Anton Weidinger's Repertoire for the Keyed Trumpet

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In my essay in the previous volume of this *Journal*, I outlined evidence pointing toward a much weaker personal connection between Joseph Haydn and Anton Weidinger (1766–1852), the inventor of the keyed trumpet, than has been presumed for the past century.[1] Since that time, Michael Lorenz has written about his discovery of a number of crucial documents relating to Weidinger.[2] The most important of these is the wedding entry for his marriage to Susanna Zeiss in February 1797: it turns out Haydn was a witness for the bride, not the groom, and that Haydn was something of a guardian for the orphaned and underage Zeiss. So Weidinger's connection to Haydn was via Zeiss (the "close friends" refers to the wife, at least at the time the Concerto was written), and perhaps Haydn wrote the Concerto as a wedding gift. The present essay, intended as a continuation of the research proffered previously, seeks to interpret the circumstances of the composition and the context of Weidinger's Vienna. This will involve a discussion of Weidinger's other personal relationships, his likely abilities as a performer, and a study of the various works that resulted from his efforts to popularize his invention. The larger goal is a better understanding of the complex and short-lived era in which the keyed trumpet flourished in Vienna.

While the Concertos by Haydn and Hummel are well known, the other more obscure works written for Weidinger reveal much about his invention and can inform us as to the origins and development of the two large Concertos and the conception and genesis of Haydn's Concerto in particular. A number of works played by Weidinger are either unidentifiable or lost, but the surviving works, when coupled with an examination of Weidinger's personal circumstances between 1795 and 1815, provide an opportunity to better understand the course of events during this pivotal point in the trumpet's history.

Table 1 lists the eight substantiated works for keyed trumpet associated with Weidinger together with their dates of composition, insofar as can be determined based on the extant sources.[3] Reine Dahlqvist's research includes all of the works listed on Table 1, mostly assembled using information gleaned from a handful of Viennese reviews of Weidinger's performances.[4] While the reviews are short in length and vague in content, they do at least include the names of composers and an occasional title. In many cases the works are described too generically to be helpful. Hummel's "Trio for Trumpet, Violin, and Piano," for instance, has either completely disappeared or was simply a precursor version of the later Trumpet Concerto.[5] Aside from the limited influence of the keyed trumpet—by all accounts its use never spread beyond Weidinger's immediate circle and perhaps one or two nearby locales—many of the specifically identifiable works faded from memory because they are somewhat bizarre in instrumentation and occasional or demonstrative in nature. That most were written by now relatively

DOI: 10.2153/0120150011001

Composer	**Work**	**Date**
Joseph Haydn (1732–1809)	Concerto in E♭ major	1796
Leopold Koželuch (1747–1818)	Sinfonia concertante (trumpet, mandolin, bass, piano, and orchestra)	1798
Joseph Weigl Jr. (1766–1846)	Sonata a sette (trumpet, glockenspiel, English horn, flute, viola/euphon, piano, and cello, with additional "echo" parts)	1799
Franz Xavier Süssmayr (1766–1803)	*Aria (voice, trumpet, and unknown accompaniment)*	*by 1800*
Ferdinand Kauer (1751–1831)	*Sextet (keyed trumpet, natural trumpet, timpani, two clarinets, and bassoon)*	*by 1800*
Johann Nepomuk Hummel (1778–1837)	Concerto in E major; *Trio for Trumpet, Violin, and Piano* (possibly the Concerto in chamber arrangement)	1802–04
Antonio Casimir Cartellieri (1772–1807)	*Polonaise (orchestration unknown)*	*by 1807*
Sigismund Neukomm (1778–1858)	Requiem (revised to include trumpet interludes)	1815

Table 1: Viennese works for Weidinger's keyed trumpet. *Italics* denote an unknown or lost work.

forgotten composers surely plays a role in their continuing obscurity. The primacy and genesis of Haydn's Trumpet Concerto, the earliest work in the group, needs to be scrutinized in detail to better understand the way that events likely unfolded in the years during which Weidinger developed his first fully functional prototype, between ca. 1793 and 1800.

Koželuch and Weigl as the "first" keyed trumpet composers

Although, as indicated in my previous essay, Haydn likely composed his Concerto without direct knowledge of Weidinger's instrument, he typically wrote his surviving concertos on request or commission from performers with whom he was at least nominally acquainted.[6] With Lorenz's documents now in hand, we know that the request for the Concerto likely came via Weidinger's wife, Susanna Zeiss, yet the problems encountered by Weidinger in performing it—the four-year gap between composition and premiere—support my argument that Haydn wrote the work without direct knowledge of the instrument or Weidinger's abilities. Perhaps the couple rushed Haydn to complete the work before the instrument was ready (he was an elderly man, after all), or perhaps in the exuberance of youth Zeiss led Haydn to believe that Weidinger was a better trumpeter than was the case, or that he had a fully functioning instrument

even though he did not. Landon describes Haydn's concertos generally as "occasional" works that survived only in single sources, probably because he never intended them for publication or widespread use. In this sense the occasion of impending nuptials was not rooted in the immediate needs of performance but the hopes of a bright future for the inventor. Given that Haydn's work was written "blindly" in many ways, Koželuch's Sinfonia concertante and Joseph Weigl Jr.'s *Sonata a sette* were the first works written specifically for Weidinger's instrument and abilities.

It is significant that all of the composers who wrote works for Weidinger were somehow connected to one another as part of larger interpersonal networks (that is, beyond the generic environs of late eighteenth-century Vienna). Upon close biographical examination, two sub-groups of composers writing works for keyed trumpet become apparent. First, a number of the composers in Table 1 were connected to the Viennese theatrical scene, which was Weidinger's day-to-day professional environment; these include Kauer, Süssmayr, and Weigl. Second, there are particularly strong Esterházy/Eisenstadt connections extending beyond Haydn; these include Cartellieri, Hummel, Neukomm, and Weigl.

Koželuch is the only composer in Table 1 who does not fit neatly into either the theatrical or Esterházy categories, which is somewhat surprising given that his 1798 Sinfonia concertante was the second work composed for Weidinger, as far as is known, and the earliest work that Weidinger played in public on the keyed trumpet. It is unclear exactly how Weidinger managed to convince Koželuch to write for his as-yet untested instrument, but rivalry with Haydn may have been a contributing factor. Koželuch and Haydn were on speaking terms, at least in public, but Landon notes that the two were "not on intimate terms" and that in later years Koželuch became "slightly jealous" of the success enjoyed by *The Creation*.[7] While Koželuch was an imperial "K.K." composer for the court's chamber musicians, this is not particularly significant for a connection with Weidinger because unlike Weidinger's appointment, it was not theatrical in nature. Perhaps Weidinger used Haydn's composition to convince Koželuch to write something immediately playable, offering him the opportunity to be the "first."

Many of the composers involved in Weidinger's performances can be eliminated as intermediaries simply because their acquaintance with Weidinger and/or Haydn came well after 1796. This is true of Neukomm, for example, who became a student of Haydn's only in 1797. Hummel falls into the same category: although Haydn knew him in the 1780s and recommended him as his successor at the Esterházy court in in 1803, he was not directly connected with the Viennese theater scene in the 1790s and so probably would not have had an opportunity to meet Weidinger before 1796.[8] Cartellieri married Franziska Kraft, the daughter of Anton Kraft, one of Haydn's cellists in Eisenstadt, in 1800, yet Cartellieri was not a theater composer and did not make his own debut in Vienna until 1795. None of these composers presents a compelling case as a mediator, given that they were later acquaintances of one or the other of our principal figures.

Weidinger was a theater trumpeter in Vienna from mid-1792 onward, which placed him in close proximity to many of the people who later wrote works for him. It is plausible to assume that over the course of many years working together in a number of operatic productions, these composers reached the point of being willing to write works for Weidinger's unorthodox instrument. Süssmayr, for example, was closely connected with the Kärntnertortheater and was a student of Mozart's. Kauer was a violinist at the Theater in der Leopoldstadt (which would explain his connection to Weidinger) who turned to composition in the late 1790s. His *Singspiele* proved to be popular successes.

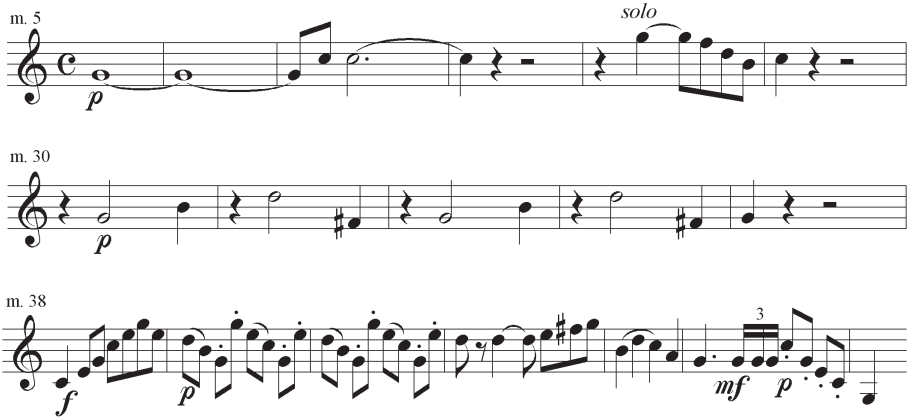
Of all the composers in Weidinger's circle, Joseph Weigl was the one most closely connected to Joseph Haydn. From 1761 to 1769 his father was a cellist in the Esterházy court orchestra, during which time Weigl was born in Eisenstadt.[9] Haydn was his godfather. Weigl's father left in 1769 to become a cellist at the Kärntnertortheater in Vienna, and father and son worked together for a number of years after the son succeeded Antonio Salieri as Kapellmeister at the K.K. Hofopern-Theater in 1791 (following which he promptly hired his father as a cellist).[10] The K.K. Hofopern-Theater was not Weidinger's ensemble, but since the Marinelli Theater was nevertheless an imperial theater he would have been involved in any of Weigl's productions that were presented at this alternate venue. In the span of a few years Weigl rose to prominence as a theater composer. He even received high compliments from Haydn (who addressed his godson as a "bosom-friend" with "affectionate love") for the "masterpiece" of his 1794 opera *La principessa d'Amalfi*.[11]

One additional detail is telling: a bit of gossip about Weigl written by fellow composer Paul Wranitzky in 1799. In a letter to his brother Anton (also a composer), Wranitzky describes the personalities of a large number of well-known musicians in Vienna, including "Weigl Joseph. Kapellmeister at the Italian Opera, worthy in his job but even greater in intrigues. A Viennese. Writes mostly vocal pieces."[12] No great leap of imagination is required to infer that Weigl's connection with Weidinger was partly via Haydn, and that Weidinger (or perhaps Haydn) convinced him to write an immediately playable work for keyed trumpet. In sum, Weigl's connections to both Haydn and Weidinger are much clearer than Koželuch's. It is noteworthy that Weidinger's composers were, with the exception of Haydn, people with whom he would have become acquainted as part of his work as a theater trumpeter. The works were almost certainly written as personal favors, much as would have happened with Haydn's work.

One thing is certain: Weigl's *Sonata a sette* presents a clearer and more realistic picture of Weidinger's performance capabilities in 1799 than Haydn's work of three years prior, if only because it was performed almost immediately after it was completed, whereas Haydn's Concerto was not. The experimental nature of Weigl's work is evident in the work's unique instrumentation: keyed trumpet, English horn, flauto d'amore, viola d'amore, euphon, harpsichord (with a glockenspiel substituting on occasion), and bass. The euphon, Ernst Chladni's (1756–1827) variant of the glass harmonica,

was a recent invention. Its obscurity today undoubtedly is one of the reasons Weigl's Sonata remains unpublished, even though the instrument is required only in the middle movement. Pairing the brand new keyed trumpet and equally innovative euphon with the long-outdated viola d'amore and harpsichord presents a curious juxtaposition of cutting-edge and obsolete instruments, to say the least. This would seem to be a further indication of the nature of Weidinger's public recitals.

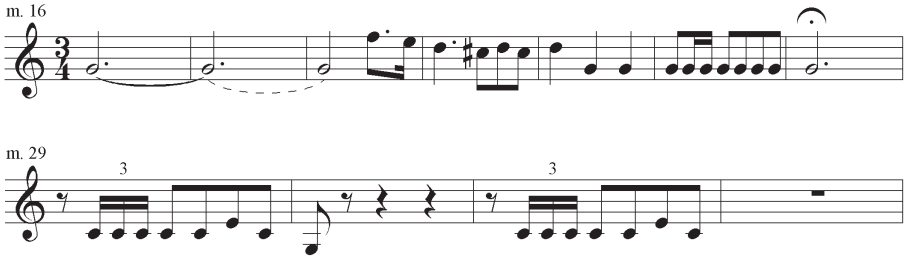
In the first movement of Weigl's work, the trumpet part moves only tentatively outside the harmonic series (see Example 1). The composer treats the instrument much as would be expected of a late-eighteenth-century orchestral trumpet with slightly expanded capabilities. The "solo" in mm. 9–10 includes a written b^1, but this hardly qualifies as a passage featuring the trumpeter's virtuosity. Later the trumpet uses additional non-harmonic tones, especially favoring $f\sharp$ in both lower and upper registers while continuing to include dominant-chord triadic figures. F♯s, especially in the upper register, are too common in the Baroque era to really warrant calling this a non-harmonic tone. In fact, there is nothing here beyond the written a^1 in m. 42 that Bach did not require of his trumpeters on a regular basis, although the leading-tone b^1 is perhaps more frequently encountered.



Example 1: Joseph Weigl, *Sonata a sette* (1799), mvt. 1, excerpts from the part for trumpet in E♭.

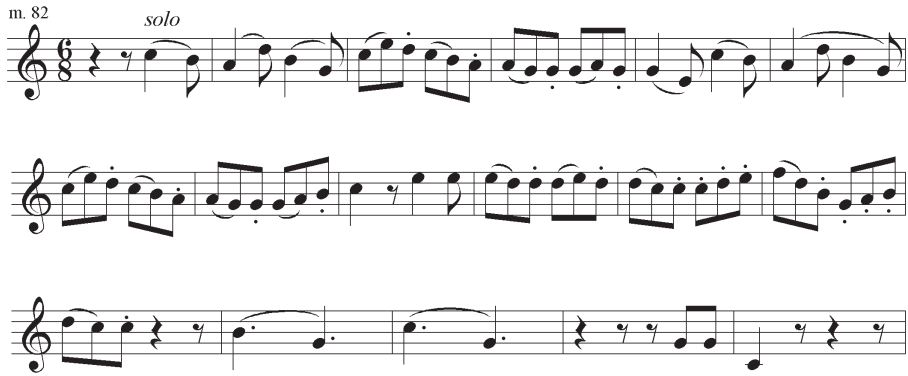
The second movement of Weigl's sonata includes only a rudimentary trumpet part that is almost wholly playable on a natural instrument (see Example 2). The $c\sharp^2$s are treated as embellishments and written in such a way as to work as lipped notes without much difficulty (see m. 19). Perhaps the movement predates Weidinger's innovation and was transcribed with minimal revision. In the second trio (the score includes two trios while the performance parts include notation only for the second of the two), the composer unnecessarily avoids using a written f^1 (outside the harmonic series) in m. 32 to complete the cadence, opting for a rest instead (see the bottom line of Example 2). This peculiar omission—surely Weidinger's trumpet could play the note, as Koželuch's

work, which premiered a year earlier, calls for it on a number of occasions—could be a copyist's error (albeit one repeated in both the trumpet part and the score) or might be a holdover from the work's original setting for natural trumpet (where it would not have been playable). If the rest is intentional, it hints that Weigl was more sensitive to the limitations of Weidinger's instrument than Koželuch, implying that the pitch's timbre at cadence points rendered the pitch unusable in Weigl's estimation.



Example 2: Weigl, *Sonata a sette*, mvt. 2, excerpts from the part for trumpet in E♭. Note the avoidance of the note f^1 (which is played by the rest of the ensemble) at the cadence in m. 32.

The finale, a rondo of sorts in which each of the soloists presents the main theme in succession, calls for a keyed trumpet playing in echo with a natural trumpet. The keyed trumpet part is less tied to the harmonic series than it had been in the previous movement (as in the first movement, the composer uses written $b\natural^1$ extensively). However, the composer relegates Weidinger's trumpet to an accompanimental role except for its one presentation of the melody at mm. 82ff. (see Example 3). Even with the numerous b^1s and a^1s the passage could hardly be called adventurous when compared to Haydn's earlier but as yet unperformed Concerto.



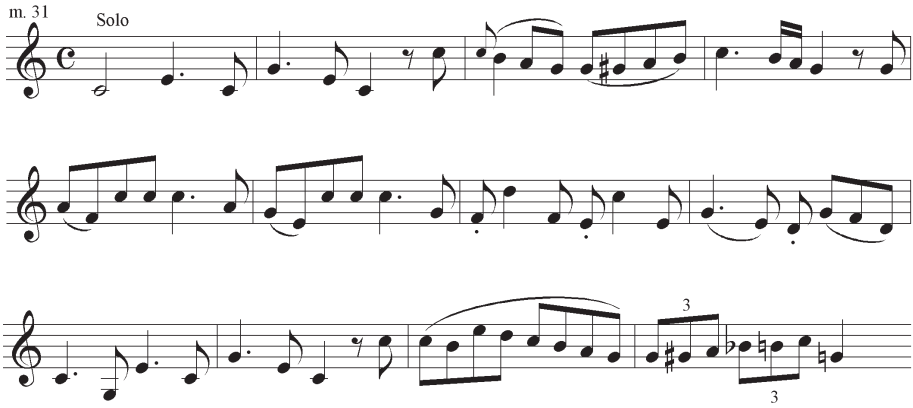
Example 3: Weigl, *Sonata a sette*, mvt. 3.

Weigl's work, which is experimental in instrumentation and cautious in its treatment of the keyed trumpet, presents us with an important artifact in the history of Weidinger's invention. From it, we can infer that as late as 1799 Weidinger's invention and actual playing abilities were nowhere near the levels required for a performance of Haydn's Concerto. This further reinforces my earlier contention that Haydn's conceived of his Trumpet Concerto in the abstract.

Comparing Weigl and Haydn with Koželuch and Neukomm

In addition to the Concertos by Haydn and Hummel and Weigl's Sonata, music survives for two other works that Weidinger played. It would seem that the unique instrumentation demanded by Koželuch as well as Neukomm's insertion of trumpet parts into a large-scale work are the reasons their compositions have remained obscure. Koželuch's Sinfonia concertante was the first work with a part for keyed trumpet performed by Weidinger, while Neukomm's Requiem revision was the last surviving work written for his instrument. Although Koželuch's and Neukomm's compositions of 1798 and 1815, respectively, are separated by more than a decade, their treatment of chromaticism is closer in practice to Weigl's than to Haydn's. Taken as a group, these pieces underline the difficulties of Haydn's Concerto while underscoring the limitations of Weidinger's invention from its beginnings ca. 1793 to its last moments in the 1820s.

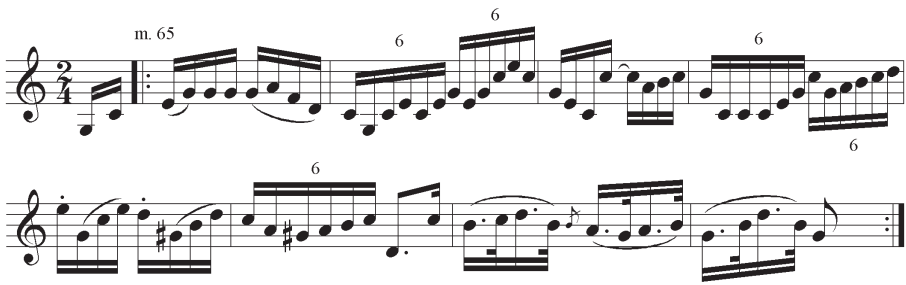
Koželuch's Sinfonia concertante in E♭ is a relatively straightforward work, as befits a piece in a lighter genre. The sinfonia concertante was essentially the successor to the Baroque concerto grosso, and in Koželuch's case the solo group includes keyed trumpet, mandolin, bass, and piano. Weigl's *Sonata a sette* is similarly a sinfonia concertante in orchestration and structure, if not in title. That Koželuch's and Weigl's works are not solo concertos like Haydn's could be taken as further evidence of the perceived imperfections in Weidinger's invention and/or abilities.



Example 4: Leopold Koželuch, Sinfonia concertante (1798), mvt. 1.

In his relatively "light" first movement, Koželuch moves from one soloist to another, as might be expected of a Classical-era concerto for multiple instruments. The trumpet is given two separate melodic lines throughout, and in these the composer uses virtually the entire chromatic scale, albeit in fast-moving passages that would have helped to obscure any imperfections in Weidinger's invention or technique (see Example 4). When the keyed trumpet plays with the ripieno instruments, the composer limits it exclusively to the harmonic series, with the inevitable result that the instrument only rarely plays passages utilizing its newfound capabilities.

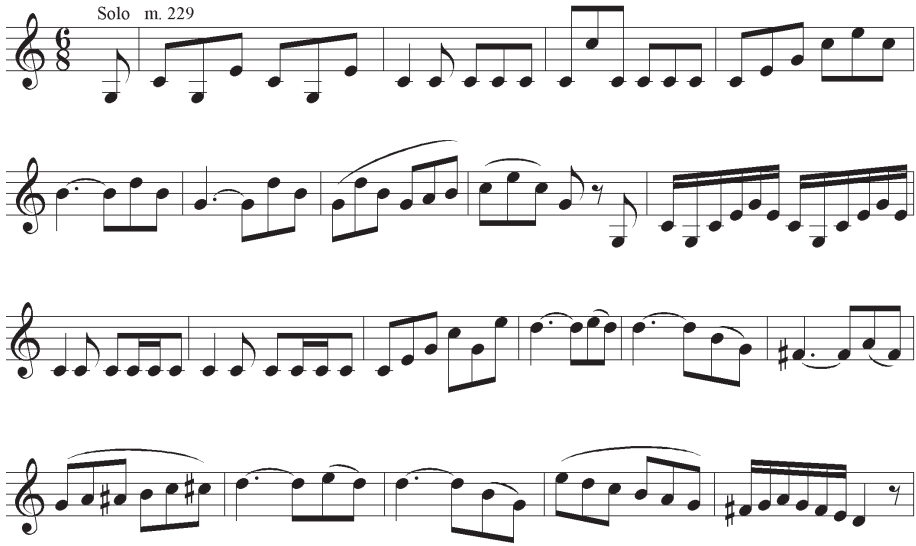
Koželuch's second movement in theme-and-variations form features the trumpet in only one of its eight variations—hardly equal treatment with the other instruments. The trumpet's variation is markedly fanfare-like, though the composer includes running lines and occasional chromatic notes (see Example 5). With a tempo marking of Andantino and the overall tonic of E♭, instead of a contrasting key as would have been expected, the movement does not require the type of virtuosity that might otherwise be anticipated from the sixteenth-note sextuplets seen in Example 5. By staying in the trumpet's home key of E♭, by including non-harmonic pitches that are not sustained for any length of time, and by remaining within a circumscribed register, Koželuch avoids all the technical pitfalls of Haydn's still-unperformed Concerto.



Example 5: Koželuch, Sinfonia concertante, mvt. 2, fourth variation, trumpet solo.

Koželuch adopts a more adventurous approach in the finale, where the trumpet's opening solo has a chromatic run and outlines full dominant-seventh chords (see Example 6). The Allegretto tempo makes this a somewhat more difficult phrase to execute. As in Weigl's work, b^1, a^1, and $f\sharp^1$ are the most frequently seen non-harmonic tones, though Koželuch augments these with the fast passing tones needed to enable a full chromatic scale. Measure 237 (the end of the second system of Example 6) is a crucial measure, since it is the only time the trumpet plays completely alone.[13] Where one might assume that the composer would have gone to great lengths to highlight the chromatic capabilities of Weidinger's invention during its brief moment of unaccompanied playing, Koželuch took a different course: m. 237 uses only a rudimentary fanfare in sixteenth notes that is easily playable on a natural trumpet. He may have

felt, like later critics, that the keys altered the instrument's timbre too much to be usable in a solo passage. After a tantalizing opening passage, the trumpet plays only a marginal and supportive role for the remainder of the work, demonstrating Koželuch's reticence to treat the trumpet as an equal member of the ensemble. In the end, and in spite of using more non-harmonic tones than Weigl's Sonata, Koželuch's "solution" with respect to Weidinger's invention is just as conservative.



Example 6: Koželuch, Sinfonia concertante, finale, "solo" passage for trumpet.

That Koželuch and Weigl backtracked on Haydn's far more adventurous writing has posed an obvious problem for scholars over the years, an issue that has eluded a satisfactory explanation. Earlier it was posited that the works by Weigl and Koželuch represented the functional limits of Weidinger's instrument through 1799, rather than being designed as "practice" works.[14] The demands made by Koželuch and Weigl on Weidinger's range, endurance, and technical facility are nowhere near those made by Haydn. A less flattering scenario would have Weidinger, after seeing the results of Haydn's composition and learning from the experience, admonishing Koželuch and Weigl to write something less difficult—something designed for immediate consumption—always keeping the instrument's current functionality in mind. He may even have given the composers specific pointers on range and duration. Weigl and Koželuch wrote practical pieces they knew were playable based on interaction with Weidinger; Haydn's work stood apart.

At this point it is worth questioning the extent to which Weidinger ever achieved the virtuosity or technical facility required by Haydn's Concerto. What little there is

in the way of surviving evidence is contradictory and scattered over two decades. The 1800 premiere was unsuccessful, as has already been seen in my previous essay, but Therese Gassmann's illness was the determining factor in this regard. Illness cannot be blamed for later reviews (from 1802 and 1819) that were critical of the keyed trumpet, and more specifically of its defective quality of tone on chromatic pitches. Unfortunately, we do not know which works Weidinger played at these concerts.[15] Only one unreservedly positive review survives—that of an 1802 concert in Leipzig praising an early version of Hummel's Concerto—but despite this reviewer's overall enthusiasm, he too makes a telling parenthetical comment that the tone is "especially" good when the instrument stays in the tonic.[16]

Hummel's Concerto of 1803–04, the only work that aspires to the technical heights of Haydn's work, also hints at Weidinger's limitations. Clearly Hummel would not have ventured to write a work for Weidinger had he felt that Haydn's Concerto was not satisfactorily playable on the instrument. Perhaps Hummel only later (or gradually) become aware of Weidinger's limitations: this would offer a plausible explanation for the unusual history of Hummel's Concerto—from its beginnings as a "trio" that no longer survives to the extensive revisions to the trumpet part seen in the autograph.[17] Either way, the abnormal circumstances surrounding both of the major concertos written for Weidinger can hardly be seen as a mere coincidence.

Weidinger's two surviving petitions to perform on the prestigious annual New Year's concert held by the imperial court provide similarly contradictory evidence for his abilities.[18] One of these application letters, that of 10 December 1812, hints that performance quality was likely the problem: "He humbly proposes [to play] a Concerto by either Jos. Haydn or Hummel, which requires only 5-6 minutes, and he is willing to undergo an audition."[19] The "5–6 minutes" detail reveals that he was proposing to play only a single movement, not the entirety of either concerto. He must have felt that his inclusion was unlikely were he to insist on playing a full work. The proposal itself is curious in that Weidinger was now twelve years removed from the premiere of Haydn's Concerto and a decade removed from his European tour. If he really was the famous virtuoso on his invention, as scholars have painted him, he would not have needed to offer to prove his abilities through an audition. Weidinger ultimately played eight minutes of Haydn's Concerto on the concert (probably enough time for two movements).[20] His petition, while ultimately successful, shows a self-consciousness that the novelty of the keyed trumpet was on the wane and that his own abilities were less than virtuosic. In fact his later petitions included keyed horn as a way of maintaining the level of novelty seen in his earlier performances. In 1819, in one of the final surviving descriptions of Weidinger's playing, a reviewer confidently remarked that the employment of keys distorted the characteristic sound of the trumpet.[21] That is, from beginning to end Weidinger never really performed in a way that satisfied the critics. In this context, the almost wholly positive Leipzig review is a clear outlier in Weidinger's reception. The instrument just did not live up to its promise.

The latest surviving composition written for Weidinger, Sigismund Neukomm's 1815 revision of his 1813 Requiem, again presents us with a work more akin to Koželuch's and Weigl's than to Haydn's or Hummel's. If anything, Neukomm's piece is unique in the repertoire because the keyed trumpet is not featured as a solo instrument in the way seen in at least sections of all the other works. Instead the trumpet plays in the context of a larger brass ensemble (keyed trumpet, four horns, and three trombones). Seen in a more positive light, these same elements indicate that Neukomm at least felt that the keyed trumpet was adequate in volume and tone quality to warrant using it in place of a natural trumpet. The 1815 revision includes brass interludes intended for performance during the Congress of Vienna. Despite his connections with the Viennese theatrical scene, Neukomm was actually a visiting artist at this time, attending as the pianist to Prince Talleyrand, a member of the French delegation.[22] One of Haydn's students beginning in 1797, Neukomm was in Vienna only sporadically after 1804, but visited the aging composer a number of times in 1809, just before his death.

Neukomm's interludes are interesting on a number of fronts, not the least of which is that Peters actually published them at the time with the title *Vor- und Zwischenspiele nebst einem Trauermarsch für die Weidingersche Inventions-Trompete, 4 Hörner und 3 Posaunen zu dem Vocal Requiem* ("Preludes and Interludes, with a Funeral March, for the Weidinger Invention-Trumpet, 4 Horns, and 3 Trombones to the Vocal Requiem"; see Figure 1).[23] None of the other works for Weidinger were published before the twentieth century, making Neukomm's work exceptional in its potential reach beyond Weidinger's immediate circle. A note on the title page further indicates that because the E♭ keyed trumpet was relatively new, the edition includes a transposition for B♭ clarinet approved by the composer himself.

> Da dieses vortreffliche Instrument, worauf man mittelst Klappen die ganze chromatische Tonleiter vollkommen rein hervorbringen kann, noch zu wenig bekannt ist, so hat der Autor diese Stimme für eine Clarinette übersetzt mit der dies Instrument (obgleich mit weit mehr Kraft) am meisten Aehnlichkeit hat.
>
> Since this admirable instrument—on which the entire chromatic scale can be produced perfectly in tune by means of keys—is still too little known, the composer has transposed its part for a clarinet, with which it shares the greatest similarity (although the trumpet possesses much more force).[24]

The publication is of further interest because it represents what might be considered the first original composition for modern brass choir. Neukomm's Requiem was popular enough to be reissued in a mid-nineteenth-century French edition with an orchestration that was updated even further. Here the Funeral March calls for cornet in A♭, two horns in A♭, two horns in F, three trombones, and ophicleide; however this is the only one of the eight interludes included in the reprint.[25]

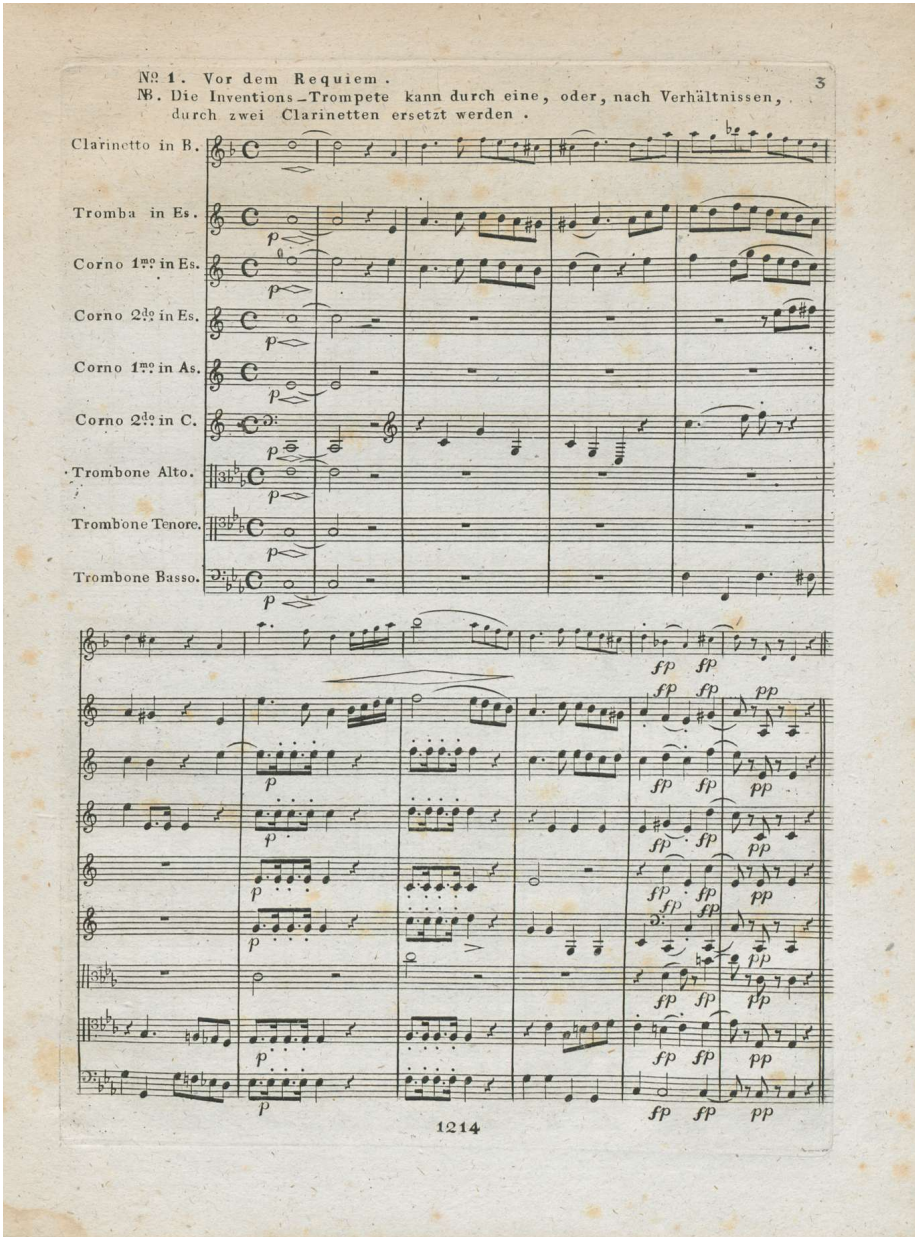


Figure 1: Sigismund Neukomm, *Vor- und Zwischenspiele* (Leipzig: Peters, 1815). Image courtesy of Bayerische Staatsbibliothek, Munich, Germany, 2 Mus. Pr. 551 a.

The eight interludes are varied in character and musically interesting in their own right. Interludes nos. 1, 5, and 8 are the most substantial. Interlude no. 1 (shown in Figure 1) precedes the Requiem as a fanfare/overture of sorts. Only eleven measures in length, it is nevertheless a self-contained movement, unlike many of the others. Note the freedom of the trumpet as a melodic instrument and the composer's willingness to work in the trumpet's written key of A minor, which requires an abundance of chromatic tones, as the leading tone and tonic pitches were both keyed. Prior to Neukomm, the only minor-mode movement Weidinger had encountered was the slow movement of Hummel's Trumpet Concerto. All of the minor-mode movements avoid chromatic pitches in the lowest octave and generally stay above $g\sharp^1$.

At thirty-three and thirty-five measures, respectively, Neukomm's Interlude no. 5 (played after the Sanctus during the consecration of the host) and no. 8 ("Funeral March," designed as the Requiem's postlude) are the most substantial in the collection. Both could conceivably be performed independently of the full Requiem. The remaining movements are a pastiche of additional parts for select sections of the Requiem and very short fanfare statements. Interlude no. 2 is a string of added brass parts for various sections early in the Requiem; it does not really function as an independent composition. Neukomm here begins with notation for the "Dies irae," in which the trumpet plays a solo part together with the soprano soloist. A seven-measure interjection is also present for the "Rex tremendae majestatis," while parts that are included for the "Confutatis maledictis" allow the brass choir to play its opening statements. Interlude no. 7 similarly functions as added brass parts for the later portions of the Requiem, especially the "Libera me." Interludes nos. 3, 4, and 6, each only two measures long, are rhythmic fanfares designed to introduce the Offertorium, Sanctus, and Agnus Dei.

As the last work written for Weidinger's keyed trumpet—one presumably designed to exhibit Viennese technical prowess to the entire European world via the Congress of Vienna delegates—its prominence at the time is worth reemphasizing. It may be that Neukomm set the work in a minor key precisely because only a chromatic trumpet could realistically play in minor for an extended period of time.[26] Yet the lingering criticism of the trumpet's tone and the lack of widespread adoption of the instrument (it was by now some two decades old) is also confirmed by the existence of the authorized clarinet transposition. While the interludes are not terribly difficult from a technical perspective, they were not really designed to feature the trumpet as a solo instrument either, making them comparable in conception and technical requirements to Koželuch's and Weigl's works from more than a decade earlier.

Süssmayr and Viennese theatrical practice

Thus far all of the works in Table 1 have been addressed, save those by Süssmayr, Kauer, and Cartellieri. These three are either lost original works or unidentifiable arrangements of works for voice or another instrument. We know that they existed only from newspaper reports of Weidinger's concerts. However the continuing obscurity of these

Viennese *Kleinmeister* makes it difficult to pin down more accurately the remaining works written for Weidinger.

Antonio Casimir Cartellieri was born in Danzig and was of Bohemian descent. His connection to the Weidinger circle probably stemmed either from his studies under Salieri or from his 1800 marriage to the daughter of Anton Kraft, for whom Haydn wrote his Cello Concerto in D major of 1783. This means that there are two cellists with close connections to both Haydn and Weidinger, Weigl's father being the other (another unlikely coincidence). The *Polonaise* ascribed to Cartellieri theoretically has a title specific enough to allow for identification, but his works have remained completely obscure to the point that virtually nothing is known about them: there is no catalog of Cartellieri's works nor even a preliminary list of library holdings. On the bright side, this means that his work for Weidinger may still be out there awaiting discovery.

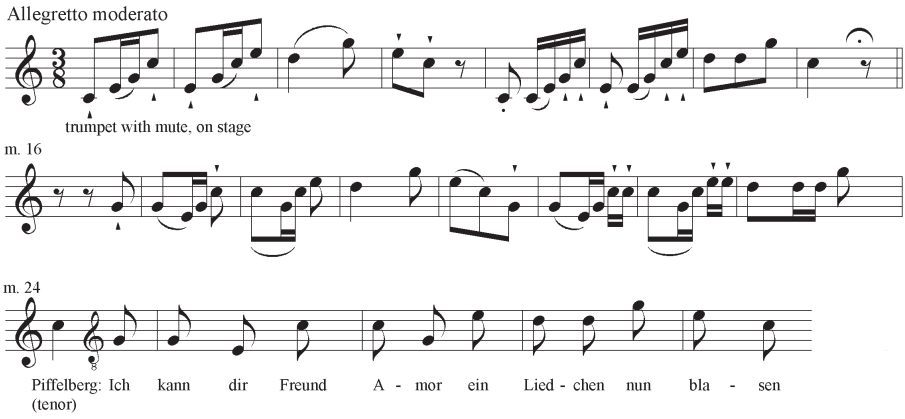
Ferdinand Kauer, like many of the other composers in Weidinger's circle, has a reputation that rests primarily on works for the Viennese stage, though a number of his compositions featuring percussion instruments are considered noteworthy now, some two centuries later.[27] His Sextet including Weidinger's keyed trumpet was in all likelihood a sinfonia-concertante-style work similar to those by Koželuch and Weigl. Most of Kauer's works were lost in an 1830 flood of the Danube River, so there probably will never be a clear picture of his instrumental output.[28] The surviving score of his opera *Das Donauweibchen* (1798) includes an otherwise unremarkable sextet for two horns, two clarinets, and two bassoons, which may provide a glimpse into the character of his sextet for Weidinger's instrument.[29] This particular *Singspiel* requires two trumpets in a variety of tunings, occasionally with mutes, yet it never deviates from the pitches of the harmonic series, treated in fanfare-like figurations.

The lack of detail in the newspaper reports of Weidinger's concerts is especially lamentable in the case of Franz Xaver Süssmayr's "Aria." Earlier he had completed Mozart's Requiem Mass, K. 626, was well respected as an opera composer during his lifetime, and is the only composer who wrote for Weidinger, apart from Haydn and Hummel, who still has much of a reputation today. The original concert advertisement including his name mentions "An Aria with accompaniment of organized trumpet, sung by Mlle. Gassmann, the words of which are by Herr Lieutenant [Giovanni de] v. Gamerra, poet of the Imperial Royal Court Theatre, the music by Herr Franz Xaver Süssmayer [*sic*], Kapellmeister of the I.R. Court Theatre."[30] While this description is conclusive, Süssmayr's extant music offers little in the way of help. He never wrote an opera to any of Gamerra's librettos and none of his surviving works appear to have anything to do with Gamerra (whose name does not even appear in Erich Duda's catalog of the composer's works). In fact only one of his operas—*Der Wildfang*, set to a libretto by Franz Xaver Huber—includes a prominent trumpet solo.[31]

Although the advertised Gamerra aria is, for now at least, a dead end, the duet for tenor and trumpet "Ich kann dir Freund Amor ein Liedchen nun blasen" in *Der Wildfang* presents us with insights into the type of music to which Weidinger would have been accustomed on the natural trumpet at the time he developed his keyed in-

strument. The opera was premiered on 4 October 1797 in the Kärntnertortheater in Vienna.[32] Since the Kärntnertortheater was the venue in which the court opera (Hofoper) performed regularly, Weidinger probably did not play for the premiere (it was not until 1 February 1799 that he joined the ensemble). Nevertheless as a unique work by a composer with whom Weidinger was associated, "Ich kann dir Freund" can lay claim to being indicative of Süssmayr's trumpet writing and of the abilities Weidinger would have been expected to possess on a natural trumpet as part of his day-to-day musical activities.

"Ich kann dir Freund" is a C-major aria that commences with an unaccompanied eight-measure on-stage trumpet solo, with mute, punctuated by a fermata (see Example 7 and Figure 2).[33] The orchestra immediately reiterates the fanfare, after which the solo trumpet re-enters alone playing the main theme of the movement. The voice enters after the trumpet completes its statement. The aria continues in a standard rounded binary form with the trumpet and voice alternating throughout; their parts never overlap during the course of the aria.



Example 7: Franz Xaver Süssmayr, "Ich kann dir Freund Amor ein Liedchen nun blasen," from *Der Wildfang*, opening trumpet solo and primary theme.

The diminutive form of *Lied* used in the text is appropriate insofar as this movement is concerned: it is a charming and unpretentious aria and little more. As with the compositions by Koželuch and Weigl, Süssmayr's aria is not a challenging work by any means. Generally speaking it would have been playable by even a marginally competent natural trumpeter from earlier in the century, but might have been considered challenging for a late-eighteenth-century Viennese trumpeter accustomed to playing dull and percussive parts in the lower registers. There are relatively few works for the natural trumpet from this late in the eighteenth century that present the instrument with any kind of prominent role whatsoever, so it has an inherent historical importance. The range extends to the twelfth partial, g^2, but Süssmayr touches this note only briefly.

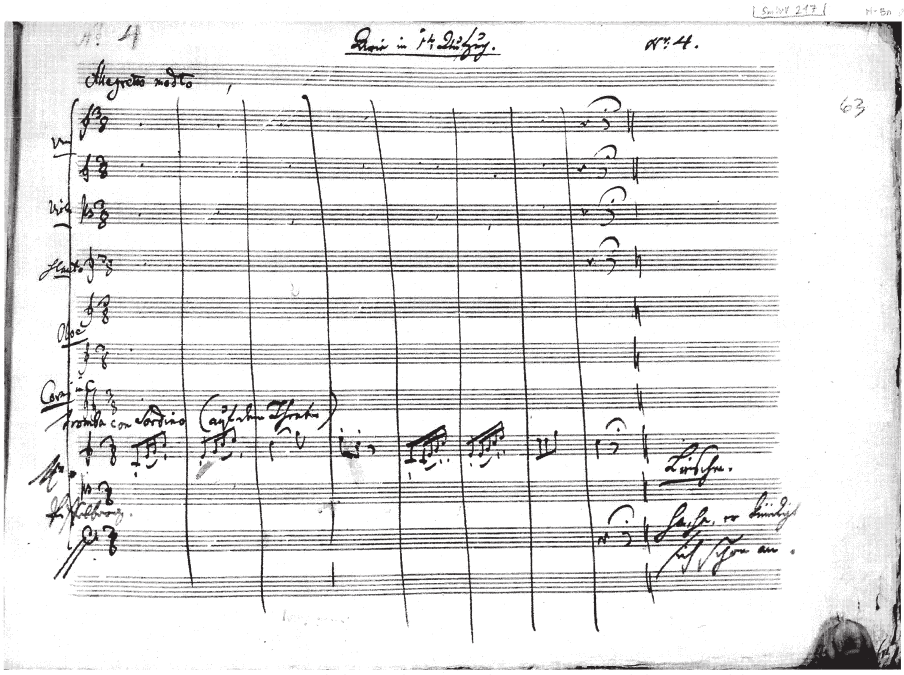


Figure 2: Süssmayr, "Ich kann dir Freund Amor ein Liedchen nun blasen," from *Der Wildfang*, first page of the aria in the autograph score with opening trumpet solo, on stage and muted. Image provided courtesy of the Országos Széchényi Könyvtár, Budapest, Ms. mus. OK 18, fol. 63r.

There are no scalewise passages, and the trumpet has ample time to rest between its brief interjections among the vocal phrases. It is also rhythmically straightforward and requires little in the way of dynamic or lyrical sensitivity.

Süssmayr's *Der Wildfang* offers us a glimpse into the life of the average Viennese theater trumpeter at the time of Haydn, Mozart, and Beethoven, which was, after all, Weidinger's nominal career. In the Viennese theaters, extremely rare and comparatively easy solos were the exception to the endless *tutti* passages that comprised the trumpeter's normal fare. Süssmayr calls for a muted trumpet in his only solo for the instrument, which seems to have been a common practice, given that Kauer does the same in many of his settings. This aria appears to confirm that Weidinger was not required to be anything close to a virtuoso trumpeter as part of his normal theatrical duties, which makes the virtuosity required of him by Haydn all the more remarkable.

Conclusions

This survey of Weidinger's repertoire and my essay in the preceding volume of this *Journal* prompt a few closing observations. Weidinger was undoubtedly a great inventor

who, unlike anyone before him, had the technical and mathematical wherewithal to craft a functioning chromatic trumpet. However, when considering the difficulty he faced in playing Haydn's work, the number of years he delayed performing it in public, the winding history of revisions to Hummel's Concerto, the unchallenging nature of the works by Koželuch, Weigl, and Neukomm, and the mixed (at best) reviews of his playing, we can safely conclude that he was probably not an outstanding performer on the keyed trumpet until about 1800, if indeed he ever was. In all likelihood, his prototype instrument was barely functional enough to play Haydn's Concerto in 1800, and certainly was not so in 1796 when Haydn composed the piece. While Weidinger played in prestigious venues and later toured Europe (again with limited success), he probably never attained the facility with his instrument to warrant the label "virtuoso" that several twentieth-century scholars associated with his name. Only one critic ever really praised his achievement without reservation, while others typically just commented on the novelty of the experience. The swift decline in both critical enthusiasm and the instrument's use were undoubtedly due to Weidinger's own limitations as a performer and his desire to keep his schematics and techniques secret or proprietary in some way (as remarked upon by the otherwise positive Leipzig reviewer).[34] The eventual adoption of the valve sealed the instrument's fate even as it fulfilled Haydn's vision of an ideal chromatic trumpet.

Given the personal interconnections between his composers, Weidinger clearly conceived of an "intrigue" of sorts, taking advantage of his marriage to Zeiss and her relationship with Haydn and then going the additional step of using that composition to convince other composers with whom he was professionally connected to create a repertoire for his invention. Although Weidinger collaborated with many of these composers to ensure that the works were idiomatic for his instrument, he apparently did not have the opportunity to do so with Haydn. Haydn's genius—unencumbered by technical knowledge or concerns—resulted in the crafting of an enduring masterpiece, but one that was not really playable given the technology then available. Only Hummel was able to approach Haydn's Concerto in regard to writing a viable musical work. Hummel reached a compromise between quality and practicality by revising his work substantially, undoubtedly after consultations with Weidinger. Koželuch and Weigl, who wrote their works nearly as early as Haydn, had clear first-hand knowledge of Weidinger's instrument and abilities, and therefore opted for a more conservative path in both technical requirements (keeping safely to the harmonic series for the most part) and genre (avoiding the grandiose "Concerto" title in favor of less prestigious chamber genres). Their practical compositions provide a realistic picture of the keyed trumpet's early evolution, but have been almost completely forgotten for the same reason.

ACKNOWLEDGEMENTS: Special thanks to Erich Duda for graciously providing information on Süssmayr, to Balázs Mikusi (Országos Széchényi Könyvtárscans) and Andreas Will (Bayerische Staatsbibliothek) for assisting me with obtaining permission to reproduce

the Süssmayr and Neukomm images included in this article, and to Michelle Oswell (Curtis Institute of Music) and Andrew Woolley (Bangor University) for assistance in locating newspaper references to Weidinger's concerts.

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Notes

[1] See Bryan Proksch, "Reassessing Haydn's Friendship with Anton Weidinger," *Historic Brass Society Journal* 26 (2014): 1–12.

[2] Michael Lorenz, "Six More Unknown Godchildren of Joseph Haydn" (1 March 2015) http://michaelorenz.blogspot.co.at/2015/03/six-more-unknown-godchildren-of-joseph.html

[3] In addition to these works, there are a few others for keyed trumpet that cannot be connected with Weidinger specifically. These include Joseph Fiala's Divertimento (Concerto) in D Major (1786–1816?) and a work by Jakub Jan Ryba mentioned in the preface to a recent edition of Fiala's work (Divertimento in D, ed. John Wallace and Trevor Herbert [London: Faber, 1989]). For further information on these tangentially related works, see *Grove Music Online* (accessed April 9, 2014), s.v. "Fiala, Joseph" by Claus Reinländer; and idem, *Joseph Fiala: Thematisch-systematisches Werkverzeichnis*, 2nd edn. (Puchheim: Edition Engel, 1997), 51. Reinländer's date range for Fiala's work stretches back to 1786, which means that it could predate Weidinger's invention; this seems unlikely. The only date attachable to the extant copy of this work is 1831, even though Fiala himself died in 1816. To preclude additional confusion, please note that there are actually two different composers named Joseph Fiala: the early nineteenth-century composer dealt with here and George (Joseph) Fiala (b. 1922), who was born in Ukraine but emigrated to Canada. The latter wrote a Concertino in G Minor for Trumpet (1950; arranged for trumpet and piano in 1954 by Waldo Lyman), which of course has nothing to do with the earlier Fiala's Divertimento/Concerto or with Weidinger. For other solo works at approximately the same time, see Reine Dahlqvist, "Bidrag till trumpeten och trumpetspelets historia Från 1500-talet till mitten av 1800-talet Med särskild hänsyn till perioden 1740–1830," vol. 1 (Ph.D. diss., University of Göteborg, 1988), 363–95.

[4] Reine Dahlqvist, *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger* (Nashville: The Brass Press, 1975), 10–20; idem, "Bidrag," 363ff.; see also Andreas Lindner, "Anton Weidinger (1766–1852)," (master's thesis, University of Wien, 1993); and idem *Die Kaiserlichen Hoftrompeter und Hofpauker im 18. und 19. Jahrhundert* (Tutzing: Hans Schneider, 1999).

[5] The autograph of Hummel's Concerto is dated 8 December 1803 (on the final page), yet a December 1802 concert review mentions a "trio for pianoforte, violin, and trumpet, by Hummel." The pen used for the 1803 date is consistent with that used for the original version of the

Concerto; later revisions in darker ink are evident however. The Hummel entry in *Grove Music Online* lists nothing resembling a "Trio" with trumpet in Hummel's *oeuvre*, but it is entirely possible that the work was simply an early or arranged version of one or more movements that eventually formed the Trumpet Concerto. On the other hand, it might have been an arrangement of one of Hummel's piano trios (presumably one of those in E or E♭ major) or of a trio for flute, violin, and piano. On the 1802 date and performances, see Dahlqvist, *Weidinger*, 14–15; on the autograph source, see Hummel, *Concerto a tromba principale* (1803), facs. rpt. with critical commentary by Edward H. Tarr (Vuarmarens, Switzerland: Editions BIM, 2011). More generally on the work, its tonality, and its initial performances, see John A. Rice, "The Musical Bee: References to Mozart and Cherubini in Hummel's 'New Year' Concerto," *Music and Letters* 77 (1996): 401–24; and idem, *Empress Marie Therese and Music at the Viennese Court (1792–1807)* (Cambridge: Cambridge University Press, 2003), 102–03.

[6] H.C. Robbins Landon, *Haydn: Chronicle and Works, vol. 4, Haydn: The Years of "The Creation" 1796–1800* (London: Thames and Hudson, 1977), 226.

[7] Landon, *Creation*, 503 and 541.

[8] Haydn and Hummel were relatively close friends. Hummel had difficulties as Haydn's successor in Eisenstadt, and Haydn intervened on more than one occasion to help him stay in the Esterházy family's good graces. Weidinger premiered the Hummel Concerto there on New Year's Day in 1804, also too late to offer the necessary connection to Haydn in 1796. See also *Grove Music Online*, s.v. "Hummel, Johann Nepomuk" by Joel Sachs and Mark Kroll.

[9] Information in this paragraph gleaned primarily from *Grove Music Online*, s.v. "Weigl, Joseph (i)" and "Weigl, Joseph (ii)" by Rudolph Angermüller and Teresa Hrdlicka-Reichenberger.

[10] Weigl worked with a number of trumpeters over the ensuing decades while in this post. His name appears frequently in a variety of official documents discussed in Lindner, *Hoftrompeter*.

[11] The entire letter is translated in H.C. Robbins Landon, *Haydn: Chronicle and Works,* vol. 3*, Haydn in England 1791–1795* (London: Thames and Hudson, 1977), 230.

[12] Landon, *Creation*, 332, includes the full letter, which also remarks that Süssmayr "hasn't done much [lately]" in the way of good compositions. Interestingly, Wranitzky does not say anything about Haydn apart from his position, which might be indicative of how difficult it was to become Haydn's acquaintance in 1790s Vienna.

[13] Koželuch, *Sinfonia concertante Es-Dur für Mandoline, Klappentrompete, Kontrabass und Klavier mit Orchesterbegleitung*, ed. Edward H. Tarr (Nagold: Spaeth, Schmid, 2003). The passage presented in Example 6 appears early in the movement. The high measure number is a result of Tarr numbering the measures of the second and third movements continuously.

[14] Ibid., historical commentary.

[15] Dahlqvist, *Weidinger*, 14-15 and 19; Landon, *Creation*, 228.

[16] Dahlqvist, *Weidinger*, 15.

[17] See n. 5, above.

[18] Edward H. Tarr, "Haydn's Trumpet Concerto and its Origins," *International Trumpet Guild Journal* 21 (1996): 33, based on Lindner, "Weidinger."

[19] Lindner, *Hoftrompeter*, 567. "Er unterfängt sich ein Concert von der Komposition des Jos. Haydn oder Humel [sic] unterthänigst vorzuschlagen, welches nur 5 bis 6 Minuten Zeit fordern, und das er einer Prüfung zu unterziehen erbötig ist."

[20] Ibid., 568.

[21] Ibid., 19.

[22] See also *Grove Music Online*, s.v. "Neukomm, Sigismund Ritter von" by Rudolph Angermüller.

[23] The complete original publication of these interludes is available via the Bayerische Staatsbibliothek website: https://opacplus.bsb-muenchen.de

[24] Translation altered slightly by the present author from Dahlqvist, *Weidinger*, 19. An additional note attached to the header of the first movement indicates that, if additional volume is required, it might be necessary to substitute two clarinets for the trumpet.

[25] This undated edition (published in Paris by Nicou-Choron & Canaux) is readily available for download at http://imslp.org/wiki/Messe_de_requiem (Neukomm,_Sigismund). In 1833 Neukomm penned three processionals for natural trumpet ensemble; see Albert Hiller, *Music for Trumpets from Three Centuries* (c. 1600–after 1900) (Cologne: Wolfgang G. Haas-Musikverlag, 1993), 163–64.

[26] There are rare eighteenth-century movements in minor for natural trumpet, however hearing a trumpet in minor would have been an obvious technical novelty for even the most ignorant of congress attendees.

[27] Rey M. Longyear, "Ferdinand Kauer's Percussion Enterprises," *Galpin Society Journal* 27 (1974): 2–8.

[28] See also *Grove Music Online*, s.v. "Kauer, Ferdinand" by Peter Branscombe.

[29] The score is available for download at http://imslp.org/wiki/Das_Donauweibchen_(Kauer,_Ferdinand). The sextet in question begins on page 464 of the PDF.

[30] For the unabridged program, see Landon, *Creation*, 228.

[31] Erich Duda, *Das musikalische Werk Franz Xaver Süßmayrs: Thematisches Werkverzeichnis (SmWV)* (Kassel, Bärenreiter, 2000). The author confirmed via email correspondence with Duda that none of Süssmayr's other works includes a prominent trumpet solo nor have any previously unknown works with text by Gamerra surfaced since the catalog's publication.

[32] Ibid., 106.

[33] Example 7 has been transcribed from the autograph. Note that I have transposed the voice part down a step to keep the example consistent. The entire aria is in the concert key of D major.

[34] Dahlqvist, *Weidinger*, 15. "We cannot decide how much appertains to the new invention and how much to the skilled virtuoso, since he is retaining closer knowledge of his instrument to himself for the moment."