SOLO TROMBONE PERFORMANCES AT THE GEWANDHAUS IN THE NINETEENTH
CENTURY, A LECTURE RECITAL, TOGETHER WITH THREE RECITALS
OF SELECTED WORKS OF G. JACOBS, S. SULEK, E. BLOCH,
C. WAGENSEIL, W. ROSS, G. PERGOLESI, T. GEORGE,
F. HIDAS, J. ALBRECHTSBERGER AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Michael E. Lewis, B.M.E., M.M.E.
Denton, Texas
May, 1989

This study investigates and documents tenor/bass trombone solo performances at the Gewandhaus, Leipzig, East Germany, between 1821 and 1876. Included is the discussion of a newly discovered composition, the *Concertino für Bassposaune und Orchester*, by Carl Heinrich Meyer, which is the earliest concerto for the tenor/bass trombone. Its performance at the Gewandhaus in 1821 marked the beginning of the solo tradition for the tenor/bass trombone, and the Leipzig Gewandhaus became one of the leading centers of solo trombone performance for the next fifty years.

The study includes background information on the rise of the virtuoso soloist in nineteenth-century Germany. It specifically focuses on Friedrich August Belcke and Carl Traugott Queisser and their performances at the Gewandhaus. All solo trombone performances at the Gewandhaus in the nineteenth century have been documented, and specific information has been provided regarding the soloists, dates of performances and repertoire performed on the concerts. The paper includes a discussion of performance reviews from the *Allgemeine Musikalische Zeitung*. 
The conclusion discusses the importance of solo trombone performance at the Gewandhaus, and the reason for its sudden decline after 1876.
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Tape Recordings of all performances submitted as dissertation requirements are on deposit in the library of The University of North Texas
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

MICHAEL LEWIS, trombone

in a
Graduate Recital

assisted by
Mark Pruett, piano

Monday, March 5, 1904  5:00 p.m.

Sinfonia
  Andante
  Allegro
  Adagio
  Allegro

Trombone Concerto
  Maestoso: Allegro Mollo
  Adagio
  Alla Marcia

Cryptical Triptych
  1
  2
  3

Deux Danses
  Danse Sacree
  Danse Profane

Presented in partial fulfillment of
the requirements for the degree Doctor of Musical Arts

Jean-Michel Defaye
North Texas State University
School of Music
Dr. Marceau C. Myers, Dean
Presents
Michael Lewis, *trombone*
Arlene Goter, *piano*
in recital
July 3, 1986  5:00 p.m.  Concert Hall

---Program---
Concerto for Trombone                 Johann Georg Albrechtsberger
                                       (1736-1809)  
                                       Arr. Michael Clark
Sonate for Trombone and Piano         Paul Hindemith
                                       (1895-1963)

---Intermission---
Concert
Variations on a March by Shostakovich  Arthur Frackenpohl
                                       (1924-   )

This recital is presented in partial fulfillment of the requirements of the degree Doctor of Musical Arts.
Recital
Michael Lewis, trombone
Arlene Goter, piano
University of North Texas
Recital Hall
Monday, April 3, 1989
5:00 p.m.

PROGRAM

Sonata (Vox Gabrieli) ................................ Stjepan Sulek

Symphony for Trombone .......................... Ernest Block
  Maestoso
  Agitato
  Allegro deciso

Konzert fur alt posaune .......................... G.C. Wagenseil
  Andante
  Allegro

INTERMISSION

Aria and Dance ............................... Thom Ritter George
  Andante
  Vivace e giocoso

Scherzo e Corale ............................... Hidas Frigyes
  Allegro
  Lento

Assisted by
  Paul Able
  Dave Bruenger
  Jan Kagarice
  Mike Stroehr

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.
The University of North Texas
School of Music

presents

Lecture Recital

Michael Lewis, trombone

Assisted by

Louise Lerch, piano

SOLO TROMBONE PERFORMANCES AT THE GEWANDHAUS
IN THE NINETEENTH CENTURY

Concertino für Bassposaune

Allegro non troppo

Variation 1
Variation 2
Variation 3

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Thursday, November 30, 1989
CONCERT HALL
5:00 p.m.
CHAPTER 1

ESTABLISHING LEIPZIG AND THE GEWANDHAUS AS A MUSICAL CENTER

In the years between 1815 and 1876 there were thirty-four solo trombone performances at the Gewandhaus. Trombone soloists performed on programs with the great virtuosos of the day, including Sigismond Thalberg, Nicolo Paganini, Ignaz Moscheles, Johann Hummel (who was Cappelmeister at Vienna), Felix Mendelssohn (who became conductor of the Gewandhaus Orchestra in 1835), Clara Wieck (later Clara Schumann), Ferdinand David (concertmaster of the Gewandhaus Orchestra), and Franz Liszt. The age of the virtuoso marked the beginning of the solo tradition for the tenor/bass trombone; and Leipzig, with its concert hall, the Gewandhaus, became the center for this artistic activity.

Leipzig had become a center for music in the 12th century when trade fairs were held semi-annually. Numerous cultural institutions began at this time, including those of the *Stadtmusikus*, or town musician, and the Minnesinger. Since the city had no princes or bishops in residence, a strong tradition of secular music developed in Leipzig. Throughout the Middle
Ages and the Renaissance, secular music was performed by the Stadtpfeifer (city wind players) and the Kunstgeiger (string players). The trombone first became important in the city around 1600 with the establishment of the tower musicians, or Türmer, who performed daily from the town hall tower.

The first important concert tradition in Leipzig began with the founding of the collegium musicum in the 17th century. The existing body of music for brass instruments was enlarged by one of the collegium's members, Johann Pezel, whose *Hora decima musicorum Lipiensium* of 1670 became an important addition to the repertoire. By the middle of the 18th century, the Grosses Concert, a private society for the performance of music, was formed. This society was replaced in 1775 by the Musikübende Gesellschaft, which consisted of an amateur choir and orchestra sponsored by the University of Leipzig. The Musikübende Gesellschaft was directed by J. A. Hiller and presented a series of subscription concerts until 1781.

On November 25, 1781, the first concert was held at the new Gewandhaus or "Cloth Hall" in Leipzig, and was directed by J. A. Hiller, one of the city's leading musicians. Leipzig now had an adequate concert hall and, with Hiller as music director, a tradition of performing and premiering new music at the Gewandhaus was soon established. In 1789, a
Gewandhaus concert featured two of Mozart's piano concertos and two of his symphonies; a concert in 1801 included Beethoven's *First Symphony*. On April 20, 1796, a performance of Mozart's *Requiem* was held at the Gewandhaus. The concert was sponsored by Mozart's widow in honor of her deceased husband. The practice of performing new music at the Gewandhaus would soon help establish the trombone as a solo instrument, since many of the new concertos for the trombone would be premiered there.

Opera was also popular in Leipzig, and in 1766 the Schauspleihaus was built. In 1788 it held productions of Mozart's *Don Giovanni* and *The Marriage of Figaro*. The Gewandhaus Orchestra had a close association with the Schauspleihaus and performed for the Leipzig opera company beginning in 1817. The repertoire of the company included contemporary works by Louis Spohr, Carl Maria von Weber and Albert Lortzing. Opera played a role in the establishment of the trombone as a solo instrument, as the early repertoire of the trombone soloists included operatic arias and fantasies based on operatic melodies. Also, trombone soloists were featured with the orchestra between the acts of an opera.

The concert programming at the Gewandhaus in the early 19th century was quite long by modern standards. A typical concert might include six or
seven works, beginning with an overture, and continuing with one or two symphonies, operatic arias, a work for orchestra and chorus, and several concertos featuring one or more soloists. Initially the soloists were local performers or members of the orchestra, but eventually the touring virtuosos were invited to perform.
CHAPTER 2

THE AGE OF THE VIRTUOSO TROMBONIST

The age of the touring virtuoso began when violinist Nicolo Paganini left the service of Prince Felix Baciocchi in Lucca, Italy, in 1809, and began a career as a "free artist." Baciocchi dissolved the court orchestra in Lucca and replaced it with a string quartet. Paganini was given a position in this ensemble, but, since he was not given the position of maestro di cappella, he felt unchallenged and embarked on a career as touring performer in December 1809. Although Paganini did not perform at the Gewandhaus, his first performance in Leipzig on October 15, 1829, was welcomed with great enthusiasm. The Allgemeine Musikalische Zeitung announced his arrival with an article that began, "Paganini is here!". This was followed by a lengthy biography and discussion of his Leipzig performances.

Other great performers soon followed Paganini in this tradition of virtuosity, and the Gewandhaus hosted many of their performances. Franz Liszt presented seven Gewandhaus performances; Ignaz Moscheles, twenty; Johann Hummel, five; Sigismond Thalberg, three; and Clara Wieck,
The development of the tenor/bass trombone as a solo instrument began in the early 19th century as the instrument gained favor and its use spread throughout Europe. A writer for the *Allgemeine Musikalische Zeitung* noted, "[the use of the trombone] has spread all over Germany since the days of the French occupation, via the French military bands and the modern German military bands, which are modeled after them, so that, for example, in the vicinity of Leipzig almost no dance can be played without a bass trombone cavorting about." A writer for that periodical wrote in 1830, "but still one must inquire if it is no longer possible for any piece of music to have any effect without [trombones]." The trombone was added to the symphony orchestra in the first decade of the 19th century, but for it to appear as a solo instrument, virtuoso performers were needed. By the second decade of the 19th century two virtuoso trombonists, Carl Traugott Queisser and Friedrich August Belcke, had appeared in Leipzig. The popularity of the trombone as a virtuoso instrument in the 19th century was the direct result of the work of these two performers.

Carl Queisser was born in Dörben, Germany, on January 11, 1800. His musical training included the study of all orchestral instruments. In 1817 he joined the Leipzig *Stadtmusikus* as a violist in the Gewandhaus...
Orchestra. While in Leipzig he studied with August Matthäi and became the violist with the Matthäi String Quartet, the first professional string quartet in Germany. He was influential in founding Leipzig's other orchestra, the Euterpe, and became one of the city's leading musicians. His first solo trombone performance was in 1820, and he performed over 70 times in Germany as a trombone soloist throughout his career, 26 of these performances with the Gewandhaus Orchestra. He also gave three solo performances on viola at the Gewandhaus in 1833, 1836, and 1837, respectively. Following his death on June 12, 1846, his obituary noted that he was distinguished as a musician and a man.

Friedrich August Belcke was born in Luckau bei Altenberg on May 27, 1795. He was also trained in the tradition of the Stadtmusikus and joined the Gewandhaus Orchestra as trombonist in 1815, the same year he made his debut as soloist with the orchestra. In 1816 he moved to Berlin as a chamber musician in the Royal Court Orchestra of King Friedrich Wilhelm III, a position he maintained until his retirement in 1858. He was active as a touring soloist (much more so than Queisser). His tours included a performance on the new chromatic tenorhorn at the Gewandhaus in 1823. On tour as a trombone soloist he appeared in Prague in 1828, Copenhagen in 1832, Denmark in 1835, Germany, Denmark and Sweden in 1838, Holland and
France in 1842, and France again in 1844. Belcke was also author of pedagogical works for the trombone and composer of several solo works which were part of his repertoire. However, these works were not performed at the Gewandhaus, and their quality is dubious in nature. In 1829, Belcke tested the thumb valve recently added to the trombone pitched in "B-flat." The thumb valve provided alternate positions for the trombone, and extended the range downward a perfect fourth. This allowed the notes between low "E" and pedal "B-flat" to be produced with ease (Quelsser is first known to have performed on this instrument in 1839). Belcke, who died in 1858, was responsible for the popularity of the trombone as a virtuoso instrument throughout Europe as Quelsser was responsible for its popularity in Leipzig. The work of Belcke and Quelsser made it possible for four other trombonists to solo with the Gewandhaus Orchestra in the 19th century: Franz Rex, August Bruhns, Robert Müller and Moritz Nabich.

Moritz Nabich (1815 - 1893) is the only other trombonist besides Belcke and Quelsser with an entry in the Riemann Musik Lexikon. His training in Paris led him to a debut performance at the Gewandhaus in 1848, after which, he moved to Weimar where he was employed until 1855. He returned to Leipzig in 1861 after performing in London with the New
Philharmonia Orchestra. In 1864 he performed with the Euterpe Orchestra in Leipzig, and again with the Gewandhaus Orchestra in 1867. He retired in Leipzig after contributing to the city's trombone tradition.

August Bruhns (1840 - 1900) was trombonist in the Dresden Court Orchestra and performed on two occasions with the Gewandhaus Orchestra. The second appearance in 1873 was a particularly momentous occasion as it was the memorial concert for the death of Ferdinand David, who was one of the most well-known musicians in 19th century Leipzig. Bruhns performed David's *Concertino für Bassposaune* at the event. It is an impressive note on the stature of the trombone that a trombone concerto was featured at the memorial concert of this great violinist and composer. It is also interesting that Mendelssohn's *Violin Concerto*, which was composed for David, was not performed at this concert. Reviews of Bruhns' playing compared him favorably with Belcke, Queisser and Nabich.

Franz Rex (dates not available) was a trombonist in the Euterpe Orchestra in Leipzig, and performed the David *Concertino für Bassposaune* with the Gewandhaus Orchestra in 1845. There are no other historical references to Rex, but his *Concertino für Bassposaune* was published in the late 1880's, and is included in solo collections compiled by Arno Hanson and Robert Müller.
Robert Müller (born 1849) performed as soloist with the Gewandhaus Orchestra in 1876, after joining the orchestra as bass trombonist. His appearance was the final trombone solo performance of the century at the Gewandhaus. In 1882, he began the first trombone class at the Königliche Conservatorium der Musik in Leipzig and was the most important trombone pedagogue in nineteenth-century Germany, having published solo editions with piano accompaniment, a trombone method, and trios and quartets.15
CHAPTER 3

THE C. H. MEYER CONCERTINO FUR BASSPOSAUNE

In 1987 the solo and orchestral parts were discovered to the Carl Heinrich Meyer, *Concertino fur Bassposaune*, the earliest solo concerto for the tenor/bass trombone. The work was composed about 1820 and was discovered by Rolf Handrow, who is presently bass trombonist in the Gewandhaus Orchestra, Leipzig, East Germany. Handrow had learned of the Meyer *Concertino* through an article that appeared in the *International Trombone Association Journal* by Robert Reifsnyder entitled "The Romantic Trombone". The article, which noted the performance of the Meyer *Concertino* by Carl Queisser in his debut at the Gewandhaus, prompted Handrow's search for the lost work. In the spring of 1987 Handrow began searching the libraries and publishing houses of Leipzig, and found it in an old archive. The trombone solo part and the orchestral parts existed but the score was lost. Handrow wrote to Robert Reifsnyder of his discovery, and Reifsnyder subsequently forwarded the letter to the International Trombone Association. The letter was then published in the
Carl Heinrich Meyer (1784 – 1837) was a violist and composer in Leipzig. He played viola in the Gewandhaus Orchestra and preceded Quelsser as a member of the Matthäi String Quartet. Meyer's complete output is not known, but he is thought to have composed three operas and some pieces of dance music. His compositions known to have been performed at the Gewandhaus include an overture (title unknown, performed on May 20, 1810; November 24, 1814; and April 27, 1817), a symphony (title also unknown, performed January 19, 1815), Fantasie für Bassposaune (November 9, 1815), Potpourri mit obligater Bassposaune (April 6, 1815), a Concert für Clarinette (January 31, 1811), Concert für Ventilhorn (March 14, 1833), Concert für chromatische Tenorhorn (performed by Belke on November 27, 1823), and the Concertino für Bassposaune. The premiere performance of this last work was given at the Gewandhaus by Quelsser on October 10, 1821, and was subsequently published by C. F. Peters of Leipzig in 1829. In Reifsnyder's article, "The Romantic Trombone," he stated that the Meyer Concertino was debuted in 1815 at the Gewandhaus, but Alfred Dörffel's Festschrift for the Centennial Celebration of Concerts at the Gewandhaus indicates that the performance
was of Meyer's *Fantasie für Bassposaune*\(^1\). Some confusion has existed that these were the same piece, but Dörffel lists them as two separate pieces (the *Fantasie* is still undiscovered).

There is also evidence to support the theory that the Meyer *Concertino* was the first work composed for a bass trombone pitched in "B-flat." In early 19th century Germany the bass trombone was pitched in "F" and the tenor trombone was pitched in "B-flat"—a fourth above the bass trombone. By the middle of the 19th century, the bass trombone was also pitched in "B-flat" with a bore comparable in size to the modern large bore tenor trombone. This instrument is referred to as the tenor/bass trombone because it had a bore comparable to the early 19th century bass trombone, but with the pitch and range of the tenor.

Several facts point to the possibility that the change to a bass trombone pitched in "B-flat" happened as early as 1820. In the nineteenth-century orchestra, the bass trombone position was the solo chair of the trombone section. Also, the trombone concertos by C. H. Meyer (1820), C. G. Müller (1828) and Ferdinand David (1837), are all entitled *Concertino für Bassposaune*. This information obviously indicates that the works were meant to be performed on a bass trombone, but it is uncertain when the switch from bass trombone in "F" to bass trombone in "B-flat" occurred.
The strongest evidence to support the theory that the pieces were performed on an instrument in "B-flat" lies in the range of the music itself. The range of the Meyer *Concertino* is "E" to "b-flat," the range of the Müller *Concertino* and the David *Concertino* is "F" to "c2," plus pedal tones. The range of each work corresponds to that of the trombone in "B-flat" with no use of the register from low "E-flat" to "CC" which would be available on a trombone pitched in "F." Also, each work's tessitura lies in the upper range of the "B-flat" instrument. This would place the works in the extreme upper range of a bass trombone pitched in "F," and would make their performance on that instrument much too demanding on the player. Therefore, the assumption is made that these three important works were composed for the "B-flat" bass trombone with its first use around 1820.
CHAPTER 4

SOLO TROMBONE PERFORMANCES AT THE GEWANDHAUS

The first trombone solo performance at the Gewandhaus took place on April 6, 1815, with Friedrich Belcke as soloist and Johann Schulz as conductor. The piece performed was a new work entitled Potpourri mit obligater Bassposaune by Carl Heinrich Meyer. The potpourris of this time were usually collections of operatic themes, and the review in the Allgemeine Musikalische Zeitung noted that the trombone obligato was featured quite prominently. The reviewer commented favorably about the performance:

Finally, Mr. Belcke, a young man of talent and considerable skill, astonished us with a potpourri for the trombone with orchestral accompaniment, in a style which was for us completely new. The work [by] Mr. Meyer, likewise [from] Leipzig - was not only written with a complete knowledge of the instrument and skilled exploitation of all its principal qualities, but was also very well written as a piece of music in general; and, in spite of its great difficulty, the soloist played it with a precision, clarity and neatness - yes, even with a fine cantilena - such as we have never heard before from a trombonist. He was applauded by all.

On November 9, 1815, Belcke premiered another composition by Meyer, the Fantasie für Bassposaune. Unfortunately, this performance did not rate a
review in the *Allgemeine Musikalische Zeitung*. Both of these works by Meyer are apparently lost and one can only speculate about their style.

The premiere performance of the first solo concerto for the tenor/bass trombone, the Meyer *Concertino*, took place at the Gewandhaus on October 7, 1821, with Queisser in his debut performance as soloist with the orchestra. There is no review or mention of this performance in the *Allgemeine Musikalische Zeitung*. Other works heard on the program included the *Concerto for Violin* by August Matthäi, and the "Finale" from Mozart’s opera, *Titus*.

The second performance of the Meyer *Concertino* at the Gewandhaus took place on February 13, 1823, again with Queisser as soloist. The following is quoted from the review of the performance:

> On February 13 the *Concertino* by Mr. Meyer was performed by Mr. Queisser. ....the beautiful music seemed to us not entirely suitable for the instrument.......there were too many fast runs in the piece for the nature of the instrument.

The reviewer tends to fault the work and not the performer. The subsequent commentary reveals his obvious respect for Queisser’s playing.

In any case, Mr. Queisser is among the ablest trombonists that we have (we have not heard the famous Berliner [Belcke]). His tone is most strong in the loud passages and is still pleasant and ingratiating in the delicate passages. However, this time his tone, as we regret to say, was not as clear as we have heard from him before.
After the kind words for Quelsser the reviewer notes that Belcke has not been heard, and indeed it had been eight years since his last performance at the Gewandhaus. But the Leipzigers soon had their opportunity, for on November 27, 1823, Belcke performed Meyer's *Concertino für chromatische Tenorhorn.* From 1821 onward, he performed quite frequently on the chromatic tenorhorn built by Heinrich Stöltzel, the inventor of the piston valve. For this performance, however, there was no review.

Quelsser's third Gewandhaus performance followed two years later on New Year's Day of 1825, when he again performed the *Concertino* by Meyer. The reviewer this time noted that, "Mr. Quelsser performed very favorably with regard to sound and execution," and he mentioned another performance where "Mr. Quelsser delighted us in a still more beautiful and masterly way in the benefit performance for Herrn Hoch in the theater." Works on the program of the New Year's Day concert included the Spohr *Concerto for Violin in A Major* performed by M. Lange, and a *Fantasie and Variation for Violin* composed and performed by concertmaster August Matthäi.

A concert was performed on March 6, 1826, for the benefit of the pension fund with Quelsser as trombone soloist. The work performed was a transcription of the *Concerto for Horn* by Carl Maria von Weber, arranged...
for Quelsser by the composer. There was no review of this performance, and the transcription is apparently lost.\textsuperscript{27}

Quelsser performed the Meyer \textit{Concertino} on February 8, 1827, with Johann Schulz as conductor.\textsuperscript{28} On January 10, 1828, Quelsser performed a new work by C. G. Müller, the \textit{Concertino für Bassposaune}, under the direction of the new Gewandhauskapellmeister, Christian August Pohlenz. The reviewer noted that the well-crafted composition was performed in a skillful manner.\textsuperscript{29} The composition itself was later reviewed in the \textit{Allgemeine Musikalische Zeitung}, an honor no other trombone concerto received.\textsuperscript{30}

In 1829, Quelsser presented two solo trombone performances at the Gewandhaus, the first on January 29, and the second on November 19. On both occasions he performed the Müller \textit{Concertino}. Only one line was devoted to Quelsser in the review of the November 19th performance, stating that "Mr. Q. performed masterfully."\textsuperscript{31}

On May 11, 1829, Gewandhauskapellmeister Pohlenz conducted his orchestra in a concert at the church of St. Thomas in Leipzig with Quelsser performing the \textit{Concertino für Bassposaune} by C. H. Meyer. The review of this concert is curious as it states: "A new concerto for bass trombone [composed] by Mr. Meyer [was heard. Mr. Meyer] is a renowned member of
our orchestra [and is known] through his various other highly praised works."32 It is also interesting that Dörffel, in the *History of the Gewandhaus Orchestra*, notes the February 8, 1827, performance of the Meyer as being of a "new" work, and gives it a separate title of B dur. The *Concertino* was first listed as new in 1821 on its premiere performance.33 This confusion points to the possibility that Meyer composed two concertinos for the trombone.

There is further evidence to support this possibility. The review of an "extra-concert" by the Gewandhaus Orchestra on March 18, 1830, refers to Meyer's work as a "repeated variations for bass trombone and orchestra," but no review prior to the 1827 performance mentions a set of variations. A November 11, 1830, review also refers to the Meyer *Concertino* as being "new."34 The 1823 reviews signify the Meyer work as a new composition as well as the reviews of 1829 to 1830, but, the reviews from 1825 to 1827 do not mention it as being a new work. This evidence is inconclusive but does suggest the possibility of two concertinos.

Queisser performed with the orchestra twice in 1831, on February 3 and October 9. The February 3 concert was not reviewed nor is the work listed, but the October 9 performance featured a new work by Friedrich August Kummer, his *Concertino für Bassposaune*. The review was short and
to the point: "Our oft praised Mr. Q. performed wonderfully on a new and very difficult concertino by Mr. Kummer."\textsuperscript{35} This work is known today and has not proven to be one of the classic compositions for the trombone. It is possible that the reviewer felt the same way in 1831, as he lavished much more attention to a piano work by Chopin which was performed on the same program. The Kummer \textit{Concertino} had only one performance at the Gewandhaus.

In the year 1832, Queisser appeared twice as soloist. On February 16 he performed the Müller \textit{Concertino für Bassposaune} and on November 15 again performed the transcription of Carl Maria von Weber's \textit{Concerto for Horn}. The reviewer was less than favorable, making no comments on Queisser's playing but stating "the work does not seem to us to be entirely suited to the instrument."\textsuperscript{36} This thought may also have been in Queisser's mind because the piece was not performed again at the Gewandhaus. Queisser was probably searching for new music to perform since his repertoire was limited due to a lack of composers who would write soloistically for the trombone. Two specific reasons exist for this: one was the lack of established virtuosos performing on the instrument, and the other was the prevailing attitude that the trombone was too sacred an instrument, and should only be played in church.\textsuperscript{37}
In September, 1832, a review of Müller's *Concertino für Bassposaune* was published in the *Allgemeine Musikalische Zeitung*. The article devoted little space to the discussion of the work. Instead, the majority of the article was spent encouraging performers of lesser ability than the masters to avoid performing this work in public, and to use it only in the privacy of their homes. The review also stated that the fewer amateurs who attempted to perform the work publicly, the less damage would be done to the stature of the trombonist, as the trombone had too few fans already. This points to the probability that although the trombone soloists shared the billing with the great soloists on violin and piano, their popularity was limited by the small number of virtuosos who performed on the instrument.38

The year 1834 witnessed two performances by Queisser at the Gewandhaus, one on April 10 and the other, just ten days later, on April 20. The April 20 performance was of the Müller *Concertino*. It received a short review in which Queisser was said to be in first place as the master of his instrument.39 The April 10 concert was not reviewed, and the work performed is not known. The review of another concert on April 9 by the Euterpe Orchestra mentioned a trombonist named Fritzsch, and related that he performed the Meyer *Concertino* with so much "bravura and tone"
that he earned as much applause as our Mr. Queisser."40

The next two performances at the Gewandhaus that featured a trombone soloist were on December 3, 1835, and March 13, 1837. Felix Mendelssohn was the new conductor of the Gewandhaus Orchestra. Queisser performed the Müller *Concertino* as soloist at both performances, and the review lavished him with praise. It stated that he was an artist of the highest brilliance and that he "could not escape the stormy applause of the audience."41

On December 14, 1837, a performance of Ferdinand David's new *Concertino für Bassposaune* took place at the Gewandhaus with Queisser as soloist. Although the piece was composed for Queisser, also a member of the Gewandhaus Orchestra, Alfred Dörffel's book, *Festschrift zur hundertjährigen Jubelfeier Einweihung des Concertsaales im Gewandhause zu Leipzig* notes that this was not the premiere performance of the work. David possibly tested the work on another audience before it was performed in front of his colleagues. The review of the December 14 performance stated that the "new work by F. David was performed by Mr. Queisser and was of appropriate dignity for the instrument."42 Once again the idea of the trombone as an instrument of sacred dignity was mentioned, even though it had reached a great popularity on the concert stage in
Leipzig at the hands of Belcke and Queisser.\textsuperscript{43}

The Gewandhaus held performances of the David \textit{Concertino} again on October 28, 1838, and February 20, 1840, with Queisser as soloist. On October 1, 1840, Queisser performed the Müller \textit{Concertino}. On New Year's Day of 1843, Queisser performed the David \textit{Concertino}, and on October 10 he again performed the Müller \textit{Concertino}. This performance was his last at the Gewandhaus as a trombone soloist. His death on June 12, 1846, prompted a full-page obituary in the \textit{Allgemeine Musikalishe Zeitung}. An era had truly passed, as no trombone soloist since has received the glowing praises from this periodical such as that bestowed upon Carl Traugott Queisser.

Two other trombone soloists, Franz Rex and Moritz Nabich, emerged during this time to perform at the Gewandhaus, but for both of these men following Queisser must have been a difficult task. Of Rex's February 6, 1845, performance of the David \textit{Concertino} the reviewer wrote, "Mr. Rex [was in a] difficult position [following Queisser] in the same composition Mr. Concertmaster David composed for him [Queisser]...he solved his difficult task, however, satisfactorily."\textsuperscript{44}

The least favorable of all the reviews was written of Moritz Nabich's October 28, 1847, performance at the Gewandhaus:
Mr. Nablch performed the Ferdinand David Concertino für Bassposaune with great skill and a sure attack; however [he had an] uneasy assignment following Mr. Queisser and he was occasionally flat, probably more out of embarrassment than a deficiency of refined hearing.....and his tone was occasionally somewhat weak and covered. If he can in the future play out with more brilliance and strength, he would probably be on the same level with several [fine] trombonists, but not above any.45

The work performed was a piano transcription of David’s Concertino and is not known to have been published. This transcription is yet to be discovered.

Mendelssohn was probably in attendance at the concert on October 28, 1847, if not conducting. He had been invited to conduct Elijah in Vienna, but declined because of his recuperation from an illness. The October 28 performance was one of the last concerts Mendelssohn conducted, as he became ill once again on October 30 and died on November 4, 1847. During the next fifteen years trombone solo performances ceased at the Gewandhaus.46

Julius Reitz, director of the Leipzig Opera, became Mendelssohn’s successor at the Gewandhaus. Reitz did not care for new music and the orchestra’s practice of premiering new music ended. This is a possible reason for the absence of solo trombone performances during his tenure as conductor at the Gewandhaus. It is also possible that he did not believe there were trombone soloists of sufficient caliber to perform at the
Gewandhaus. For whatever reason, the next solo trombone performance did not take place until 1862 with Carl Reinecke as conductor. Reinecke also disliked new music, and the orchestra's emphasis on premiering new works abated until the end of the century. Only four more trombone solo performances occurred in the nineteenth century, each performance being of the David Concertino which by then had become a part of the standard repertoire.

The 1862 performance was on January 1, with August Bruhns in his debut performance at the Gewandhaus. In 1867, Nabich was the featured soloist on December 2, and the next trombone solo performance was by Bruhns on October 2, 1873. These performances were not reviewed. The last trombonist to solo at the Gewandhaus in the nineteenth century was Robert Müller, a member of the orchestra, who performed the David Concertino on November 2, 1876. The review states "Mr. Müller is to be commended for the tasteful handling of his instrument, and will certainly be successful with every educated audience."  

The comment about "educated audience" probably referred to the fact that the era of the trombone soloist had passed in Leipzig, and the number were few who would appreciate this instrument in a soloistic role. Mary Rasmussen, in her Brass Quarterly article, "Two Nineteenth Century
Trombone Virtuosi: Carl Traugott Queisser and Friedrich August Beiczke,
mentions that perhaps the popularity of the trombone was due to the
unlikeliness of the trombone as a solo instrument, and the virtuosity of the
performers. The fact that Queisser was considered a virtuoso equal to
any other of the time is unquestionable. Queisser performed twenty-six
times as trombone soloist at the Gewandhaus: more times than Anton
Rubinstein, Clara Schumann, Sigismund Thalberg, Ignaz Moscheles, Johann
Hummel and Franz Liszt, and more times than any other wind instrument
soloist. However, this era may not have considered the trombone a
novelty instrument, but may have recognized the soloistic qualities of the
instrument, with its singing lyric quality contrasted with a powerful
bravura in the hands of an artist such as Queisser. From its inclusion in
the nineteenth-century orchestra by Beethoven, the trombone was
recognized for its powerful tone, but Schubert was the first orchestral
composer to recognize its lyric quality. In the second movement of the
Unfinished Symphony he wrote a pianissimo melodic passage for
trombones. Perhaps the trombone’s renewed popularity was also due to
composers recognition of its musical capabilities.

A correspondent for the Allgemeine Musikalische Zeitung noted in
1830, “truly we live in an age of trombones,” but by mid-century the
popularity of the Instrument was in decline. The reasons include the passing of Queisser with no artist of his stature to replace him, the shortage of new literature to perform and even the possibility of a conductor’s prejudice against new music. But the importance of this period in history for the trombone cannot be underestimated, for it was here that the solo tradition of the instrument was established. The trombone virtuosos Belcke and Queisser stand out as most important to the trombone, for it was their exceptional playing that inspired the composers to write the first solos for them.


5. Rasmussen, 31.


9. Rasmussen, 15 - 16 (from the *AmZ* 5 (1802 -3), 67).

10. Rasmussen, 17 (from the *AmZ* 32 (1830) 425-26)

11. Rasmussen, 3 - 17.


19. Dörffel, 41.

20. Rasmussen, p. 4, (from the *AmZ*, 17 (1815) 324


23. Dörffel, 41.


27. Dörffel, 88.


29. *AmZ* 30 (1828) 162.


33. Dörffel, 41.
37. Rasmussen, 15.
43. Rasmussen, 15.
44. *AmZ*, 47 (1845) 110.
45. *AmZ*, 49 (1847) 758.
47. Young, 637.
48. *AmZ*, 78 (1876) 750.
49. Rasmussen, 3-17.
50. Dörffel, 80 - 100.

52. Rasmussen, 17 (from the *AmZ*, 32 (1830) 425-6.)
APPENDIX A

NINETEENTH-CENTURY TROMBONE SOLO PERFORMANCES

AT THE GEWANDHAUS
<table>
<thead>
<tr>
<th>Year</th>
<th>Day/Mo.</th>
<th>Work</th>
<th>Performer</th>
</tr>
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<tbody>
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<td>6/4</td>
<td>Meyer, <em>Potpourri</em></td>
<td>Belcke</td>
</tr>
<tr>
<td>1815</td>
<td>9/11</td>
<td>Meyer, <em>Fantasie</em></td>
<td>Belcke</td>
</tr>
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<td>7/10</td>
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<td>Guelsser</td>
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<td>Guelsser</td>
</tr>
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<td>Guelsser</td>
</tr>
<tr>
<td>1826</td>
<td>6/3</td>
<td>von Weber, <em>Horn Concert</em></td>
<td>Guelsser</td>
</tr>
<tr>
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<td>8/2</td>
<td>Meyer, <em>Concertino</em></td>
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</tr>
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<td>Guelsser</td>
</tr>
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<td>29/1</td>
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</tr>
<tr>
<td>1829</td>
<td>19/11</td>
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<tr>
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<td>Bruhns</td>
</tr>
<tr>
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<td>Nabich</td>
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<td>1873</td>
<td>2/10</td>
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<td>1876</td>
<td>2/11</td>
<td>David, <em>Concertino</em></td>
<td>Müller, R.</td>
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</tbody>
</table>
APPENDIX B

VIRTUOSIC FEATURES OF THE MEYER CONCERTINO
The Meyer *Concertino* is fundamentally a showpiece enabling the trombonist to display technical virtuosity. Features for virtuosic display characteristic in compositions of this period usually include rapidly articulated scales and arpeggios, multiple tonguing, fast lip slurs, wide leaps, and angular melodic lines. These features hold true for the Meyer *Concertino*.

The work is in the form of a short fantasia, which is preceded by an introduction, and followed by a theme and three sets of variations. The theme is an incipient binary, and the variations are sectional with a repeated structural scheme and harmonic progression. The fantasia and theme and variations, however, are cast in contrasting styles, the fantasia being lyrical in nature while the variations are technically demanding and virtuosic. The noteworthy features in the compositional devices are observed in the context of the contrasting sections of the Meyer *Concertino*.

First, the lyrical nature of the fantasia allows the harmony to be more varied than that of the theme and variations. In the fantasia, all modulations occur in the brief orchestral interludes between the solo episodes. From the opening statement by the soloist, the fantasia includes a melodic line engaged in wide leaps, arpeggiated figurations, and scalar passages which do not lend themselves to modulation. The harmonic rhythm is also varied throughout the fantasia. In the solo episodes, the
harmonic rhythm is in a steady pattern of one chord per bar. During the
orchestral interludes the harmonic rhythm accelerates to as many as four
chords per bar. This serves two purposes: it allows for quick modulations
into remote key areas, such as flat VI and the Neapolitan, and it serves to
maintain a level of interest in the piece while the soloist rests.

In the contrasting theme and variations, the piece becomes more
technically demanding in each of the successive variations. The
accompaniment becomes less active rhythmically and harmonically to
allow the increased activity in the solo part to be more prominent. The
harmony of this section is predominantly tonic and dominant, with the
harmonic rhythm remaining constant throughout the variations, repeating
the harmony of the theme.

Due to its virtuosic nature, the piece can also be characterized as
lacking in thematic development. The fantasia theme, with its angular and
chordal melodic lines, does not lend itself to development, and interest is
maintained largely through a flashy melody and modulations during the
orchestral interludes.
APPENDIX C

THE PROCESS OF REDUCING THE ORCHESTRAL SCORE

FOR PIANO AND TROMBONE, PLUS EXCERPTS

FROM: THE TROMBONE SOLO PART,

THE ORCHESTRAL SCORE, AND

THE PIANO REDUCTION
The process of reducing the orchestral score of the Meyer *Concertino* was twofold. The first step was to reduce all notes of the orchestral score into a two line staff. The second and most difficult task was deciding which notes would be deleted from the reduction to allow the work to be played by a pianist. I studied reductions of the C. G. Wagenseil *Concerto für alt posaune* (A. G. Wien), and the Ferdinand David *Concertino für Bassposaune* (Robert Mueller). An effort was made to retain the original melody that Meyer intended in the orchestral score in the reduction for trombone and piano. In effecting this transcription it was my intent to make this historic work more readily available for trombonists in this century. On the following pages I have included excerpts from my reduction and excerpts from the original trombone part (printed in 1829).
Meyer *Concertino*, solo trombone part (measures 133 to the end)
Meyer *Concertino* (Michael Lewis transcription for trombone and piano)

measures 1 to 16.
Meyer *Concertino* (orchestral score compiled by Rolf Handrow, 1989)

measures 1 to 16.
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