

In February 2008, after two years of constantly trying and testing, collecting ideas, and modifying I have received the instrument of my dreams, individually made for me and according to my wishes by master craftsman Alexander Weimann and his two proficient co-workers. It is a Bb trumpet, German style, with a 140 mm bell made of red brass – clear lacquered – with a changing device, a cylindrically built valve section by Bruno Zirnbauer 11.2 mm, and a removable lead pipe, named “D”. In addition to that, there is an overblow key, an extra long slide push-rod for the 3rd valve slide trigger, and a hole for pressure balance, also on the 3rd valve, and of course a water key on the main tuning slide.

But of course, the main advantages of this instrument are of musical nature. A beautiful, dark, rich but at the same time bright tone at each dynamic level makes playing the trumpet a real experience. Absolutely steadily easy response in all registers, combined with a fantastic intonation throughout the whole pitch range, make this instrument a real enjoyment for both, the musician and the audience that is accustomed to excellent sound. Another advantage of my Weimann trumpet becomes obvious in the comparison with other (leading) manufacturers. The trumpet can easily keep up with them regarding all the other decisive criteria, such as the manufacturing quality, except for the price/performance ratio. In terms of price, it beats the competitors with an adequate, but not unreasonably high price.

It goes without saying that the trumpet is a gem, it looks esthetic and elegant without any unnecessary scrollwork, the engraving on the bell, which will hopefully soon become a brand mark, is accordingly plain and modest. All soldered points are spotlessly clean and polished, all pipes run wonderfully parallel, and below the clear lacquer – without any scratches in my case – the red brass shines in exactly the dark tone the instrument produces.

A perfectly made professional instrument that can be adjusted to all individual tastes by varying the bell, the machine, the lead pipe and the material as well as the surface treatment. The nice thing about it is that master craftsman Weimann actually makes all wishes come true, as he has kept his curiosity, so as not to miss a version that might be important for the design of the “ideal” trumpet. Out of interest, I have been to the workshop almost every single week within the last two years, and during that time we have tried out the 140 mm bell, red brass as the material for the bell, and in the final phase also the Zirnbauer rotary valves, along the way prototypes for German C trumpets, flugelhorn and really good jazz trumpets. In the process Weimann’s workshop have gained an invaluable wealth of experience, and finally I had the instrument of my dreams, hopefully not only mine, made by them.

Steffen Naumann, principal trumpet at Jena Philharmony
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