

## New Light on the Weissenborn Family

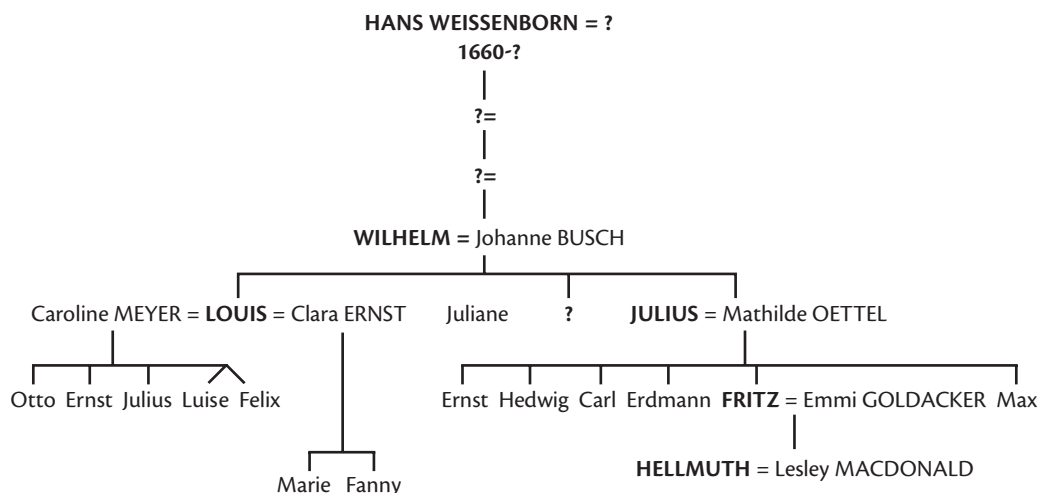
William Waterhouse  
London, England

(This article is concurrently being published in *Double Reed News* of the BDRS and in *Rohrblatt*.)

The Weissenborns came originally from Thuringia in Eastern Germany. Three members of the family were professional bassoonists active in Eisenberg and Leipzig. While the name of **Julius Weissenborn** (1837-1888) is known universally to every bassoon-player, that of his elder brother **Louis** (1813-1862) and father **Wilhelm** (1788-1865) has hitherto remained unknown. What follows sets out for the record in tabular form what information I have been able to piece together on the careers of three remarkable musicians (see Illustration 1).

### WEISSENBORN FAMILY TREE

Illustration 1



Johann **Wilhelm Weissenborn** (1788-1865)

Directly descended from **Hans Weissenborn**, b May 1600 in Schafau (nr Rastenberg, Thuringia).

1788	28 May	b Johann <b>Wilhelm</b> Weissenborn in Schafau
<i>ante</i> 1813		settled in Friedrichstanneck
1813	14 June	married Johanne Christiane <b>Busch</b> ( <i>d</i> ?) in Eisenberg, where listed as <i>Musikus allhier</i> (musician active locally)
-	29 Dec	birth of son Louis
1837	13 Apr	birth of son Julius
?		birth of daughter Juliane and another daughter
1843		documented as <i>Musikus</i> and a sought-after supplier of bassoon reeds
1852		elected as <i>GemeindeRath I. Klasse</i> in Friedrichstanneck to serve for 2 years
1862		joined by Louis's widow Klara and family
1863		June: celebrated Golden Wedding, for which Julius composed a Polka for piano
1865	20 May	<i>d</i> at age of almost 72.

Wilhelm Weissenborn had, by the time of his marriage in 1813, relocated 25 miles away from his birthplace in a small village on the outskirts of Eisenberg. Friedrichstanneck, though only a small village<sup>1</sup>, was a popular resort with a *Gasthof* that attracted visitors, and he could evidently make a living there as a professional musician. In 1843 he was documented there as being a sought-after supplier of *Faggottmundstücke* [*sic*] (bassoon reeds)<sup>2</sup>, and as *Musikus* - indicating a degree of all-round musical ability. He evidently trained both of his sons to become bassoonists - and Louis a violist as well. A set of bassoon duets by G.A. Schneider copied by him survive<sup>3</sup>; undated, they presumably served as teaching material.

#### Friedrich Louis Weissenborn (1813-1862)

1813	29 Dec	<i>b</i> 'Friedrich Louis' in Friedrichstanneck, elder son of <b>Wilhelm</b> , then married to mother since only 6 months; emergency baptism same day by the midwife Zuckschwerdt
1830		made manuscript copy of three bassoon duets by Blasius at age 16
1835		appointed 2nd Bassoon in Leipzig at age 21 (as colleague of Carl Wilhelm von Inten (1799-1877))
1837		appeared in Leipzig as soloist in <i>Concertino</i> by Maurer ( <i>AMZ</i> , 9 Dec 1837, p.836)
-	13 Apr	birth in Friedrichstanneck of younger brother <b>Julius</b> , later bassoonist in Leipzig
1838		appeared in Leipzig as soloist
-		for Felix Mendelssohn Bartholdy (FMB) copied J.S. Bach Cantata parts (8 folios), performed in June at Cologne
1841		appeared in Leipzig as soloist
-		for FMB: copied J.S. Bach <i>Matthäus Passion</i> parts (75 folios) for 4 Apr performance in the Thomaskirche, Leipzig
1842		appeared in Leipzig as soloist
-	14 Aug	married Caroline Wilhelmine Pauline <b>Meyer</b> (1821-1849)
1843		appeared in Leipzig as soloist
-	21 Jun	birth of son Max Otto (1843-1871), later bookkeeper in a Leipzig music shop
-	Sep	for Robert Schumann: copied <i>Paradies &amp; Peri</i> (2 Oct entry in <i>Haushaltbuch</i> )
-	Dec	for FMB: made 2 copies of <i>MSND</i> (2+5 letters FMB/LW @ Oxford, London, Washington-DC)
1844	30 Sep	birth of son Ernst Louis ( <i>d</i> at age 5)
-		appeared in Leipzig as soloist
1846	2 Jan	birth of son Julius Eduard ( <i>d</i> at age 3 weeks)
-		for FMB: copied <i>Athalia</i> for presentation to HM Queen Victoria: 156 folios (@ GB-Lbl)
-		for FMB: copied <i>Oedipus</i> for presentation to Albert Prince Consort: 104 folios (@ GB-Lbl)
-		for FMB: copied <i>Oedipus</i> (one movement cut) for presentation to Franz Hauser: 194 pages (@ GB-Lbl)
1848	1 Jan	birth of twins: Luise Cäcilie ( <i>d</i> at age 1) and Paul Felix ( <i>d</i> at age 20 weeks)
-		appeared in Leipzig as soloist
-	Nov	for Robert Schumann: copied <i>Genoveva op 81</i> Acts 3 & 4 {letter 13 Dec LW to RS @ Zwickau}
1849		appeared in Leipzig as soloist
-	25 Sep	death of 1st wife Caroline Wilhelmine Pauline at age 28
-	Nov	for Robert Schumann: copied <i>Concertstück op 86</i> (letter 6 Nov RS to LW @ Zwickau)

1851	11 May	2nd marriage to Clara <b>Ernst</b> (1827-?)
1853	12 Oct	birth of daughter Marie (1853-1935), later schoolmistress
1855		having retired as 2nd Bassoonist at age 41, now became viola-player in the Orchestra
1856	10 Jun	birth of daughter Fanny (1856-1953), who 1876 married Emil <b>Krödel</b> , <i>d</i> Grossenhain aged 97
1857		younger brother Julius appointed 1st Bassoon in the Orchestra
1860		retired as viola-player in the Orchestra
1862	6 Feb	died as <i>Pensionär</i> in Leipzig at age 48
-		widow Clara with three children Otto, Marie and Fanny relocated in Friedrichstanneck.

Thanks to new evidence, it is clear that Louis Weissenborn was hardly less talented a musician than his younger brother Julius. He was early trained both as bassoonist and string player, doubtless by his father. At age 21 he was appointed to the Leipzig orchestra as 2nd bassoonist. He made eight appearances as soloist there between 1837 and 1849; in a concert review of 1841<sup>4</sup> Robert Schumann praised his playing of a concerto as excellent. His first wife bore him five children, only one of which survived infancy, but she died 1849 aged 28; a second wife bore him two further children. In 1855 at age 41 he switched from bassoon to viola. After completing 25 years with the Orchestra he retired on pension, dying two years later aged 48; his widow returned with the children to live in Friedrichstanneck.

Louis's ancillary activity as a music-copyist working for such famous composers as Mendelssohn and Schumann can be documented from 1838. At this time music-copying, a trade requiring specific skills that only an experienced musician would possess, was frequently practised by orchestral players in order to supplement their meagre income<sup>5</sup>. Copyists were needed to reproduce legibly the composer's manuscript for dispatch elsewhere, to extract individual band-parts from it and to duplicate them as necessary. In an age when performance royalties were unknown, delaying publication could benefit the composer financially, enabling him to supply copies himself. To these tasks might be added the preparation on occasion of a fair copy for presentation purposes. While qualities of speed and legibility were vital, accuracy was even more important in order to save precious rehearsal time. In the case of a composer like Robert Schumann, the deciphering of illegible handwriting would pose a further challenge. Louis built up an excellent reputation thanks to recommendations by Schumann's publisher Whistling and the conductor Julius Rietz. For Schumann he was to make copies of the oratorio *Das Paradies und die Peri* (*op. 50*), two acts of the opera *Genoveva* (*op. 81*), and the *Concertstück* (*op. 86*) for four horns<sup>6</sup>.

His earliest known copying assignment for Felix Mendelssohn - extra Bach Cantata parts for use in Cologne - dates from 1838<sup>7</sup>. Three years later Mendelssohn gave a repeat performance in Leipzig of Bach's *Matthew Passion*, which he had earlier premiered in Berlin. For this, new performing material was needed, and 75 folios copied by Louis have survived<sup>8</sup>. Over the following years until Mendelssohn's premature death in 1847 he was to become one of the composer's main copyists, to whom was entrusted not only the preparation of duplicate conducting scores but three fair copies for presentation. Their relationship is documented by a correspondence - two letters from the composer and five in response - relating to *A Midsummer Night's Dream* (*op. 61*)<sup>9</sup>. In December 1843 Mendelssohn wrote from Berlin commissioning Louis to make duplicate copies of his new incidental music to Shakespeare's play. This score presented both composer and scribe with unusual problems, since it contained passages of melodrama where spoken text needed to be interpolated into the score. Felix instructed Louis as follows:<sup>10</sup>

Dear Mr. Weissenborn, Enclosed is the manuscript of my *Midsummer Night's Dream* music, which I would ask you to copy as quickly as possible. But take great care of my manuscript, so that I may have it back unaltered. Also on no account let it out of your hands. Ask Schwarz to show you the copy he has made and ask him to explain to you how I want the passages of melodrama to be written; notate them in the same way, and also ask

C[oncort] M[aster] David to lend you the volume of his Tieck Shakespeare that contains *A Midsummer Night's Dream*, so that you can copy out of it the words of dialogue (which in my manuscript are partly unclear, and partly omitted) in the same way that Schwarz has done from my copy. I am relying on you to do all this with accuracy, since otherwise I might not be able to use the copy at all. And send me back both manuscript and copy at your earliest convenience (...)

He had agreed to entrust Louis with his precious original - a rare privilege - since the copy that Schwarz (an otherwise unrecorded copyist) had already made for scheduled performance in Leipzig was already in use and unavailable. Three weeks later the composer ordered further copies.<sup>11</sup> (Illustration 2):

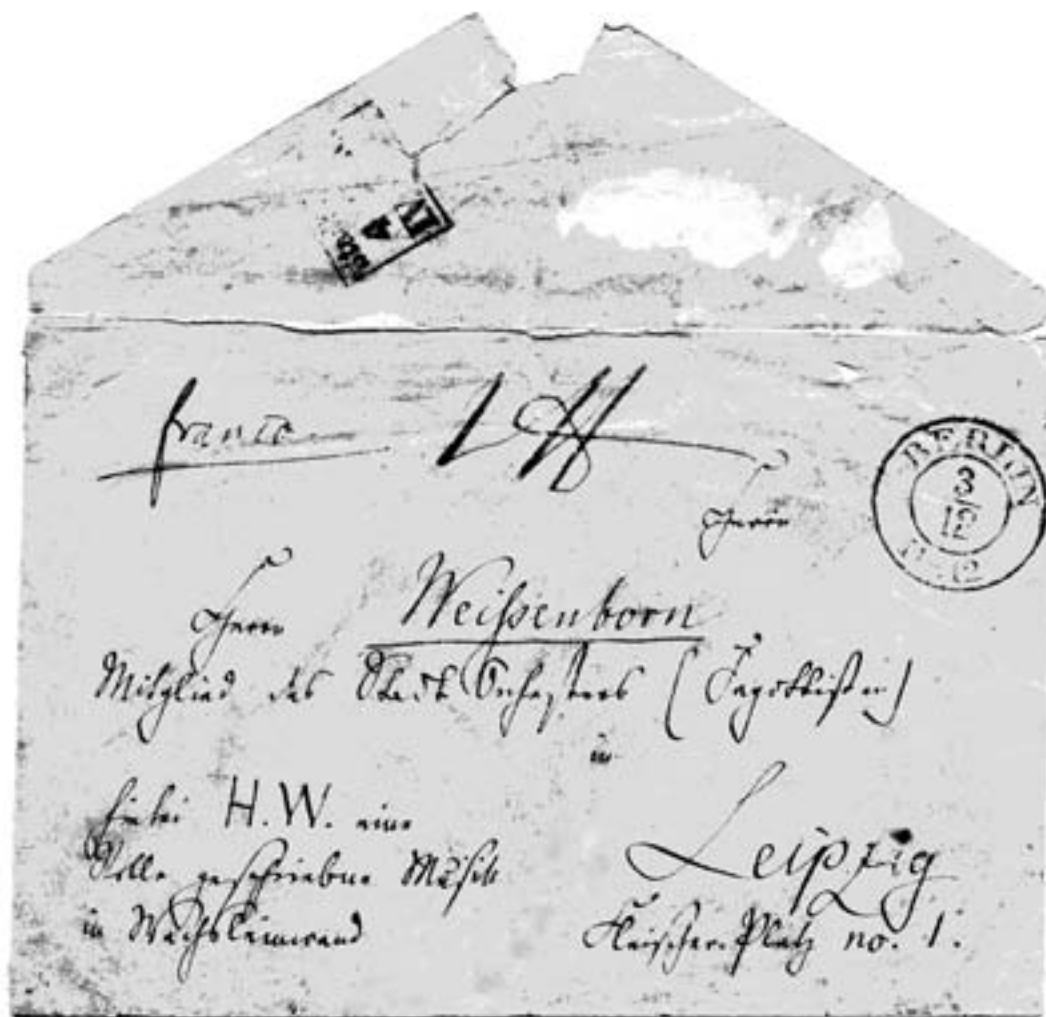


Illustration 2: Envelope addressed to Louis Weissenborn in Mendelssohn's hand, author's collection.

I was most contented with the copy that you have sent me, since accuracy is the main consideration, and I would ask you especially to attend to this in all the subsequent copies, because I am not able to look through all of them carefully and yet must be certain that they are free of any mistake regarding notes, markings, tempo indications and so on.

From this we can see not only how meticulous Mendelssohn was over points of detail, but the degree of skills required by the copyist in order to be able to undertake such work, especially when needed in a hurry. To ensure

accuracy at speed, he would need to be a trained musician to understand what he was copying. The elements of graphic skill required by a successful copyist are comparable to those faced by the music engraver. The copying of any orchestral score, especially when, as in the case of an opera or oratorio, a vocal line with text underlay has to be incorporated, calls for considerable skill. Problems of layout and justification need first to be addressed before any of the actual notes may be entered in. Louis was manifestly able to satisfy the composer with regard to his reliability; in addition he possessed the calligraphic skills required for preparing fair copies for presentation to Royalty. In 1846 he supplied exquisitely neat copies on thick cartridge paper of the scores of two major works: *Athalie* (op. 70) was commissioned for presentation to Queen Victoria, and *Oedipus at Colonus* (op.93) to Prince Albert<sup>12</sup>.

While professional copyists never signed their work, Louis had the habit of adding a decorative flourish at the end of his work (see Illustration 3). For this Dr Ralf Wehner, Director of the Mendelssohn Archive in Leipzig, having studied the various scribal hands represented in surviving contemporary copies, had nicknamed him 'the copyist with the terminal flourish with two dots'.<sup>13</sup> Mendelssohn himself had often used a similar, though



Illustration 3: Terminal flourish (slightly reduced in size), from the copy of Mendelssohn's *Athalie* commissioned in 1846 from Louis Weissenborn for presentation to Queen Victoria (London, British Library R.M.g.5). Reproduced by permission.

less flamboyant sign, as did also Brahms later on. In 2000 Dr Wehner was for the first time able to identify him as Louis Weissenborn by comparing the copious passages of written dialogue appearing in the scores with that of his five surviving letters. To him could also be attributed manuscript copies preserved today in London, Oxford, Leeds, Paris and Princeton<sup>14</sup> (none of his work for Schumann survives). The author already happened to possess a music manuscript copied by Louis at the age of seventeen.<sup>15</sup> The comparison of this example of his early hand with his later work has confirmed this identification.

#### Christian Julius Weissenborn (1837-1888)

1837	13 Apr	<i>b</i> 'Christian Julius' in Friedrichstanneck
1852/53		@ Leipzig
aa1854		@ Rostock
1855/56		@ CH-St Gallen
1856		@ Eisenberg / Düsseldorf
1857		Appointed 1st bsn @ Leipzig aged 20 as successor to C.W. von Inten
1860	14 Jan	married Mathilde Henriette Lina <b>Oettel</b> (1840-1903)
-	Aug.	testimonials from Julius Rietz, Dresden, and Moritz Hauptmann, Leipzig, as to ability as choral conductor
1861	21 Nov	birth of son Ernst Felix (1861-1899), later a teacher in Leipzig
1863	27 Mar	birth of daughter Hedwig Maria Martha ( <i>d</i> at age 4 months)
-	16 Jun	composed Polka <i>Hochzeitstänzchen</i> for his parents' golden wedding in Friedrichstanneck (see Illustration 4)
1865	20 Sep	birth of son Carl Gustav Paul ( <i>d</i> at age 1 year)
1867	26 Nov	birth of son Erdmann Curt ( <i>d</i> at age 5 months)
1869	14 Mar	birth of son Julius Fritz (1869-1941), later artist, teacher at <i>Kunst-Akademie</i> in Leipzig
-		appeared as bassoon soloist with Orchestra
1871	10 Jan	birth of son Max Johannes ( <i>d</i> at age 4 months)
1874	18 Oct	Cantata <i>Die Drei!</i> (N. Lenau) premiered in Leipzig Gewandhaus Hall
1875	19 Jun	Motet <i>Herr, neige deine Ohren</i> premiered in the Thomaskirche
-	23 Apr	<i>Fest-Marsch</i> performed in the Stadt-Theater
1876		Appeared as bassoon soloist with Orchestra
1879		Appeared as bassoon soloist with Orchestra
1882		Appointment to newly created teaching post @ Royal Conservatorium of Music
-	21 May	<i>Drei humoristische Stücke</i> for 3 bassoons performed in the Centralhalle (see Illustration 5)
-	10 Jun	Motette <i>Herr, neige deine Ohren</i> performed for 2nd time in the Thomaskirche
1887		retired from the Orchestra after 30 years of service
1888	21 Apr	<i>d</i> Hospitalstr. 32, Leipzig, one week after his 51st. birthday.

The name of his younger son Julius is known to bassoonists worldwide on account of the tuneful etudes and tutor from which they have learned as beginners. Born in Friedrichstanneck, he doubtless benefitted as a bassoonist from the fact that both his father and elder brother Louis were also expert players of the instrument. As well as studying bassoon he also took composition lessons in Leipzig. Manuscripts dated from Rostock, St Gallen, and from Düsseldorf indicate that he was already gaining professional experience in these towns. In 1856 he obtained a remarkable appointment for one aged only 20 - that of principal bassoonist in the Leipzig orchestra.

Here his duties included playing for concerts, at the opera and in church. At the time of his marriage two years later he obtained testimonials from two leading conductors<sup>16</sup> in order to obtain an appointment as choral conductor. Both testified to his capability as bassoonist, composer and arranger; however these ambitions failed to materialize. In 1869 he appeared for the first time as bassoon soloist with the orchestra, and further solo engagements were to follow. In 1874 the premiere of his cantata *Die Drei!* for soloists, chorus and orchestra was well received in the local press; this was followed by a motet that was twice performed in the Thomaskirche. A self-published Masonic Hymn indicates that he was a Freemason. In 1882 his music was commercially published for the first time, by now being an experienced composer for orchestra, military band and choir. That same year he was appointed to a newly created teaching post for bassoon at the Royal Conservatorium of Music. In 1887 he retired from the orchestra, having completed 30 years of service.

His ambitious plan to write a large-scale Tutor - comprising practical instruction, etudes, and study pieces with piano accompaniment - indicate that he devoted much thought to his professorial duties. This original concept sadly failed to materialize, doubtless for commercial reasons, and much of what survived was divided between various publishers. In all, some eight publications of bassoon music appeared during his lifetime, most of which have remained in print to this day<sup>17</sup>. The 'Bassoon School' as published endorsed the Heckel bassoon (the founder's son Wilhelm had introduced a new model in 1881), claiming that this now combined the benefits of Almenraeder's reforms with the positive features of the earlier Dresden instruments (this and much else was omitted in Carl Schaefer's revision of 1929 and all subsequent reprints). Julius died at his home in Leipzig, just one week after his 51st birthday.

### Miscellaneous Compositions

1852		Four part Lied: <i>Weine nicht</i> (as 'op.1')
1853		String Quartet movement (as 'op.1')
1854		Overture in C major for large Orchestra [Rostock 1854, as 'op.2']
?		Wiegenlied <i>Schließe, mein Kind</i> (Max Träger) for Soprano + Piano.
1855		Finale from <i>Der Freischütz</i> arr. (lost)
1856		Finale from <i>Lucia di Lammermoor</i> arr. (lost)
1857		Four part Lied: <i>Sink ich einst in jenen Schlummer</i> (lost)
?		3 char. <i>Tonstücke in Marschform</i> : i <i>Rekrut!</i> , ii <i>Der Abschied</i> , iii <i>Glückliche Heimkehr</i> [as 'op.2']: versions for
1860		5 <i>Geschwind-Märsche</i> and 2 <i>Reveillen</i> for Military Band / Orchestra: <i>Schützen-Marsch</i> (+ Orch.arrt.),
1863		Polka: <i>Großvaters Goldenes-Hochzeitstänzchen</i> for Piano (later arr. for 3 bsn)
?		<i>Aus dem Soldatenleben</i> – 3 char. <i>Tonstücke in Marschform</i> for Orch.
?	op. 1	Lied: <i>Brüderherzen klopfen freudig</i> (Br. Lucius) for Tenor with Piano (privately published)
?		<i>Kriegerischer Marsch</i> for large Orch. – Score & parts, do. 2nd version: Score
1874		Kantate: <i>Die Drei!</i> (N. Lenau) for Soli, Chorus & Orch.: Score, parts, Pf arrt.
1875	op. 5	Motette: <i>Herr, neige deine Ohren</i> for Soli & Chorus, Forberg [PN 2979 = 1882]
1884		<i>Concerto in G</i> for Flute & Strings by Quantz: free arrangement, Breitkopf & Härtel [PN16645=1884]

### Compositions for Bassoon

1882	op. 3	<i>Romanze</i> (Bsn & Pf.), Forberg [PN 2961]
1882		do. (Bass clarinet & Pf.), Forberg [PN 2962]
1882	op. 4	6 <i>Stücke für drei Fagotte</i> , Merseburger [PN 573]
?		" <i>Teil iii einer Fagottschule</i> ": 18 <i>Ton- und Vortrags-Studien</i>

?		Title- / Thematic Catalogue: <i>60 Fagott Studien für Vorgeschriftene Op. 8.2</i>
?1887		<i>Praktische Fagottschule / Practical Bassoon-School</i> , Forberg [PN 3692]
1887	op. 8	<i>Fagott-Studien</i> Vol. i & ii, Peters [PN 7122/7123]
1888	op. 9	<i>6 Vortragsstücke</i> Vol. i, ii, iii, iv (Fg + Pf.), Forberg [PN 3883/3886]
1888	op.10	<i>3 Vortragsstücke</i> (Bsn & Pf.), Breitkopf & Härtel [PN 17973]
?1888	op.14	<i>Capriccio</i> (Bsn & Pf.), Merseburger [PN 1064]
	o. O.	<i>5 Kleine Stücke</i> (Bsn & Pf.), Hofmeister [PN 2168 = 1994]



Polka: *Großvaters Goldenes-Hochzeits-Tänzchen* for Piano [1863]; composer's autograph, author's collection.

Polka: *Thé dansant im Landschlößchen* [1882], *Sechs Stücke für 3 Fagotte op. 4.3*; composer's autograph, author's collection.

The career pursuit of music was later discontinued in the family, Julius's son Fritz and grandson Hellmuth becoming artists specializing in draughtsmanship and graphics. Fritz Weissenborn (1869-1941) showed precocious ability as artist, demonstrated by a surviving portrait in pastels made of his father in December 1883 at the age of fourteen<sup>18</sup> (see Illustration 4). He became a tutor at the *Kunst-Akademie* in Leipzig, dying there on 22 December 1941. His son Hellmuth Weissenborn (1898-1982) evidently inherited some of these talents. After holding a post as Professor at the *Leipziger Akademie für graphische Künste und Buchgewerbe* he left in 1938 to settle in London, where he enjoyed a successful career as free-lance painter, engraver and book illustrator. It was from his widow that the author was able to acquire the material that he had inherited from his grandfather Julius, consisting of bassoon, choral and orchestral items (in Autograph and in First Edition), and contemporary documents and cuttings<sup>19</sup>. Günther Angerhöfer graciously gave to the author the results of genealogical research on the family that he had commissioned in 1973. In April 2006 a trip was made together to Eisenberg and Friedrichstanneck, the author's research on Louis having been triggered by the acquisition of one of Mendelssohn's letters to him. It has thus been possible to document the entire family, and to rescue Louis and Julius from obscurity. ♦



Illustration 4: Portrait of Julius Weissenborn by his son Fritz (Stadtgeschichtliches Museum, Leipzig, Porträt H. 21). Reproduced by permission.

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## NOTES

- 1 A population of 182 inhabitants was reported in 1843 (August Leberecht Back, *Chronik der Stadt und des Amtes Eisenberg*, Eisenberg, 1843, p. 501).
- 2 *ibid*, p. 501.
- 3 Author's collection.
- 4 Performance of *Variations* by W. Haake (*Neue Zeitschrift für Musik* (26 Mar 1841) 103); Haake played 2nd flute in the Orchestra.
- 5 See Anette Müller, *Komponist und Kopist - Notenschreiber im Dienste Robert Schumanns*, (dissertation, Universität des Saarlandes, Saarbrücken 2005). In this pioneering study of Schumann's 35 copyists, the author gives hitherto unavailable information on music-copying in the early nineteenth century.
- 6 Margit L. McCorkle, *Robert Schumann: Thematisch-Bibliographisches Werkverzeichnis* (Munich, 2003), pp. 223, 363, 383.
- 7 Oxford, Bodleian Library Deneke 38.
- 8 Oxford, Bodleian Library MS. M. Deneke Mendelssohn b.8, b.9.
- 9 Letters from Louis Weissenborn to Mendelssohn dated 30 November, 19 December, 31 December 1843, 15 January, and 1 February 1844 (Oxford, Bodleian Library: Mendelssohn 'Green Books' XVIII 143, XVIII 252, XVIII 292, XIX 32, XIX 68).
- 10 Letter dated Berlin 2 Dec. 1843 from Mendelssohn to Louis Weissenborn (Folger Library coll., Y.c.1486 (2), US-DC-Washington), reproduced on their website ><http://shakespeare.folger.edu/other/html/dfogerman.html><.
- 11 Letter dated Berlin 28 Dec.1843 from Mendelssohn to Louis Weissenborn (author's collection). Reprinted in the preface to the new Leipzig Edition, Series V, Vol. 8: Mendelssohn Bartholdy, Felix (ed. Christian Martin Schmidt): *Musik zu Ein Sommernachtstraum von Shakespeare op. 61*, (Wiesbaden: Breitkopf & Härtel, 2000) pp. xv-xvi. None of Weissenborn's copies of this work has survived.
- 12 *Athalie*: British Library R.M.21.g.39; *Oedipus at Colonus*: British Library R.M.21.g.5.
- 13 "Kopist mit der Schlußschleife mit den zwei Punkten"; Weissenborn's flourish is similar to the 'Line of Beauty' which the British painter William Hogarth published in his treatise *The Analysis of Beauty*, London, 1753
- 14 Under the auspices of his work on the new *Leipzig Edition of the Works of Felix Mendelssohn Bartholdy*, edited by the *Sächsische Akademie der Wissenschaften zu Leipzig*, Dr Wehner has been able to identify the following examples of Louis's hand: copies of *Oedipus at Colonus* for Fritz Hauser (Oxford Deneke Mendelssohn c. 96) and for Prince Albert (British Library R.M.21.g.39); copy of *Athalie* for Queen Victoria (British Library R.M.21.g.5); copy of *Lauda Sion* (op. 73) for John Hullah (Leeds, Brotherton Library); copy of two songs (Paris, BN MS 210). Copies of *Variations op.82* and *op.83* for Piano are at Princeton University NJ (CO199, NO. 707).
- 15 These 29 pages of music manuscript (bassoon duets by Blasius), signed and dated 'Louis Weissenborn [sic] 1830' (together with other undated duets copied and signed by his father), formerly belonged to Julius's student Adolf Gütter, later of Berlin. They then passed to his American nephew Walter Gütter (1895-1937), and then to his successor in the Philadelphia orchestra Sol Schoenbach (1915-1999), who in 1969 gave them to the author.
- 16 Moritz Hauptmann (1792-1868) of Leipzig and Julius Rietz (1812-77) of Dresden.
- 17 A compact disc of 62 minutes duration (EQ 72) devoted to works of Julius Weissenborn for bassoon was recorded by Robert Williams and issued in 2004 by EQUILIBRIUM >[www.equilibri.com](http://www.equilibri.com)<.
- 18 Leipzig, Stadtgeschichtliches Museum (Porträt H. 21).
- 19 Material acquired by the author from Mrs Lesley Weissenborn in 1982 and 2001.