 in the abovementioned *Nordische Fantasie* for trumpet by Hoch,³⁶ and by Mr. Hellriegel from Volkmarisdorf, who played a *Cavatine* by Rossini on 16 January 1894.³⁷ On the other hand, an American student, Mr. Patten from Sheboygan[, Wisconsin], was a cornetist; he played Schroen’s *Elegie* and Tours’ *Die Himmelsthür* on 13 July 1894.³⁸ Concerning the instruments employed, then, I conclude that the reviewers seemed to know the difference between a trumpet and a cornet and that their indications are probably reliable.

Of the many performances by Weinschenk students in subsequent years, one in particular stands out: the presumable world premiere of Oskar Böhme’s trumpet concerto in a student recital of 9 June 1899. See the following list, which includes all the remaining known appearances of Weinschenk students in Conservatory student recitals (*Abendunterhaltungen*), either on the trumpet or cornet, according to *MW*:

- 28 May 1895, “Nordische Fant. f. Tromp. v. Th. Hoch = Hr. Brumm a. Rendsburg”,³⁹
- 8 December 1896, “Phant. f. Tromp. v. Otterer = Hr. Köhler a. Schmölln”,⁴⁰
- March 1897 (graduation recital), “Esdur-Concertino für Trompete von W. Herfurth = Hr. Albert Köhler aus Schmölln”,⁴¹
- 18 June 1897, “Adagio f. Tromp. v. Mozart = Hr. Naumann a. Leipzig”,⁴²
- 26 November 1897, “Scherzo f. zwei Tromp. v. O. Böhme (Schüler der Anstalt)” = “HH. Naumann u. Steuber a. Leipzig”;
- on 8 February 1898, the same Messrs. Naumann and Steuber performed the trumpet parts in O. Böhme’s *Praeludium, Fuge und Choral* for two trumpets, horn, and trombone;
- spring 1898 (graduation recital), “Phantasie über ‘Weber’s letzten Gedanken’ für Trompete von W. Fuchs = Hr. Wilhelm Metzenheim aus Hannover”,⁴³
- 6 May 1898, “Nordische Phant. f. Piston [=cornet] v. Th. Hoch = Hr. Naumann from Leipzig”,⁴⁴
- 30 September 1898, “Adagio funerale u. Balletscene f. Tromp. v. C. Reinecke = HH. Mönning a. Markneukirchen u. Steuber a. Leipzig”,⁴⁵

- 25 November 1898 (benefit concert), Saint-Saëns, *Septet*; trumpeter: Mönnig;⁴⁶
- 9 June 1899, “Emoll-Trompetenconc. v. O. Böhme = Hr. Steuber a. Leipzig”;⁴⁷
- 8 December 1899, “Variat. f. Tromp. v. Rode = Hr. Mönnig a. Markneukirchen”;⁴⁸
- 12 February 1901 (graduation recital), “Phantasie für Cornet à pistons” by an unnamed composer, played by Mr. Johan Koskelo from Helsinki”;⁴⁹
- 9 July 1901, “Romanze f. Tromp. v. J. Kosleck = Hr. Giess a. Grünberg”;⁵⁰
- 4 February 1902 (graduation recital), “Concertino für Trompete von W. Herfurth,” played by Mr. Heinrich Röttcher from Oberaula (Hesse)”;⁵¹
- 3 June 1902, “Phant. brillante f. Cornet à pistons v. J. B.Arban = Hr. Giess a. Grünberg”;⁵²
- 28 November 1902, “Alexis-Phantasie f. Cornet à Pistons v. J. Hartmann = Hr. Giess a. Grünberg”;⁵³
- on 24 February 1903 (graduation recital), Mr. Liebmann was unconvincing with his rendition of an unnamed piece;⁵⁴
- finally, on 11 March 1904 (graduation recital), Oskar Böhme’s concerto was performed [on the cornet] by Mr. Bennie Vanasek from Milwaukee[, Wisconsin]—not to perfection, it must be added; and a reviewer criticized his teacher for giving him a task which technically was over his head.⁵⁵ This is the last notice of a Weinschenk pupil to be found in the music periodical *Musikalisches Wochenblatt*. The program of this particular recital has survived. It shows that Vanasek was the first artist of the evening, and that he performed Böhme’s concerto with piano accompaniment. (See Figure 4 .) Note the key of the piece: the original tonality of E minor. Vanasek thus played it on an instrument in A, as Böhme had specified. It was not until later, under Weinschenk’s successor at the Conservatory, that trumpeters began to perform the work in F minor on a B♭ trumpet.

Weinschenk the teacher also saw to it that his students performed in ensembles. Such a group, consisting of trumpeters Julius Gottschling from Profen nr. Zeitz and Max Kuhfuss from Leipzig-Reudnitz, and trombonist Bernhard Dathe from Tautendorf nr. Leisnig, played a *Phantasie für zwei Trompeten und Posaune* by F. Diethe in early February 1891. A reviewer noted that the piece itself was rather humorous, but in a good sense, especially because of the delicate manner in which the performers treated their instruments.⁵⁶ Another ensemble piece was Oskar Böhme’s *Praeludium, Fuge und Choral* performed on 8 February 1898 and mentioned above. Finally, Mr. Buschmann from Borna performed the trumpet part in Hummel’s *Septetto militare* on the evening of 25 May 1900.⁵⁷

Ensemble playing even involved trumpet ensembles; these groups usually played transcriptions. On 22 December 1885 a double quartet of trumpeters—unnamed, but certainly Weinschenk pupils—performed pieces by Kreutzer and Palmer in an evening concert at the

Dieses Programm berechtigt zum Eintritt.

Königliches Conservatorium der Musik zu Leipzig.

Einladung
zur
FÜNFTEN PRÜFUNG

Freitag, den 11. März 1904, im Institutengebäude.
Anfang **6** Uhr.

PROGRAMM.

<p>Konzert für Trompete (Solo) von O. Böhm 1. Adagio sostenuto. 2. Adagio religioso. 3. Solo. — Adagio sostenuto. Herausgegeben von Franz Liszt im Op. 15.</p> <p>Konzert für Horn (Op. 1) von F. Liszt Heraus von C. F. Tietze.</p> <p>Konzert für Fagott (Op. 1) von F. Liszt Heraus von C. F. Tietze.</p> <p>1. Adagio sostenuto. 2. Andante con moto. 3. Solo. — Vivace.</p> <p>Konzert für Violoncello (Solo) v. A. Sarti D. Ferras. Adagio sostenuto.</p> <p>Acte III. der Oper „Alceste“ von G. Verdi.</p> <p>Quintet: Violoncello, Violine, Horn, Fagott, Trompete. Solo: Horn in E.</p> <p>Konzert für Posaune (Solo) von F. Cielieci 1. Adagio sostenuto. 2. Moderato — Allegretto. 3. Solo. — Vivace.</p>	<p>Herr Bennie Vanasek aus Milwaukee, U. S. A. Herrn Dr. Hans Wenzelmann.</p> <p>Herr Adolf von der Linde aus Utrecht, Holland. Herrn Dr. Hans Sauer. Herrn Hugo Wagner aus München, Bayern. Herrn Dr. Hans Wenzelmann.</p> <p>Herr Leo Sjöberg aus Örebro (Finnl. U. S. A.) Herrn Dr. Hans Sauer. Herrn Hugo Wagner aus München, Bayern. Herrn Dr. Hans Wenzelmann.</p> <p>Herr Leo Sjöberg aus Örebro (Finnl. U. S. A.) Herrn Dr. Hans Sauer. Herrn Hugo Wagner aus München, Bayern. Herrn Dr. Hans Wenzelmann.</p> <p>Herrn Paul Meyer aus Wien. Herrn Dr. Hans Wenzelmann.</p>
--	--

Orchesterbegleitung: Das Institutensemble. Leitung: Herr Kapellmeister Prof. Hoff.

Anfang **6** Uhr. Ende **8** Uhr. Eintritt **1/2** Uhr.

Das Direktorat des Königl. Conservatoriums der Musik.

Das Preis für alle Programme beträgt 20 Pfennig, außerdem werden 20 Pfennig Garbengebühr erhoben.

Das Programm des Königl. Conservatoriums der Musik zu Leipzig.

Figure 4:

Program of the fifth graduation recital of the Leipzig Conservatory on 11 March 1904, starting at 6:00 PM. Bennie Vanasek from Milwaukee opened the program, playing Böhm's Trumpet Concerto in E Minor with piano accompaniment. (Courtesy of the Leipzig Conservatory archive.)

Conservatory.⁵⁸ On 13 January 1888 three students, Messrs. Schöninger from Obercrinitz i.S., Lätsch from Greitz, and Gottschling from Profen nr. Zeitz, performed “two trumpet trios (arrangements) by Mendelssohn.”⁵⁹ Mendelssohn and Palmer were the composers of two pieces which a double quartet of trumpeters performed on 9 December 1890.⁶⁰ Arrangements of songs by Mendelssohn and Kücken were played by Messrs. Voges from Hessen and Kuhfuss from Leipzig-Reudnitz on 19 November 1891.⁶¹ Another group was the trio of Messrs. Plato from Zöschen (Prussia), Loesche from Schmiedeberg, and Naumann from Leipzig, who performed the *Capriccio milit[are]* for three trumpets by E. Neumann on 18 December 1894,⁶² a work—probably original and not a transcription—that was repeated a year and a half later by three new performers.⁶³

Enter Eduard Seifert

It was in just such an ensemble setting that young Eduard Seifert—later to be known in the Dresden Staatskapelle as “Mr. Never-Miss”—appeared for the first time, as second trumpeter to Schöninger in trumpet duets by Mendelssohn and Mozart, in an evening Conservatory concert on 3 July 1888.⁶⁴ Seifert was next heard as a soloist in a Conservatory concert on 8 December 1888, performing Otterer’s *Phantasy for Trumpet*.⁶⁵ He performed again in the fifth of several semester-concluding Conservatory concerts of the following March; his rendition of Fuchs’ *Fantasy* was described as “a very respectable achievement for its tonal qualities and technical security, as well as for its liveliness of execution.”⁶⁶ He did not appear again until several years later. On 28 November 1893 he returned to the stage with “*Alexis*”—*Phantasie for Trumpet* by J. Hartmann, another prolific composer of bravura pieces then in vogue.⁶⁷ For his final recital on 30 January 1894 Seifert chose Herfurth’s *Concertino in E♭*, displaying technical command of his instrument and mastery of its songlike elements, although several reviewers felt the piece itself to be rather weak.⁶⁸ (For his portrait, see Figure 5.)

Kurt Schmeisser, one of Weinschenk’s last pupils

One of Weinschenk’s last pupils was (Otto) Kurt Schmeisser. He was born in Pössneck, Thuringia, on 4 June 1883. At the age of 87 he corresponded with me, giving me much otherwise unobtainable information.⁶⁹ Schmeisser studied with Weinschenk, both at the Leipzig Conservatory and privately, between 1903 and 1906.⁷⁰ Two of his fellow students were the American mentioned above, Vanasek (he spelled it “Vanesck”), and Karl Heinrich, who later became a member of the Damrosch orchestra in New York.⁷¹ In 1908, when Petzold retired, young Schmeisser auditioned with eleven other players and was taken into the trumpet section of the Gewandhaus Orchestra as co-principal trumpeter. (He wrote: “Among the distinguished artists, I looked like a child: most of the older musicians wore full beards.”)⁷² After one season, Schmeisser left that orchestra,⁷³ apparently to become a soloist (or principal trumpeter?) with the Winderstein Orchestra, also based in Leipzig.⁷⁴ In 1910 he joined the Hamburg Philharmonic Orchestra, where he remained until 1923, generally as principal.⁷⁵ Because of the severe economic situation in Germany due to the



Figure 5:
Eduard Seifert (1870-1965) at the age of fifty-nine (photo taken on 23 June 1929). The cornet he is holding is pitched not in the usual Bf/A, but rather in C/Bf, and was made by Jérôme Thibouville-Lamy (Paris) in 1886. It was not unusual for virtuosos to display medals, representing knightly orders bestowed upon them by crowned heads. (Note in the main text on page 24 that Seifert's teacher Weinschenk had been decorated with the Royal Saxon Order of Albrecht, Second Class, in 1899.) From Seifert's estate. (Courtesy of the Bad Säckingen Trumpet Museum, where both the instrument and the photo are on display.)

lost World War I (1914-18), with unrest, strikes, inflation, and hunger, Schmeisser decided to emigrate to the United States. He first obtained a position in the Boston Symphony Orchestra (1923-26, fifth for one year and then third). He then moved to Michigan, where he was principal trumpeter in the Detroit Symphony Orchestra from 1926 until 1928.⁷⁶ After leaving the orchestra Schmeisser continued to live in Detroit and enjoyed a certain success as a teacher, notably at Wayne State University.

In his letters to me, Schmeisser wrote that Weinschenk always played Heckel trumpets (like the other members of the Gewandhaus section), was a friend of Kosleck's, and had his students play many of Kosleck's solos, as well as those of Theodor Hoch and Böhme's concerto—as can be confirmed from the programs presented above. According to Schmeisser, Weinschenk was acquainted with all the leading German trumpeters of his time, had a fabulous tone, and played well even at an advanced age.⁷⁷ (For photographs of Schmeisser and Heinrich, see Figures 6-7 and 8-9.)

Only Martin would do it
THE COMMITTEE TRUMPET

When your best Martin would spend the summer days, a few good dollars to finally produce a trumpet which the Committee of five professional players all agree is the best ever! Samples sent to a few large cities for purchasing by professional players and teachers, soon not only appeared but were immediately purchased and never ordered. Over 500 have already been sold even though this is the first general announcement. We point to the 5000 gauges or devices on the horn. It's altogether a matter of how it plays and it comes out of the bell. As one top composer writes, "It plays as if it can play itself." Every musician's name will tell you that you should try the "The entire Model" Martin Trumpet 509. You'll find it the thrill of your life. The nearest Martin dealer or drop us a line.

MARTIN
 BAND INSTRUMENT CO.
 Dept. 12-C

Figure 6:

Kurt Schmeisser (1883-1970) and other prominent trumpeters active in the United States. *Top row:* Charlie Teagarden, Fred Berman, Schmeisser, and Bunny Berigan. *Side:* Jimmie Nelson and M. Thomas Cousins. *Bottom row:* Rafael Méndez, Dana Garrett, Ren[old O.] Schilke, and Charlie Spivak—quite a roster. From an advertisement published by the Martin instrument-making factory, in *Overture* 20/9 (December 1940): 2. This ad probably appeared in other music periodicals of the time. (Courtesy of Norman Schweikert, Washington Island, Wisconsin.)



Figure 7:
Kurt Schmeisser. Enlarged detail
of Figure 6.

Figure 8:
Karl Heinrich (1882-1950) at the age
of thirty-five. From
a letter endorsing Holton trumpets, in
Holton's Harmony Hints 17/1 (1917).
(Courtesy of Norman Schweikert,
Washington Island.)





TRUMPET, SYMPHONY SOCIETY OF NEW YORK
Karl Heinrich

Figure 9:

Studio portrait of Karl Heinrich at the age of thirty-five, playing a Périnet-valved trumpet presumably made by Holton. From Esther Singleton, *The Orchestra and Its Instruments* (New York, 1917). (Courtesy of Norman Schweikert, Washington Island.)

Weinschenk's retirement and death announcement

Weinschenk and his two colleagues Barge and Müller (teachers of flute and trombone, respectively) celebrated their twenty-fifth anniversary of Conservatory teaching on 17 April 1907. They were recognized by administration and faculty and showered with gifts.⁷⁸ Shortly afterwards, on 1 May, Weinschenk retired,⁷⁹ thus ending a long and distinguished teaching career. As with the orchestra, his successor at the Conservatory was Herbst.

Ferdinand Weinschenk, who had been decorated in 1899 with the Knight's Cross of the Royal Saxon Order of Albrecht, Second Class,⁸⁰ died on 29 January 1910.⁸¹ His death notice from a local newspaper survives in the Seifert estate. This document, which is reproduced herewith, does not add any substantial material except for his address and small details about his family (see Figure 10).



Figure 10:

Ferdinand Weinschenk's death announcement dated 30 January 1910, from an unnamed Leipzig newspaper. From the estate of Eduard Seifert. (Courtesy of Bad Säckingen Trumpet Museum.)

[English translation:]

Yesterday evening there passed away gently, after a long, difficult period of suffering, my dear husband, our faithfully caring father and grandfather⁸²

Mr. Ferdinand Weinschenk

Member of the City and Gewandhaus Orchestra and Teacher at the Royal Conservatory of Music in retirement, Knight of the R[oyal] S[axon] Order of Albrecht, 2nd Class

Leipzig, Blumengasse 8, 30 January 1910

In the name of the mourning survivors

Marie widowed Weinschenk, née Fritzsching

The interment will take place on Tuesday at 3:00 PM, proceeding from the chapel of the St. Johannis Cemetery

Future research

The above information should furnish enough proof that Ferdinand Weinschenk was indeed a pivotal figure in German trumpet history, both as a performer and a teacher. Nevertheless, those desiring more details about Weinschenk's orchestral activity and repertoire will certainly be able to gain supplementary information by studying other music periodicals, such as *Signale für die musikalische Welt*, and music reviews in Leipzig newspapers. As far as Weinschenk's pupils are concerned, the Leipzig Conservatory archive still holds the reg-

istration forms and final evaluations of all those who ever attended that institution. From these documents much information can be gleaned: date and place of birth, name and occupation of father, address, period of attendance at the Conservatory, and performance in the various instruments and subjects studied there.

Edward H. Tarr has taught Baroque trumpet (and cornetto) at the Schola Cantorum Basiliensis since 1972 and trumpet at the Basel Conservatory since 1974. He has served as Director of the Bad Säckingen Trumpet Museum since 1985. He studied trumpet with Roger Voisin and Adolph Herseth, and musicology with Leo Schrade (University of Basel) and H.J. Marx (University of Hamburg), completing his Ph.D. under the latter in 1986.

*As a trumpeter, he has made more than 100 LP and CD recordings. His publications include numerous articles (including sixty-nine for *The New Grove*), translations of historical methods, and editions of music. Two of his most recent publications—*The Art of Baroque Trumpet Playing, vol. 1: Basic Exercises; and his edition of 66 Duetti à due trombe ò Cornetti & Preludio per Cornetto, by Bartolomeo Bismantova—are reviewed in this issue of HBSJ. His monumental book EAST MEETS WEST: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution will soon be published by Pendragon Press in Bucina: The Historic Brass Society Series.**

NOTES

¹ *East Meets West: The Russian Trumpet Tradition from Peter the Great to the October Revolution* (Stuyvesant NY: Pendragon, 2000, in preparation) (Bucina series), published under the auspices of the Historic Brass Society and the International Trumpet Guild.

² Eduard Seifert (1870-1965) was principal trumpeter in the Cologne Theater Orchestra for a season and then became principal trumpeter in Dresden (1895-1935). His estate (instruments, concert programs and reviews, musical repertoire) survive today in the Bad Säckingen Trumpet Museum. The program of the concert in which Seifert appeared and three newspaper reviews are among Seifert's papers; see "A cornet virtuoso's library at the turn of the century" in Chapter 3 of *East Meets West*. Seifert's soloistic repertoire and the surviving reviews of his solo appearances are being treated by Verena Jakobsen in her dissertation, in preparation for the University of Gothenburg. As for Böhme (1870-1938?), see Chapter 5 of *East Meets West* and "Oskar Böhme Revisited," article in preparation for the published proceedings of the conference "Journées de cuivres anciens," Paris, March 1999 (Bucina series).

³ See Alfred Dörffel, *Geschichte der Gewandhausconcerte zu Leipzig vom 25. November 1781 bis 25. November 1881*, 2 vols. (Leipzig, 1884) (Festschrift zur Hundertjährigen Jubelfeier der Einweihung des Concertsaales im Gewandhause zu Leipzig), 2:240. In the index, reference is also made to a concerto performance by Weinschenk on 22.10.1874, but the pertinent information is missing from the main text. It is his performance of the obligato trumpet part in an aria from Handel's *Samson*; see main text below. (Thanks to Max Sommerhalder, Detmold, for calling my attention to this book, which is in the library of the Bad Säckingen Trumpet Museum under the inventory no. 87-31a/b.)

⁴ At Nikisch's debut (with Schubert's "Unfinished" and Beethoven's Fifth), a reviewer noted the

orchestra's purer intonation and a better blend of the various instruments due to a changed seating position. ("Was wir zunächst als einen eminenten Fortschritt gegen früher constatiren wollen, ist die Reinheit der Stimmung, in welcher die Instrumente unserer ausgezeichneten Orchesterkünstler gleich mit Beginn des Concertes ertönten. Hierzu gesellten sich als weitere glückliche Factoren eine durch veränderte Aufstellung einiger Instrumentengruppen erzielte wesentliche Verbesserung resp. innigere Verschmelzung der ganzen Klangmasse und im Speciellen eine durch Anschaffung neuer Messingblasinstrumente bester Qualität gewonnene Veredelung des Klangcharakters dieser ganzen Bläsergruppe.") See *Musikalisches Wochenblatt (MW)* 26/43 (17.10.1895): 540. The periodical does not mention from where the instruments were ordered, but see the same paragraph in the main text above. Weinschenk and the other trumpeters were later known still to have preferred instruments made by Heckel (see main text below).

Reinecke went on to become director of the Leipzig Conservatory (in 1897), where he had been teaching since 1860.

⁵ See "Lieferung von Blechblasinstrumenten für das Leipziger Gewandhausorchester" in *Zeitschrift für Instrumentenbau (ZfI)* 15 (1894-95): 112, 121.

⁶Original German text: "Ferdinand Weinschenk. / Von seinen Bläsercollegen im Leipziger Stadtorchester, dem er seit 1861 angehört, hat der excellente Vertreter der 1. Trompete Ferdinand Weinschenk die meisten Dienstjahre in dieser Stellung hinter sich, steht aber in der Leistungsfähigkeit bez[üglich] der Virtuosität und des jugendlichen Feuers Keinem derselben nach. Am 4. Nov. 1831 in Ritteburg in der Provinz Sachsen geboren, machte er eine mehrjährige Lehrzeit bei dem tüchtigen Stadtmusikdirector L. Schlenstedt in Stadt-Sulza durch, während welcher er längere Zeit hindurch Privatunterricht bei dem damaligen, als Trompetenvirtuos berühmten Weimarischen Kammermusicus Ernst Sachse nahm. Seine fast zehnjährige Militärzeit in Magdeburg benutzte er dazu, sich unter dem praktischen k. Musikdirector Rosenkranz und dem Lobe'schen Schüler Sommer weiter auf seinem Instrument und in der Theorie auszubilden. Durch die Concerte, welche die Rosenkranz'sche Capelle verschiedentlich in Leipzig veranstaltete, und in denen er mitwirkte, war er in letzterer Stadt bekannt geworden, und so war es natürlich, dass man bei der ersten Vacanz im Stadtorchester sich dieser versprechenden Kraft versicherte. Dem Conservatorium widmet er seit 1882 seine resultatvolle Lehrthätigkeit. Weinschenk hat sich infolge seiner Mitwirkung auf verschiedenen Musikfesten auch ausserhalb Leipzigs den Ruf eines der besten Künstler seines Instrumentes erworben." See *MW* 24/19 (4.5.1893): 277.

Ernst Sachse (1813-70) is the author of etudes for low E \flat trumpet which are still used today for transposition study. For more information, see the second edition of Friedel Keim's *Das Trompeter-Taschenbuch* (Mainz: Schott, in preparation).

The Lobe who is mentioned could be identical with Johann Christian Lobe (1797-1881), a Weimar musician who moved to Leipzig in 1846, where he edited the *Leipziger Allgemeine Musikalische Zeitung (LAMZ)* until 1848 and was otherwise active as a music journalist. See *Die Musik in Geschichte und Gegenwart*, s.v. "Lobe, Johann Christian," by Reinhold Sietz.

The Conservatory's name in those days was "Königliches Konservatorium der Musik zu Leipzig," while today it is called "Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy' Leipzig."

⁷ The concert could also have been in August, not July, depending on whether a coming or past event (the usual case) was announced. This isolated report of his playing "on the 30th" is in the *Neue Zeitschrift für Musik (NZfM)* 71/35 (27.8.1875): 343.

⁸ Nikisch was so taken with the opera that he arranged a suite from it for orchestral performance. The Bad Säckingen Trumpet Museum owns the complete performing material of Nikisch's arrangement, transcribed for band by one R. Rothe. Entitled *Fantasie über Motive aus Nessler's Trompeter von Säckingen von A. Nikisch*, it formerly belonged to the Basel Knabenmusik. Bad Säckingen Municipal

Music Director Johannes Brenke is preparing a published edition of this charming work, which contains a number of trumpet solos.

The author is gathering material for a study of this immensely popular opera. Attention is called to a recent CD recording, made in Cologne in August and September 1994 with the late Hermann Prey (1929-98) in the main role. Helmuth Froschauer conducts the Cologne Radio Choir and Cologne Radio Orchestra. The excellent solo trumpeter, who through an oversight was not named, is Reinhard Ehrhrt, principal trumpeter of that orchestra. (Thanks to producer Dirk Schortemeier for this information, in a letter of 17.4.1998.) (See *Capriccio* 60 055-2, 2 CDs.)

⁹ *MW* 16/1 (27.12.1884): 12.

¹⁰ "Auch der Trompeter hinter der Scene, unser trefflicher Hr. Weinschenk, welcher seine Weisen an diesem Abend das 50. Mal ertönen liess, musste sich wiederholt zeigen." See *MW* 16/2 (1.1.1885): 22.

¹¹ "Das 15. Abonnementconcert im Neuen Gewandhaus brachte in Goldmark's neuer Es dur-Symphonie die zweite dieswinterliche Novität dieser Musikgattung. Dieselbe besteht aus vier Sätzen, welche ... Viel des Unterhaltenden, Interessanten und Pikanten enthalten. Hiermit reichlich bedacht ist ganz besonders das flotte Scherzo, sodass man sich doppelt darüber wundern muss, dass der Componist aus seiner hierin entwickelten tollen Laune so jäh herausfällt, indem er das Trio mit einem Trompetensolo Nessler'schen Stils beginnen lässt, das Einem, so vorzüglich es auch von Hrn. Weinschenk geblasen wurde, den ganzen Spass verdirbt." See *MW* 20/6 (31.1.1889): 67.

¹² "Wie die Symphonie, [Reinecke's First in A major,] so kam auch das zweite Orchesterstück des Abends, Beethoven's 3. Overture zu 'Leonore', zu vorzüglichster Ausführung; ja, wir erinnern uns kaum, dieses Stück je unter derselben Direction [—Prof. Dr. Reinecke—] so packend wirkungsvoll gehört zu haben. Ganz superb blies Hr. Weinschenk auch diesmal die Trompetensignale." See *MW* 23/10 (3.3.1892): 124.

¹³ "Frau Peschka-Leutner und Herr Weinschenk wetteiferten, es in den figurirten Stellen einander an Virtuosität und Sauberkeit der Ausführung voraus zu thun; in der Tat gebührt genanntem Herrn vollste Anerkennung für die grosse Decenz, mit welcher er, trotz seines sehr hochgelegenen, schwierigen Partes, der Sängerin secundirte." See *LAMZ* 9/44 (4.11.1874): 698; thanks to Reine Dahlqvist for making this quotation available.

The original program ("Programmzettel") still survives in the Gewandhaus archive. At this point the text reads: "Arie mit obligater Trompete aus 'Samson' von G. F. Händel, gesungen von Frau Dr. Peschka-Leutner. (Die obligate Trompete vorgetragen von Herrn Weinschenk.)" Many thanks to Claudius Böhm, scientific contributor to the archive, written comm. (6.9.1999).

¹⁴ "Among the instrumental soloists ... first of all ... [the oboist] Mr. Hinke should be mentioned, and right behind him Mr. Weinschenk, whose trumpet tone at times sounded quite ethereal." ("Von den Instrumentalsolisten ist ... in erster Linie ... Hr. Hinke zu nennen, nach ihm Hr. Weinschenk, dessen Trompetenton manchmal ganz ätherisch verklang!") This was in a church concert of the Bach-Verein, conducted by von Herzogenberg. See *MW* 12/10 (3.3.1881): 120.

¹⁵ Riedel, who had studied at the Leipzig Conservatory (1849-52), founded his choral society (first known as the Riedel-Whistling-Verein but renamed Riedel-Verein one year later) in 1854. It became famous for its performances not only of works by Bach and other Baroque composers, but also of those of the so-called New German School such as Liszt, Raff, and others. See *New Grove*, s.v. "Riedel, Carl," by Martin Elste. An obituary of Riedel by Hermann Kretzschmar is in *MW* 19/24 (7.6.1888): 275. See also Albert Göhler, *Der Riedel-Verein zu Leipzig. Eine Denkschrift zur Feier seines fünfzigjährigen Bestehens* (Leipzig: Selbstverlag des Vereins, 1904).

¹⁶ See *MW* 12/49 (1.12.1881): 582. The two performances were in March and November.

¹⁷ "Mit grösster Auszeichnung sei vor Allem der excellenten Ausführung der wegen der hohen Ton-

lage schwierigen Trompetenstimme durch Hrn. Weinschenk gedacht!" See *MW* 15/50 (4.12.1884): 616.

¹⁸ "Dass die Blechbläser sich um Vieles besser ihrer Aufgabe entledigten, als die Streicher, sei gern anerkannt." See *MW* 16/45 (29.10.1885): 548-49, here 549. The announcement, with performance date, was in *MW* 16/43 (15.10.1885): 525.

¹⁹ See *MW* 16/51 (10.12.1885): 627. In another performance of the entire oratorio of *Samson* in 1886, it was not Weinschenk, but rather his colleague Heinz Petzold, who was singled out for praise because of his rendition of "Let the Bright Seraphim." See *MW* 17/50 (9.12.1886): 619. Petzold, who had been hired in 1881 when the orchestra was enlarged, had already been lauded for his onstage performance of *Tristan und Isolde* in *MW* 13/2 (5.2.1882): 32. He retired in 1908. See Hans-Joachim Nösselt, *Das Gewandhaus-Orchester* (Leipzig: Koehler & Amelung, 1943), 261.

²⁰ See *MW* 17/2 (7.1.1886): 26.

²¹ "Hohes Lob haben sich auch der erste Hornist und erste Trompeter durch vortreffliche Ausführung ihrer schwierigen Soli erworben. Sie hatten auf dem D Horn und der D Trompete bis hoch C zu blasen, was bekanntlich nicht immer jedem Bläser sicher gelingt. Dabei entlockten sie ihren Instrumenten schönes, gesangvolles Toncolorit." See *NZfM* 86/11 (12.3.1890): 125, quoted in Reine Dahlqvist, Appendix 3 of *Bidrag till trumpetten och trumpetspelets historia från 1500-talet till mitten av 1800-talet med särskild hänsyn till perioden 1740-1830*, 2 vols. (Diss., University of Göteborg, 1988), 2:460-79, here 464. See also Dahlqvist & Bengt Eklund, "The Bach Renaissance and the Trumpet," *Euro-ITG Newsletter* (1995/1): 12-17, here 15.

In addition, the Leipzig first trumpeter on 6.12.1890, who was singled out for special praise for playing "the highest notes c d e [*sic*—the highest note in this work is *d*]" in Bach's *Christmas Oratorio* "with a beautiful tone," was unnamed; it could have been Weinschenk, but Petzold had also been performing high parts for some time. See *NZfM* 86/50 (10.12.1890): 557, quoted in Dahlqvist, *Bidrag*, Appendix 3:464.

²² "Auf der Höhe seines Rufes stand das Orchester, namentlich haben die Bläser, vor Allen die HH. Weinschenk und Petzold mit ihrer köstlichen Trompetenbehandlung, sich mit Ruhm bedeckt." See *MW* 26/1 (27.12.1894): 6. For more information on Petzold, see n. 18.

²³ See P.F. Richter, "Das alte Clarin-Blasen auf Trompeten," *Monatshefte für Musikgeschichte* 27 (1895): 75-76, here 76, quoted in Dahlqvist, *Bidrag*, Appendix 3:464. See also Dahlqvist & Eklund, "The Bach Renaissance," 15. Both secondary sources mention December instead of the correct month, April.

²⁴ See Nösselt, *Das Gewandhaus-Orchester*, 261.

²⁵ See *Festschrift zum 75-jährigen Bestehen des Königlichen Konservatoriums der Musik zu Leipzig am 2. April 1918* (Leipzig, 1918), 19, quoted in Lars Næss, *Oskar Böhme: Konsert for trompet i e-moll, opus 18. Den angivelig eneste trompetkonsert fra tidsrommet 1803-1900*, 2 vols. (M.A. thesis, University of Oslo, 1983): 1:82.

²⁶ See *NZfM* 77/52 (23.12.1881): 542: "At the Leipzig Conservatory a complete orchestral school will be opened at Eastertime, with the following members of the Gewandhaus Orchestra as teachers: [for their names and instruments, see German text], and on St. Michael's Day the harp will be added." ("Am Leipziger Conservatorium wird zu Ostern eine vollständige Orchesterschule eröffnet werden mit folg[enden] Mitgliedern des Gewandhausorchesters als Lehrkräfte: Barge (Flöte), Hinke (Oboe), Landgraf (Clarinette), Weißenborn (Fagott), Gumbert (Horn), Weinschenk (Trompete) und Müller (Posaune), sowie zu Michaelis auch Harfe.") The horn teacher's name was actually Gumpert, but for some reason *MW* and others often spelled it with a "b." See Norman Schweikert, "Gumpert, not Gumbert!," *The Horn Call* 1/2 (May 1971): 45-46; and John Q. Ericson, "Friedrich Gumpert (1841-1906) and the performing technique of the valved horn in the late 19th century," lecture of 13.3.1999 at the Historic Brass Symposium, Paris (10.-13.3.1999). Trombonist Albert Robert

Müller lived from 1849 to 1909.

²⁷ This is no. 21 of the Russian amateur cornetist's collection mentioned in Chapter 3 of *East Meets West*. The unknown publisher's abbreviation at the bottom of the pages is S.P. 31. The piece begins with three unaccompanied cadenzas, the second of which ascends once to high *c*". The aria proper follows, with a brief minor episode and another cadenza (to *b*[♭]) before the second main section entitled *Tempo marschartig*. A concluding section in bravura style consists mostly of sixteenth notes, which are usually slurred in groups of two or four. The highest note in this section is *g*". From this brief description it can be recognized that the *Concert Aria* is of a difficulty appropriate for a student preparing for a professional career.

The same solo, this time called *Concertarie für Trompete*, was performed on 18.12.1888 by "Mr. Schöninger from Obercrinitz i.S." See *MW* 20/4 (17.1.1889): 41-42.

Weinschenk's contemporary Kosleck—cornetist, ensemble leader, performer of high Baroque parts, and Berlin Conservatory teacher—was an extremely influential figure; it is he who is associated with the persistent misnomer "Bach trumpet." See *New Grove*, s.v. "Kosleck, Julius," by E.H. Tarr, as well as extensive biographical and bibliographical information in Chapter 8 of *East Meets West*.

²⁸ "Eine bereits sehr vorgeschrittene technische Brillanz zeigte Hr. Paulsen.... Das pädagogische Talent der neuen bez[eichneten] Lehrer, der HH. Barge (Flöte), Hinke (Oboe), Landgraf (Clarinete und Bassethorn), Weisenborn (Fagott), Gumbert (Horn) und Weinschenk (Trompete), hat in diesen Prüfungen bestens Probe bestanden." See *MW* 15/11 (6.3.1884): 140-41, here 141. According to the *NZfM* 77/52 (23.12.1881) mentioned in n. 26, the bassoon player's name was spelled Weißenborn, and a trombonist, Müller, was also hired. In all future issues of *MW*, the hornist's name is spelled correctly as "Gumpert."

²⁹ "Main examinations in the Royal Conservatory of Music (continuation). As soloists on other instruments the following were heard: ... [players of violin, cello, oboe] and the cornetist Mr. Guido Herrmann from Reudnitz (Phantasie by Fuchs).... Mr. Kind's treatment of the oboe has become much more subtle since last year, particularly in tone and delivery, whereas Mr. Herrmann as a beginner truly surprised [his listeners] with his secure and lively execution." ("Hauptprüfungen am k. Conservatorium der Musik. (Fortsetzung.) Als Solisten auf anderen Instrumenten traten auf: [...] und der Cornet à pistons-Bläser Hr. Guido Herrmann aus Reudnitz (Phantasie von Fuchs).... Hr. Kind's Oboenbehandlung hat sich seit Jahresfrist nach Tonbehandlung und Vortrag noch wesentlich verfeinert, während Hr. Herrmann als wirklicher Debutant mit seiner sicheren und frischen Leistung geradezu überraschte.") See *MW* 16/4 (4.6.1885): 293.

³⁰ The date was 10.7.1896. See *MW* 27/32 (30.07.1896): 422. More is learned about Naumann in documents still surviving in the Leipzig Conservatory. The Conservatory archive contains its pupils' registration forms (with full name, date of birth, previous study, etc.) and also short year-end evaluations made by their teachers ("Lehrer-Zeugniss"). According to these documents, Georg Naumann (with the registration no. 6444, called "Inscript[ions-]Nummer" in German), was born in Leipzig on 8.4.1878. His father Carl was a senior fireman ("Ober-Feuerwehrmann"). He attended the Conservatory from 29.3.1894 to Easter 1898. Weinschenk instructed him for two years before he entered the Conservatory. According to his "Lehrer-Zeugniss" of 31.3.1898, he was good at music theory and played both piano and violin passably well (instruments he had studied for half a year and two years, respectively, before entering the Conservatory). According to his teacher Weinschenk, Naumann had a natural gift for his instrument and "attended his trumpet lessons very diligently," becoming "a very good player who can be most warmly recommended to any orchestra." ("Herr Naumann hat den Trompeten-Unterricht sehr fleißig besucht und ist bei guter Beanlagung [*sic*] ein ganz vorzüglicher Bläser geworden, welcher jedem Orchester auf das Wärmste zu empfehlen ist.") Sincere thanks are due to Christine Piech, director, and Maren Goltz, scientific assistant of the Leipzig Conservatory

archive, for sending me these and other documents on 13.8.1999.

This is probably the same Naumann who later became a member of the Gewandhaus Orchestra. Kurt Schmeisser (see below) reports that when he was in the trumpet section in 1908-09, the other members besides himself (co-principal) were Franz Herbst (co-principal), Schneider, and Naumann, “who also played a very good bass trumpet” (“der auch sehr gut Basstrompete blies”). See Schmeisser, second of four letters written to me during the summer of 1970 (mentioned further below). Naumann was a member of the orchestra between 1905 and 1943, according to Nösselt, *Das Gewandhaus-Orchester*, 250.

³¹ See *MW* 17/24 (9.6.1887): 295 and 18/41 (6.10.1887): 491, referring to evening concerts in the conservatory on 24.5. and 27.9. Willy Brandt’s soloistic repertoire—indeed, the standard soloistic repertoire of those days—is discussed in *East Meets West*, in the sections of Chapter 3 entitled “Brandt’s solo repertoire” and “A cornet virtuoso’s library at the turn of the century.”

³² “11., 12. Hauptprüfungen.... In drei weiteren Programmnummern gelangten Blasinstrumente zu solistischer Vertretung, und zwar die Flöte ... in einem G moll-Concert von F. Langer, das Cornet à piston[s] durch Hr. Ernst Klepel aus Anhausen bei Torgau in einem recht gewöhnlichen Es dur-Concert von C. Otterer und die Clarinette ... in Weber’s Es dur-Concert. Allen drei Eleveln kann nur Gutes nachgerühmt werden, sowohl im Können, als auch im Gelingen. Der Vorgesrittenste schien uns der junge Flötist zu sein....” See *MW* 19/15 (5.4.1888): 179.

Klepel later became principal trumpeter in the Meiningen orchestra, and frequently performed Bach’s *Second Brandenburg Concerto*, as testified by frequent reviews and announcements in *MW*.

³³ 17.12.1889, “Abendunterhaltung im k. Conservat. der Musik ... Adagio f. Cornet à pistons v. Mozart = Hr. Wentzel a. Schloss Trachtenburg.” See *MW* 21/4 (16.1.1890): 47.

³⁴ The first of these performances was on 15.12.1891. See *MW* 23/2 (7.1.1892): 18 and 23/9 (25.2.1892): 112.

³⁵ *Ibid.*, 23/50 (8.12.1892): 626.

³⁶ *Ibid.*, 24/30 (20.7.1893): 431.

³⁷ *Ibid.*, 25/6 (1.2.1894): 71.

³⁸ *Ibid.*, 25/31-32 (2.8.1894): 385.

³⁹ *Ibid.*, 26/28 (4.7.1895): 359.

⁴⁰ *Ibid.*, 28/1 (30.12.1896): 9.

⁴¹ “Final examinations ... no. 10...: In a piece which reminds one strongly of circus music, Mr. Köhler showed himself to be a capable virtuoso who also understands how to handle the song-like elements tastefully.” (“Hauptprüfungen ... Nr. 10...: Hr. Köhler gerirte sich in einem stark an Circusmusik erinnernden Vortragsobject als ein bereits sehr tüchtiger Virtuos, der dabei auch die Cantilene geschmackvoll zu behandeln versteht.”) See *MW* 28/15 (8.4.1897): 217.

⁴² *Ibid.*, 28/27 (1.7.1897): 367. It is tempting to think that this work—which was already performed on 17.12.1889, see above—may have been the same Adagio which Prague Conservatory professor Josef Kail had transcribed for trumpet from the Horn Concerto No. 4, K. 495. See E.H. Tarr, “The Romantic Trumpet II,” *HBSJ* 6 (1994): 110-215, here 124-29.

⁴³ Ninth graduation recital out of ten. “Mr. Metzenheim combines a good technical schooling with a fresh, positive approach; unfortunately his tone generally sounded muffled, and his accuracy left much to be desired.” (“Hr. Metzenheim verbindet gute technische Schulung mit frischem Drauf- und Drangehen, nur klang der Ton meistens etwas belegt, wie auch die Sicherheit in der Ausführung noch Manches zu wünschen übrig liess.”) See *MW* 29/15 (7.4.1898): 224.

⁴⁴ *Ibid.*, 29/22 (26.5.1898): 319.

⁴⁵ *Ibid.*, 29/41 (6.10.1898): 580.

⁴⁶ *Ibid.*, 29/49 (1.12.1898): 696, 698.

⁴⁷ This was probably the first performance of Böhme's concerto. Note the original key of E minor, requiring the use of a trumpet in A. For more information on Böhme and his concerto, see "The Böhme Brothers," Chapter 5 of *East Meets West*.

According to information provided on 13.8.1999 by Conservatory archivists Mmes. Piech and Goltz, Friedrich Steuber was born on 13.2.1876 in Steinbrücken nr. Nordhausen. His father Carl was a packer ("Markthelfer") in Leipzig. Before entering the Conservatory, Steuber studied the trumpet (and, as a secondary instrument, the violin) with the municipal music director Haage in Harzgerode. He attended the Leipzig Conservatory between 27.4.1896 and 30.9.1899, where he had the registration no. 6982.

Because of his presumed importance for trumpet history, I quote in detail from his "Lehrer-Zeugnis" of 30.9.1899. Salomon Jadassohn wrote that he attended theory classes only infrequently. ("Hat nur wenige Stunden befolgt.") A. Reckendorf, his piano teacher, wrote: "Came as a beginner, practised very industriously, and made the greatest progress; during the last half year he no longer came to his lessons. At the end he played the *Tonstücke* op. 59 by Kuhlau and the etudes op. 242 by L. Köhler." ("Kam als Anfänger, übte sehr fleißig und machte größte Fortschritte, im letzten Halbjahr besuchte er ... die Stunden nicht mehr. Spielte zuletzt die Tonstücke Op. 59 v. Kuhlau u. Etuden Op. 242 v. L. Köhler.")

Steuber concentrated on his main instrument, the trumpet. According to Weinschenk, "Mr. Steuber attended his trumpet lessons diligently and became an excellent player, of which he gave proof in the institute's student recitals, including solo performances." ("Herr Steuber hat den Trompeten-Unterricht sehr fleißig besucht, und hat sich zu einem vorzüglichen Bläser ausgebildet, wovon er in unseren Vortragsabenden des Instituts ... auch Solo Vorträge Proben abgelegt hat.") Steuber also distinguished himself—presumably as principal trumpeter—in the Conservatory orchestra's rehearsals and performances, as the conductor Hans Sitt testified. ("Bestätigte sich mit bestem Erfolge an den Orchesterübungen und Aufführungen.")

⁴⁸ *MW* 31/4 (18.1.1900): 49.

⁴⁹ "Eine Phantasie für Cornet à pistons, die auch in ihrem schnellen Figurenwerk zu klarer Geltung kam, gab Hrn. Johan Koskelo aus Helsingfors (Finnland) Gelegenheit, sich als recht gut gebildeter Vertreter seines Instrumentes zu bewähren." See *MW* 32/12 (14.3.1901): 160.

⁵⁰ *Ibid.*, 32/33 (8.8.1901): 437.

⁵¹ Röttcher had already performed the work on a student recital on 21.1. See *MW* 33/8 (13.2.1902): 118 (4.2.) and 121 (21.1.). The reviewer of the second performance wrote: "In a concertino for trumpet by W. Herfurth Mr. Heinrich Röttcher from Oberaula (Hesse) proved to be an able representative of his instrument who, after conquering his initial anxiety, knew how to express quick passagework with clarity." ("In einem Concertino für Trompete von W. Herfurth erwies sich Herr Heinrich Röttcher aus Oberaula (Hessen), nachdem die erste Beklommenheit überwunden war, als tüchtiger Vertreter seines Instrumentes, der auch schnellem Figurenwerke klaren Ausdruck zu geben weiss.")

⁵² *Ibid.*, 33/26 (19.6.1902): 396.

⁵³ *Ibid.*, 33/52 (18.12.1902): 738.

⁵⁴ "Of the two wind-instrument players, the bassoonist is more gifted and more mature. Mr. Liebmann's trumpet performance did not interest me as much." ("Von den beiden Bläsern ist der Fagottist ... der begabtere und gereifere.... Hrn. Liebmann's Trompetenvortrag vermochte mich nicht in diesem Masse zu interessieren....") See *MW* 34/10 (10.3.1903): 137.

⁵⁵ In the fifth graduation recital, "the performance by Mr. Bennie Vanasek from Milwaukee of O. Böhme's trumpet concerto was not ready for a public hearing, although it at least showed that the young man had been working hard. Technically, not everything succeeded, and we must warn against giving pupils tasks too difficult for them to solve. Mr. Vanasek was most successful with the Adagio,

which he played with a clear tone and with expression.” (“Die Leistung des Hrn. Bennie Vanasek aus Milwaukee (Klasse des Hrn. Weinschenk), die in einem Trompeten-Konzert von O. Böhme bestand, war zwar noch nicht konzertreif zu nennen, zeigte aber immerhin, dass der junge Bläser bereits tüchtige Studien hinter sich hat. In technischer Beziehung wollte nicht alles glücken und müssen wir davor warnen, den Schülern zu schwierige Aufgaben, denen sie nicht völlig gewachsen sind, zu stellen. Am besten gelang das Adagio, das Hr. Vanasek tonrein und ausdrucksvoll blies.”) See *ibid.*, 35/13 (24.3.1904): 259.

Vanasek, who had the registration no. 8592 at the Leipzig Conservatory and played the cornet, was born on 17.12.1887 in Milwaukee. His father, V.J. Vanasek, was a musician living at 683 Sixth Avenue. Young Vanasek studied the cornet for three years with H. Tetzner before registering in Leipzig on 22.9.1902 (he was officially accepted four days later). Two evaluations survive. In the first, from 28.3.1903, his theory teacher Gustav Schreck stated that he could not follow the classes because his command of German was not good enough, and his piano teacher A. Reckendorf wrote that he was an absolute beginner but attended his lessons conscientiously and made progress. Weinschenk was diplomatic: “Mr. Vanasek comes to his lessons with good regularity and has already made sound progress.” (“Herr Vanasek besucht den Unterricht ganz regelmäßige und hat schon sehr tüchtige Fortschritte gemacht.”)

In the second and final teachers’ evaluation from 30.3.1904, Schreck wrote that he had unfortunately not been able to introduce Vanasek to the elements of music theory. Reckendorf stated that Vanasek had attended piano lessons regularly until Michaelmas 1903, playing Duvernoy’s *Etude*, op. 176, but then stopped coming. Weinschenk was kinder to his pupil than the newspaper reviewer: “Mr. B. Vanasek, with a very good predisposition, made quite good progress in cornet playing during his period of study; he proved this by his performance of Oskar Böhme’s cornet concerto on 11.3.1904 during the fifth public graduation recital, which met general approval.” (“Herr B. Vanasek hat bei sehr guter Veranlagung während seiner Studienzeit im Cornet à Piston[s] blasen recht tüchtige Fortschritte gemacht, was er in der am 11. März 1904 stattgefundenen V[.] öffentlichen Prüfung durch den sehr beifällig aufgenommenen Vortrag des Cornet à Piston[s]-Konzerto v. Oskar Böhme bewiesen hat.”) Vanasek was exmatriculated on Easter 1904. A contemporary Conservatory archivist noted that a copy of his diploma (“das große Zeugnis”) was sent on 3.5.1905 to Mr. E. Moore at the First National Bank in Milwaukee, but that the diploma fee had not yet been paid. Many thanks to Mmes. Piech and Goltz of the Leipzig Conservatory archive for sending me Vanasek’s registration form and year-end teacher’s evaluations on 16.7.1999.

To date, we have not been able to find where Bennie Vanasek was employed as a musician, or whether he chose another profession after leaving Leipzig.

⁵⁶ “Eine in Hinblick auf den Kern dieses Stückes belustigende, in Betreff der decenten Behandlung, welche diese drei Schüler ihren Instrumenten zu Theil werden liessen, aber auch sehr erfreuliche Vortragsnummer.” See *ibid.*, 22/9 (26.2.1891): 123. This was the first piece on the program of the second *Hauptprüfung*, the first recital being on 3 February.

⁵⁷ *Ibid.*, 31/25 (14.6.1900): 338.

⁵⁸ “Abendunterhaltung im k. Cons. der Musik am 22.12.... Quartettsätze f. Trompeten v. Kreutzer u. Palmer in doppelter Besetzung ...” See *ibid.*, 17/4 (21.1.1886): 51.

⁵⁹ *Ibid.*, 19/5 (26.1.1888): 58, also an “Abendunterhaltung im k. Cons. der Musik.”

⁶⁰ The performers were “HH. Lätsch aus Greiz, Raschdorf a. Kattowitz, Voges a. Hessen, Kuhfuss a. Reudnitz, Knapp a. Chicago, Weide a. Leipzig, Michalis a. Gohlis u. Dittmer a. Reudnitz.” See *ibid.*, 22/1 (30.12.1890): 8.

⁶¹ *Ibid.*, 22/50 (10.12.1891): 645.

⁶² *Ibid.*, 26/6 (31.1.1895): 71.

⁶³ On 28.5.1896, here entitled *Capriccio militaire [sic]*, performed by Messrs. Rennert from Grimma, Köhler from Schmölln, and Kräss from Leipzig. See *ibid.*, 27/23 (28.5.1896): 298.

⁶⁴ *Ibid.*, 19/31-32 (1.8.1888): 379: “Trompetenduette v. Mendelssohn u. Mozart = HH. Schöninger a[us] Obercrinitz u. Seifert a[us] Reudnitz.” Seifert’s German nickname was *der Unfehlbare*, literally “the infallible one.” A brief biography can be found in *East Meets West*, Chapter 8. See also Hans-Joachim Krumpfer, “1796-1908: der lange Schlaf von Haydn’s Trompetenkonzert,” *Brass Bulletin* 75 (1991): 36-39 (with portrait); as the title implies, Seifert was one of the first performers to revive Haydn’s trumpet concerto in the early twentieth century.

(Friedrich) Eduard Seifert was born in Connewitz. According to Krumpfer, one of his last pupils, his exact dates are 29.12.1870-12.01.1965 (written comm., 6.2.1990). His father, whose name was also Friedrich Eduard Seifert, was a restaurant owner in Reudnitz nr. Leipzig. Prior to entering the Leipzig Conservatory, Seifert studied the trumpet privately with Weinschenk for three quarters of a year. He entered the Conservatory (registration no. 4944) on 5.4.1888 and left on 17.7.1889. At the time of his registration, he was a complete beginner on the piano and also had had no previous instruction in music theory. According to his “Lehrer-Zeugnis,” he worked very hard in both these disciplines as well as in violin study. Weinschenk attested that the future virtuoso was “a very assiduous student” who “as a result has become a very capable player. Besides a beautiful, full tone, a light technique, and good phrasing, he has in general acquired a good manner of playing.” (“Herr Seifert ist ein sehr fleißiger Schüler gewesen, und ist in Folge dessen ein sehr tüchtiger Bläser geworden. Derselbe hat neben [einem] schönen vollen Ton, leichter Technik, guter Phrasierung sich überhaupt [eine] gute Vortragsweise angeeignet.”) Many thanks to Mmes. Piech and Goltz of the Leipzig Conservatory archive for sending me Seifert’s documents on 13.8.1999.

⁶⁵ “Abendunterhaltung im k. Cons. d. Musik,” 8.12.1888: “Phant. f. Tromp. v. Otterer = Hr. Seifert a. Reudnitz....” See *MW* 20/2 (3.1.1889): 19.

⁶⁶ “Hauptprüfungen ... No. 5 ... Esdur-Fantasie für Trompete von Rob. Fuchs = Hr. Eduard Seifert aus Leipzig-Reudnitz: Eine in ihrer klanglichen Beschaffenheit und technischen Sicherheit, sowie der Frische des Vortrags sehr respectable Leistung.” See *ibid.*, 20/13 (21.3.1889): 157.

⁶⁷ *Ibid.*, 24/50 (7.12.1893): 681: “Alexis’—Phantasie f. Tromp. v. J. Hartmann = Hr. Seifert a. Leipzig-Reudnitz.” I cannot account for the fact that Seifert, who officially left the Conservatory in July 1889, returned to perform in student recitals in 1893 and 1894.

⁶⁸ For two newspaper reviews and another in *MW*, see “A cornet virtuoso’s library at the turn of the century” in Chapter 3 of *East Meets West*.

⁶⁹ Unless otherwise indicated, the information in this section was taken directly from four undated letters that I received between 20 March and late July 1970. Schmeisser did not answer my last letter, dated 30.8.1970; according to a Detroit obituary he died two days later during a visit to Hamburg (see *Keynote*, the official organ of the Detroit musicians’ union, Local 5, A. F. of M., Nov.-Dec. 1970 issue, kindly provided by the Detroit Federation of Musicians to historian Norman Schweikert and by him to me). Schweikert and I are preparing a study of Schmeisser and his time, in which further details can be found.

⁷⁰ From letter no. 1 (received on 20.3.1970): “ich studierte zirka 3 Jahre: und nahm noch Privat-Unterricht mit Ferdinand Weinschenk.” According to his registration form from the Leipzig Conservatory, Schmeisser had the number 8848, had been taught the trumpet for one year by his brother, a municipal music director, and then studied at the Conservatory from 26.9.1903 until Easter 1904. On 30.3.1904 Weinschenk and three other teachers evaluated his performance in a “Lehrer-Zeugnis.” He was not gifted for music theory and was a complete beginner on the piano, as attested by Emil Paul and Fr. Freitag, but as a trumpeter he possessed talent and made considerable progress during the short period of his study; Weinschenk felt that with continued practice he would become an excellent

performer. (“Herr C. Schmeißer hat trotz seines sehr kurzen Studiums, bei sehr guter Veranlagung, im Trompeten blasen bedeutende Fortschritte gemacht. Derselbe kann bei fortgesetzter Uebung ein vorzüglicher Bläser werden.”) Many thanks to Conservatory archivists Piech and Goltz for furnishing me with photocopies on 16.7.1999. Schmeisser’s brother, Fritz Franz Schmeisser, studied timpani there starting in 1909 (according to Piech and Goltz, written comm., 30.6.1999).

⁷¹ The Damrosch Orchestra was the popular name for the New York Symphony Orchestra (not to be confused with the New York Philharmonic Orchestra, with which it merged in 1928), which between 1903 and 1927 was conducted by the charismatic Walter Damrosch (1862-1950).

According to his registration form at the Leipzig Conservatory (registration no. 8704), Felix Karl Heinrich (b. in Kemberg near Halle on 11.4.1882) learned the trumpet and violin from his father Carl, a municipal music director, from 1896 to 1899. He studied trumpet privately with Weinschenk from 16.10.1902, entering the Leipzig Conservatory as a student of trumpet and violin on 16.1.1903, remaining until Easter 1906. Weinschenk evaluated him as a particularly excellent trumpeter: “During his period of study at the Royal Conservatory of Music, Mr. Heinrich attended his lessons diligently and as a result, with his good predisposition, has become an excellent first-chair player, distinguishing himself especially by his secure high register, light technique, and good performing manner. Mr. H. has also distinguished himself several times as a soloist in [student] recitals.” (“Herr Heinrich hat während seines Studiums am Königl. Conservatorium der Musik den Trompetenunterricht sehr fleißig besucht und sich in folgendem, bei guter Veranlagung, zu einem vorzüglichen ersten Bläser ausgebildet, der sich namentlich durch sichere Höhe, leichte Technik und gute Vortragsweise auszeichnet. Auch hat Hr. H. in den Vortragsabenden sich mehrfach solistisch ausgezeichnet.”) During the period of his study Heinrich was a very successful principal trumpeter in the Conservatory orchestra. Again, many thanks to Mss. Piech and Goltz of the Conservatory archive for sending me photocopies of these two documents on 16.7.1999.

Heinrich later emigrated to the United States, where his first name was usually spelled Carl. He was principal trumpeter in the New York Symphony Orchestra, probably from 1909 to 1918, continuing on third in 1918-28. (In 1919 the legendary Harry Glantz [1896-1982] became principal.) He died on 10.5.1950 (information kindly provided by the Associated Musicians of Greater New York, Local 802, A.F. of M.). According to their 1950 membership directory, at the time of his death Heinrich was residing at 41-34 73rd St., Jackson Heights, NY. In 1917 two pictures of him were published: see Fig. 8-9.

⁷² Ibid.: “Ich war zwischen den ausgezeichneten Künstler [sic] wie ein Kind: meistens trugen die alten Künstler Vollbärte.”

⁷³ See Nösselt, *Das Gewandhaus-Orchester*, 253.

⁷⁴ It was founded in 1896 by Hans Winderstein (1856-1925), who conducted it until 1919. See Nicolas Slonimsky, ed., *Baker’s Biographical Dictionary of Musicians*, fifth ed. (New York: G. Schirmer, 1958), s.v. “Winderstein, Hans,” where Winderstein is stated to have been a former member of the Gewandhaus Orch. Nösselt, *Das Gewandhaus-Orchester*, however, does not list Winderstein as a member (Schweikert, written comm., 13.6.1999). In his letters Schmeisser mentions having been a soloist with Winderstein’s orchestra in both Leipzig and Warsaw, but does not indicate any dates or repertoire. I suspect that his use of the term “soloist” really meant “principal trumpeter.”

⁷⁵ Available orchestra membership lists show Schmeisser as principal in 1913-14 (K. Schmeisser, G. Trautmann, Fr. Burger, and R. Schäfer) and as second in 1920-21 (Bürger, Schmeisser, and Trautmann). Thanks to Schweikert, written comm. (29.5.1999).

⁷⁶ The exact dates were provided by Schweikert, written comm. (29.5.1999). A photo of the Boston Symphony Orchestra trumpet section survives, showing Schmeisser as a member. It shall be published in Schweikert’s and my forthcoming article on Schmeisser. Schmeisser stated that he had to leave

the Detroit orchestra in 1928 because it was dissolved for six years (see letter no. 1), but according to information kindly provided by Schweikert (written comm. of 12.9.1999), this is not quite true. It was not dissolved until the 1942-43 season, and later for two seasons, 1949-51. In 1928-29 the trumpet section consisted of E. Bengé, F. O'Hara, A. Mancini, and E. Van Amburgh.

⁷⁷ Letter no. 2: "Mein Lehrer Weinschenk blies ... Heckel!" Letter no. 3: "Weinschenk hatte Beziehung mit allen besseren Trompetern, denn er war ein fabelhafter Ton-Bläser, blies noch gut im hohen Alter."

⁷⁸ "Das Direktorium und das Lehrerkollegium der Anstalt brachten den Jubilaren herzliche Glückwünsche und ansehnliche Ehrengaben dar." See *MW* 37/18 (2.5.1907): 428.

⁷⁹ "Ferdinand Weinschenk, teacher at the Royal Conservatory in Leipzig, retired on 1st May after 25 years of teaching activity." ("Der Lehrer am kgl. Konservatorium in Leipzig Ferdinand Weinschenk ist am 1. Mai nach 25jähriger Lehrtätigkeit in den Ruhestand getreten.") See *ibid.*, 37/22 (30.5.1907): 500.

⁸⁰ "Messrs. Gumpert[, hornist,] and Weinschenk, well-deserving teachers at the Royal Conservatory for Music and members of the Municipal Orchestra of Leipzig, were awarded the Knight's Cross," etc. ("Die HH. Gumpert und Weinschenk, hochverdiente Lehrer des k. Conservatoriums der Musik und Mitglieder des städtischen Orchesters zu Leipzig, erhielten das Ritterkreuz 2. Classe des sächsischen Albrechtsordens verliehen.") See *ibid.*, 30/22 (3.8.1899): 448.

⁸¹ There was a brief obituary in *MW* 41/46 (17.2.1910): 664: "In Leipzig two merited members of the Theater and Gewandhaus Orchestra passed away shortly after one another: the viola player Ludwig Wiemann, 44 years old, on 23 January, and Ferdinand Weinschenk, trumpeter and also excellent teacher at the conservatory." ("In Leipzig verstarben kurz hintereinander zwei verdiente Mitglieder des Theater- und Gewandhaus-Orchesters: der Bratschist Ludwig Wiemann, 44 Jahre alt, am 23. Januar, und Ferdinand Weinschenk, Trompeter und auch hervorragender Lehrer am Konservatorium.")

⁸² Surviving documents show that Weinschenk had two musical daughters, not granddaughters, both of whom studied at the Leipzig Conservatory. Agnes, the elder of the two, was born on 2.5.1866. She entered the Conservatory on 21.4.1892 to study singing (registration no. 5974) and left at Easter, 1895. As "Fräulein Weinschenk aus Leipzig," she is mentioned as performing in student concerts starting in May 1893. See *MW* 24/26 (22.6.1893): 374; 24/42 (12.10.1893): 573; 25/3 (11.1.1894): 30; and 25/9 (22.2.1894): 109 (where her first name is mentioned in print for the only time). For Agnes, no "Lehrer-Zeugnis" survives.

The younger daughter, (Marie) Emmy Weinschenk, was born on 9.10.1883; after studying for four years at the "Musik-Institut von Gust[av] Schmidt" she entered the Conservatory as a piano student on 18.4.1898 (registration no. 7402), leaving at Easter, 1905. The first mention of this "Miss Weinschenk from Leipzig" in *MW* is in no. 32/26 (from 20.6.1901): on p. 349 she is mentioned as playing the first movement of a Mozart piano concerto in A major. On 6.6.1902 she played Mendelssohn's *Hmoll-Capriccio brillante* with orchestra; see *ibid.*, 33/26 (19.6.1902): 396. With the incorrect first name of Jenny, she received an extremely favorable review in *MW* 35/12 (17.3.1904): 236 for her performance of Schumann's piano concerto in the conservatory's fourth graduation recital. A year later, however, her name was correctly given as Emmy, and it was disclosed that after graduating in piano, "the very musical young lady" had started to study singing; see *ibid.*, 36/14 (6.4.1905): 298. Both her piano and voice teachers, Robert Teichmüller and Marie Hedmond, gave her very favorable evaluations in her surviving "Lehrer-Zeugnis" dated 15.4.1905. (According to the latter, she was an absolute beginner as a singer; but she was extremely gifted and developed into a coloratura soprano.) Conservatory programs in which Emmy performed survive from 8.2.1904, 17.3.1903, and 11.4.1905. Her debut recital of 10.10.1905, an evening of Lieder presented in the Kaufhaussaal, was given a most favorable review; see *ibid.*, 36/42 (19.10.1905): 749. An archival

note at the bottom of her teachers' evaluation report states that her "grosse[s] Zeugnis" (probably her singing diploma) was picked up on 2.2.1909 by her father. Many thanks to Christine Piech, Conservatory archivist, for furnishing me with the daughters' documents mentioned above (written comm., 27.9.1999).

The Gewandhaus archive contains two important documents from 1918 concerning Emmy Weinschenk. The first is a concert brochure with a photo of "Emmy Weinschenk / concert and oratorio singer / (soprano)" and the address of Leipzig, Blumengasse 8—the same address as the one mentioned on Ferdinand Weinschenk's death notice. It contains a facsimile of a letter of recommendation handwritten by Nikisch, another printed recommendation by the opera director Otto Lohse, excerpts from newspaper reviews of concerts in Leipzig and elsewhere, and a repertoire list. The second is a review of 28 April 1918 from a Berlin newspaper, stating that she "finished her musical studies as a singer and pianist at the Leipzig Conservatory. She was equally gifted in both fields, and it was an open question as to which would be the young artist's true future path. She chose singing." (E.W. "absolvierte ihre musikalischen Studien am Leipziger Konservatorium als Sängerin und Pianistin. Ihr bedeutendes Können auf beiden Gebieten hielt sich die Wage [*sic*] und man konnte vor die Frage gestellt sein, welches nun das eigentliche Zukunftsfeld der jungen Künstlerin wäre. Sie hat sich den Gesang erwählt....") Many thanks to Claudius Böhm, Leipzig Gewandhaus archive, for this information (written comm., 16.9.1999).