

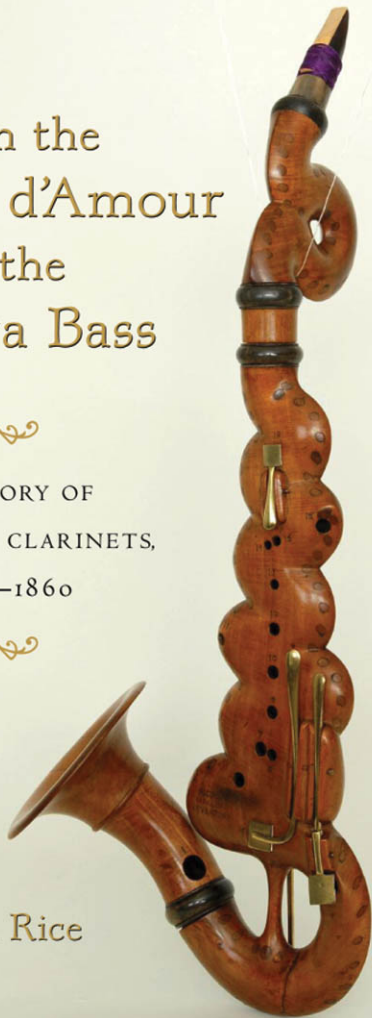
From the
Clarinet d'Amour
to the
Contra Bass

❧

A HISTORY OF
LARGE SIZE CLARINETS,
1740-1860

❧

Albert R. Rice



From the Clarinet d'Amour to the Contra Bass

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A History of Large Size Clarinets, 1740–1860

Albert R. Rice

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To the memory of Sir Nicholas Shackleton and William
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and superb scholars.

To the members and activities of the American Musical
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Abbreviations, Conventions, Definitions, and Musical Notation

ABBREVIATIONS: MUSICAL INSTRUMENTS

Abbreviations are adapted from Fricke, *Historic Musical Instruments*, vol. 2, pt. F, fasc. i: Clarinets. The orientation is from the top of the instrument downward.

S	speaker key
B \flat -C	b \flat^1 -c 2 trill key
A-B	a 1 -b 1 trill key
A	a 1 key
G \sharp	g \sharp^1 key
f \sharp /c \sharp	f 1 \sharp /c \sharp^3 key
f/c	f 1 /c 3 key
E \flat /B \flat	e \flat^1 /b \flat^2 key
C \sharp /G \sharp	c \sharp^1 /g \sharp^2 key
B/F \sharp	b/f \sharp^2 key
B \flat /F	b \flat /f 2 key
A \flat /E \flat	a \flat /e \flat^2 key
F \sharp /C \sharp	f \sharp /c \sharp^2 key
F/C	f/c 2 key
E/B	e/b 1 key
E \flat	e \flat key
D	d key
C \sharp	c \sharp key
C	c key
BB	BB key
BB \flat	BB \flat key
LT	left hand thumb
L1	left hand index finger
L2	left hand middle finger

- L3 left hand ring finger
- L4 left hand little finger
- RT right hand thumb
- R1 right hand index finger
- R2 right hand middle finger
- R3 right hand ring finger
- R4 right hand little finger

ABBREVIATIONS: JOURNALS AND DICTIONARIES

- AMZ *Allgemeine musikalische Zeitung*
- Bär, *Verzeichnis, Band 5* Bär, *Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseums Nürnberg. Band 5*
- Bär, *Verzeichnis, Band 6* Bär, *Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseums Nürnberg. Band 6*
- EM *Early Music*
- FoMHRI *Bulletin of the Fellowship of Makers and Restorers of Musical Instruments*
- 4900 *Young, 4900 historical woodwind instruments: An inventory of 200 makers in international collections*
- Grove Music Online *The new Grove dictionary of music and musicians, online version*
- GSJ *The Galpin Society Journal*
- JAMIS *Journal of the American Musical Instrument Society*
- Melville-Mason, Appendix 2 Melville-Mason, "A Study," Appendix 2: Bassett horn makers and extant early instruments
- MGG *Die Musik in Geschichte und Gegenwart*
- MGG² *Die Musik in Geschichte und Gegenwart, 2nd ed.*
- NAMIS *Newsletter of the American Musical Instrument Society*
- New Grove, 2nd ed. *The new Grove dictionary of music and musicians, 2nd ed.*
- NLI Waterhouse, *The new Langwill index: A dictionary of musical wind-instrument makers and inventors*
- NZM *Neue Zeitschrift für Musik*
- Shackleton Catalogue *Historic musical instruments in the Edinburgh University Collection: Catalogue of the Sir Nicholas Shackleton Collection*
- ST Sherman and Thomas, *Johann Michael Haydn (1737–1806): A Chronological Thematic Catalogue of his Works*
- WWV *Wagner Werk Verzeichnis*

ABBREVIATIONS: GENERAL

Abb.	Abbildung
ca.	about
cf.	compare with
cm	centimeters
d.	died
diss.	dissertation
ed.	edition, editor, edited by
fasc(s).	fascicle(s)
fl.	flourished
Hz	hertz
ill(s).	illustration(s)
mm	millimeter(s)
MS(S).	manuscript(s)
no(s).	number(s)
op.	opus
pl(s)	plate(s)
trans.	translation, translated by
r	recto, the front part of a manuscript page
v	verso, the back part of a manuscript page
vol(s).	volume(s)

ABBREVIATIONS: MUSEUMS AND COLLECTIONS

Abbreviations are based on those in *NLI*.

Austria

A-Graz	Landesmuseum Joanneum
A-Innsbruck	Tutz Collection
A-Kremsmünster	Stift Kremsmünster
A-Linz	Oberösterreichisches Landesmuseum
A-P	Private Collection
A-Salzburg	Museum Carolino Augusteum
A-Salzburg-C	Museum Carolino Augusteum, Cubasch Collection
A-Wien	Sammlung alter Musikinstrumente, Kunsthistorisches Museum
A-Wien-GM	Gesellschaft der Musikfreunde [on deposit at A-Wien]
A-Wien-T	Technisches Museum

Belgium

B-Antwerpen	Museum Vleeshuis
B-Brugge	Stedelijk Gruuthusemuseum
B-Bruxelles	Muziekinstrumentenmuseum
B-Tervuren	Royal Museum for Central Africa

Brazil

BR-Rio de Janeiro	Museo Nacional de Belas Artes
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Switzerland

CH-Basel	Historisches Museum
CH-Bern	Schöni Collection
CH-Burgdorf	Historisches Museum des Rittersaalvereins Burgdorf
CH-Einsiedeln	Stift Einsiedeln
CH-Genève-AH	Musée d'art et d'histoire
CH-Neuchâtel	Musée d'art et d'histoire
CH-Sonogno	Museo di Val Verzasca
CH-Zürich-AMG	Allgemeine Musikgesellschaft
CH-Zürich-B	Museum Bellerive
CH-Zürich-H	Hug & Co.
CH-Zürich-L	Schweizerisches Landesmuseum
CH-Zumikon	Stalder Collection

Czech Republic

CR-Brno	Moravske Zemske Muzeum
CR-Jihlava	Museum Vysočiny
CR-Praha	Národní Muzeum
CR-Praha-M	Muzeum hlavního mesta Prahy
CR-Praha-P	Pražská konzervatoř

Germany

D-Augsburg	Maximilianmuseum
D-Berlin	Musikinstrumenten-Museum, Staatliches Institut für Musikforschung
D-Berlin-M	Museum der Musikhochschule
D-Biebrich	Wiesbaden-Biebrich, Musikhistorisches Museum Heckel

D-Bochum	Städtisches Musikinstrumentensammlung, Schloss Kemnade
D-Bonn	Beethoven-Haus
D-Braunschweig-S	Städtisches Museum
D-Darmstadt	Hessisches Landesmuseum
D-Frankfurt(O)	Frankfurt an der Oder, Viadrina Museum
D-Gaggenau	Rieger Collection
D-Goch	Heimatmuseum Goch (Niederrhein)
D-Göttingen-U	Musikinstrumentensammlung des Musikwissenschaftlichen Seminars der Georg-August-Universität Göttingen
D-Gotha	Museum für Regionalgeschichte und Volkskunde
D-Halle	Händel-Haus
D-Hamburg	Museum für Hamburgische Geschichte
D-Konstanz	Rosgartenmuseum
D-Kronach	Wolf Collection
D-Lautlingen	Jehle Collection
D-Leipzig	Museum für Musikinstrumenten der Universität Leipzig
D-Lübeck	St Annen-Museum
D-Markneukirchen	Musikinstrumenten-Museum
D-Michaelstein	Museum im Kloster Michaelstein, Blankenburg
D-München-BNM	Bayerisches Nationalmuseum
D-München-DM	Deutsches Museum
D-München-S	Münchner Stadtmuseum
D-Nienburg	Museum Nienburg (Weser)
D-Nürnberg	Germanisches Nationalmuseum
D-P	Private Collection
D-Rostock	Kulturhistorisches Museum
D-Sigmaringen	Schloss
D-Sondershausen	Schlossmuseum
D-Uhingen	Reil Collection

Denmark

DK-Brøndy	Møller Collection
DK-København	Musikhistorisk Museum
DK-København-P	Private Collection

Spain

ES-Barcelona	Museu de la Música
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France

F-Arnouville-Lès Gonesse	Watel Collection
F-Estissac	Rousselet Collection
F-Mantes la Jolie	Buffet-Crampon Collection
F-Nice	Musée de la musique de Nice
F-Paris	Musée de la Musique
F-Paris-K	Kampmann Collection
F-Paris-L	Laurent Collection
F-Paris-S	Selmer Collection
F-Toulouse	Musée Paul Dupuy
F-Varzy	Musée municipale

Great Britain

GB-Brighton	Art Gallery and Museum
GB-Edinburgh	Edinburgh University Collection of Historic Musical Instruments
GB-London-H	Horniman Museum
GB-London-L	Lear Collection
GB-London-M	Ex MacGillivray (Sotheby's 1979)
GB-London-P	Puddy Collection
GB-London-Pr	Private Collection (Sotheby's Sussex, 1991)
GB-London-Pri	Private Collection
GB-London-RCM	Royal College of Music Museum
GB-London-VA	Victoria and Albert Museum
GB-Oxford	Bate Collection of Musical Instruments, University of Oxford
GB-Oxford-PR	Pitt Rivers Museum, University of Oxford
GB-Totternhoe	Hoeprich Collection

Hungary

H-Budapest	Magyar Nemzeti Múzeum
H-Budapest-H	Liszt Ferenc Zeneakadémia

Italy

I-Bergamo	Museo Donizettiano
I-Bologna	Museo Civico
I-Firenze	Museo degli Strumenti Musicali del Conservatorio "L. Cherubini"

I-Milano	Museo degli Strumenti Musicali Castello Sforzesco
I-Milano-C	Carbonara Collection
I-Milano-Con	Conservatorio “Giuseppe Verdi”
I-Milano-MTS	Museo Teatrale alla Scala
I-Modena	Museo Civico di Storia e di Arte Medioevale e Moderna
I-Padova-Con	Conservatorio “Cesare Pollini”
I-Roma	Museo Nazionale degli Strumenti Musicali
I-Roma-ASC	Accademia Nazionale di Santa Cecilia, Museo Strumentale
I-Trieste	Civico Museo Teatrale “Carlo Schmidl”
I-Torino	Conservatorio Statale di Musica “Giuseppe Verdi”

Japan

J-Hamamatsu	Hamamatsu Museum of Musical Instruments
J-Tokyo	Musashino Academia Musicae

The Netherlands

NL-Den Haag	Haags Gemeentemuseum
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New Zealand

NZ- Smith	Smith Collection
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Norway

N-Oslo-N	Norges musikkhøgskole
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Poland

PL-Wrocław (Breslau)	Schlesisches Museum für Kunstgewerbe und Altertümer (lost in World War II)
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Portugal

P-Lisboa	Museo Instrumental do Conservatorio Nacional
----------	--

Russian Federation

RU-St Petersburg	State Museum of Theatre and Music
------------------	-----------------------------------

Sweden

S-Göteborg	Göteborgs Historiska Museum
S-Hälsingborg	Hälsingborgs museum (in S-Stockholm, instruments marked F).
S-Linköping	Östergötlands Länsmuseum
S-Stockholm	Musikmuseet
S-Stockholm-D	Dalarö Tullmuseum (now dispersed)
S-Stockholm-N	Nordiska Museet (in S-Stockholm, instruments marked N)
S-Stockholm-Ny	Nydahl Collection

Finland

SF-Turku	Sibeliusmuseum
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Slovakia

SK-Betliar	Museum Betliar
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United States of America

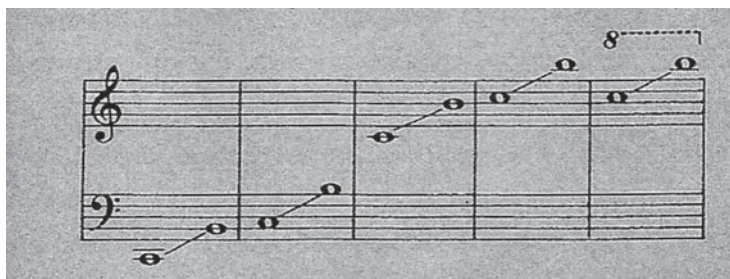
US-AZ-Phoenix	The Musical Instrument Museum
US-AZ-Tucson	Aurand Collection
US-CA-Claremont	Fiske Museum, Claremont Colleges (now US-AZ-Phoenix)
US-CT-Farmington	Stanley-Whitman House
US-DC-Washington-S	Smithsonian Institution
US-IL-Edwardsville	Museum, Southern Illinois University, Edwardsville
US-MA-Boston	Museum of Fine Arts, Boston
US-MA-Newton Centre	Sigal Collection
US-MA-Wilbraham	Howe Collection
US-MA-Williamstown	Music Department, Williams College
US-MI-Ann Arbor	Stearns Collection, University of Michigan
US-MI-Dearborn	Henry Ford Museum and Greenfield Village
US-NC-Durham	Duke University Musical Instrument Collections
US-NH-Concord	New Hampshire Historical Society
US-NY-Buffalo	Buffalo & Erie County Historical Society
US-NY-Castile	William Pryor Letchworth Museum
US-NY-New York	Metropolitan Museum of Art
US-NY-Poughkeepsie	Historical Musical Instrument Collection, Department of Music, Vassar College

US-P	Private Collection
US-PA-Franklin	Abel Collection
US-SD-Vermillion	National Music Museum, University of South Dakota
US-WV	Private Collection

Definition

Corps de rechange	Two longer or shorter finger hole joints for altering the instrument's pitch, occasionally with a barrel and mouthpiece.
Length of instrument	A measurement referring to sounding length, that is, the length the air travels through the bore, particularly relevant in regard to bassoon-or ophicleide-shaped instruments.
Musical notation	The following system of musical notation is used throughout:

$C-B$ $c-b$ c^1-b^1 c^2-b^2 c^3-b^3



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From the Clarinet d'Amour to the Contra Bass

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Introduction

THIS BOOK CONTINUES THE STORIES begun in my *Baroque Clarinet* and *The Clarinet in the Classical Period* books. In both, the familiar soprano clarinet in C, B \flat , and A and its small-size relatives in D, E \flat , and F were the main subjects. Both books reviewed makers and their instruments, performance practices, a broad selection of music, and a discussion of performers and the use of the instruments in ensembles. This book is about the origins, instruments, makers, music, and performers of a subset of the clarinet family, called here large-size clarinets. The large-size clarinets include the clarinet d'amour, alto clarinet, basset horn, bass clarinet, contra alto clarinet, and contra bass clarinet. Makers and their instruments are reviewed; classification, terminology, and notation puzzles are unraveled; and the remarkable music created for these instruments is examined. The music includes opera, sacred, and stage works; orchestral music; concertos; chamber music; and wind band music. Important relationships between and among composers, performers, and instrument makers are illuminated, including Mozart with Anton and Johann Stadler, Franz Süssmayr with Anton Stadler, Beethoven with Johann Stadler, Felix Mendelssohn with Heinrich and Carl Bärmann, Saverio Mercadante with Catterino Catterini, Giacomo Meyerbeer with Franco Dacosta, Sigismund von Neukomm with Thomas Willman, and Michael Balfe with John Maycock.

The work reported here is motivated by an intense curiosity about these large-size clarinets, knowledge of which is limited and often unreliable. My purpose is to establish a definition for each large-size clarinet, clarify terminology, trace previously unknown or little known history, interpret notation practices, identify makers and instrument characteristics, reveal the music that utilized these instruments, and explore their use in various types of ensembles.

The time frame is 1740 to 1860, dates selected because they encompass the period when the two earliest large-size clarinets (clarinet d'amour and alto clarinet) initially appeared and incorporate the development and musical use of the two later large-size clarinets (basset horn and bass clarinet). The terminal date was chosen

for two particular reasons: First, it ensures discussion of a substantial amount of surviving music for the bass clarinet, the latest of the large-size clarinets to be developed and used in concert music. Second, it enables us to capture information on the contra bass and contra alto clarinets during their prototype phases. Concert music for the contra bass clarinet was not written until the late nineteenth century, after the period covered by this book.

By the seventh decade of the eighteenth century, the classical soprano clarinet had established a firm foothold in European musical life, coinciding with a general upsurge of interest in all wind instruments and the development of a variety of large-size instruments. Throughout the eighteenth century, there was a steady demand for stronger, large-size woodwind instruments by players willing to learn to play them and composers ready to utilize their special attributes. For makers, the creation of the large-size clarinets was a matter of trial and error, informed by feedback from players and composers.

Chronologically, the earliest large-size clarinet is the *clarinet d'amour*, which appeared by 1740. Our definition is a large-size clarinet, predominantly constructed in G but also in F, often with a brass crook, sometimes with a curved wooden barrel, and always with a bulb-shaped bell. Some clarinets d'amour have been designated in A \flat , although it is possible they were considered in G at the time they were constructed because of the variability of historic pitch standards. There are also a few examples of small-size clarinets d'amour in C and A, and examples of music for the clarinet d'amour in B \flat .

Its long, straight body normally requires a curved brass crook or a curved wooden barrel. Based on our knowledge of makers and the construction characteristics of extant instruments, the earliest clarinets d'amour were made about 1740 in southern Germany. During the eighteenth and early nineteenth centuries, they were played in chamber music, table music for entertainment during dinners, and wind band music, and as accompanying instruments in vocal music, until about 1850. Some music has been preserved, most of it written by German composers. The instrument is now obsolete. It never had a revival in twentieth-century music and after 1850 was not used. Because this instrument's tone quality is not as distinctive as the basset horn or bass clarinet, its music could be played by other types of clarinets.

The *alto clarinet* was played primarily in wind and military bands and in chamber music, beginning in the 1740s. The earliest alto clarinets share the G and F pitches of the clarinet d'amour but use a flared rather than a bulb-shaped bell. Some alto clarinets are designated in A \flat , although it is possible they were considered in G at the time they were constructed because of the variability of historic pitch standards. However, the majority of altos are constructed in G, and during the nineteenth century, predominantly in F and E \flat . They were made in a straight form and occasionally in bassoon and ophicleide shape. During the second decade of the nineteenth century, the inventor and player Iwan Müller had alto clarinets made with thirteen keys according to his design, as found on the most advanced soprano

clarinets. Müller was the earliest to perform solos on his alto clarinet during the 1810s. Eventually, a somewhat simplified alto clarinet based on Müller's design was used in wind bands during the nineteenth century and sometimes as a substitute for the basset horn when that instrument was not available. It continues to be used in the band music of the twenty-first century.

The *basset horn* was the most popular large-size clarinet during the late eighteenth and early nineteenth centuries. Our definition is a large-size clarinet, predominantly constructed in F but also in G, E \flat , and D. A size in E is also mentioned in late-eighteenth-century sources. The basset horn was first made about 1760 with a curved or sickle-shaped body that places the finger holes in a comfortable position for the player. It includes a brass or wooden bell. By the 1780s, most basset horns were made in an angular form with a bent knee joint inserted between the left- and right-hand sections, although some were made in a curved form. During the eighteenth and nineteenth centuries, basset horns were made in bassoon and clarinet shapes and were commonly made with eight keys. Beginning in the 1780s, some makers included a chromatic lower or basset range from E to low C.

During the eighteenth century, the basset horn was initially introduced into wind and military bands, popularized by touring soloists in chamber music, and used as a solo instrument with orchestra. The instrument has a long and significant musical history beginning in the 1760s in orchestral works, chamber music, operas, stage works, and wind bands through the nineteenth century. Some of the most memorable uses of the basset horn are in Mozart's works, including the *Requiem* (1791); the obbligato part to "Non piú di fiori" from *La clemenza di Tito* (1791); the *Six Nocturni* for soprano, alto, bass, and three basset horns (1787–1788); and especially the *Serenade* in B \flat (ca. 1783–1784). There were many other notable works written for the instrument during the nineteenth century by Beethoven, Mendelssohn, Danzi, and a host of forgotten nineteenth-century composers. It is valued for its unique musical timbre and continues to contribute its special tone color to music of the twenty-first century.

The *bass clarinet* was used in military and civic bands, beginning in the late eighteenth century; its special timbre and large compass made it useful as an obbligato instrument, mainly in opera and stage works beginning in the early nineteenth century. By 1860, it was considered an integral part of orchestral woodwinds. Our definition is a large-size clarinet constructed in C, B \flat , or A, one octave lower than soprano clarinets in the same pitches. The earliest bass clarinets were made during the 1750s as prototypes; a playable example emerged during the 1790s. This instrument was constructed in a variety of shapes: plank (or prototype), curved basset horn, bassoon, straight, ophicleide, and straight with butt joint. They include a brass or wooden bell pointing downward or upward. Beginning in the 1790s, bassoon-shaped bass clarinets were constructed to play as low as BB. By the 1830s, successful straight-shaped instruments were constructed with a lowest note of E. Bassoon- or ophicleide-shaped bass clarinets were also made during the nineteenth century with a lowest note of

C. The earliest recorded musical use is in 1815, but the earliest surviving music dates from 1834. Significant parts for the bass clarinet appear in works of several major composers such as Meyerbeer, Berlioz, Donizetti, Verdi, Wagner, Liszt, and Smetana. Later throughout the nineteenth and twentieth centuries, many composers wrote significant orchestral and band music for the bass clarinet, and it continues to be in demand by composers of the twenty-first century.

Successful *contra alto* and *contra bass clarinets* emerged by the late nineteenth century and increased because of the proliferation of military and school bands, particularly during the twentieth century. Our definition of *contra alto* clarinet is a large-size clarinet constructed in F or E \flat , one octave lower than alto clarinets in F or E \flat . These instruments were first made about 1830 and met with limited success as ensemble instruments. Our definition of *contra bass clarinets* is a large-size clarinet in C or B \flat , one octave lower than bass clarinets in C or B \flat . The earliest *contra bass clarinets* were made during the first decade of the 1800s; they were entirely experimental and not used in ensembles.

Both the *contra alto* and *contra bass* instruments were not adopted by players during the first half of the nineteenth century, although playable instruments were offered by Sax in Paris, Wieprecht and Skorra in Berlin, and Kruspe in Erfurt. Perhaps there wasn't enough interest by players in wind bands and the instruments' design needed improvement. The first successful *contra bass clarinets* were made during the 1890s, and the earliest significant musical use occurred in an 1897 opera by Vincent d'Indy. The instrument has been successfully employed during the twentieth century and continues in use during the twenty-first century. Modern *contra bass clarinets* can be played very softly in their lowest registers and are technically fluent, as compared with the *contra bassoon*. By the early twentieth century, *contra alto clarinets* were redesigned with modern mechanisms and slowly were adopted in wind ensembles. During the twentieth and twenty-first centuries, both the *contra alto* and *contra bass clarinets* have been occasionally called for in ensemble and orchestral works.

Figure I.1 illustrates the lifespan of each instrument, based on extant instruments and published documentation. The *clarinet d'amour* and *alto clarinets* are the earliest of the group, from about 1740; the *basset horn* appeared about 1760; the *bass clarinet* about 1750, with a usable instrument in 1793; the *contra bass clarinet* in 1808; and the *contra alto clarinet* in 1829.

SOURCES

Sources of inspiration for this book are many. They include recordings of *basset horn* works by Mozart, Rolla, and other composers by players of historic instruments such as Hans Rudolf Stalder, Keith Puddy, and Eric Hoeprich. The concerts and commissions of active performers on the *bass clarinet* such as Josef Horák and Harry Spaarnay have also inspired me to research the historical development and music

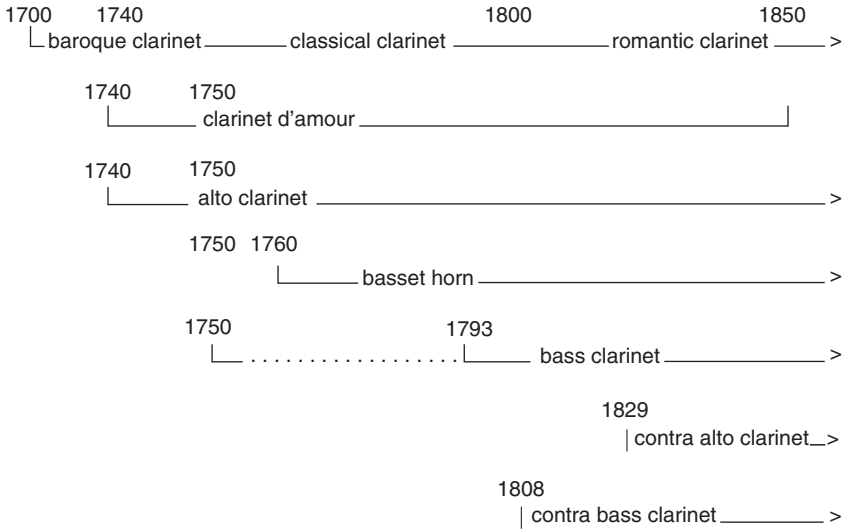


FIGURE I.1. *Timeline of the development of the large-size clarinet family.*


of this instrument. Mercadante's opera *Emma d'Antiochia* (1834), with its extensive bass clarinet solo, was sensitively performed by Richard Addison of the London Philharmonic on a 2004 recording. Other sources are the instruments in the important musical instrument museums throughout the world. Private collections with large-size clarinets include those of the late Sir Nicholas Shackleton (a collection now at the University of Edinburgh), Thomas Reil, Denis Watel, and Marlowe Sigal.

The literature concerning the history of the large-size clarinet includes chapters in two classic studies by Oskar Kroll (1965; rev. English ed. 1968) and F. Geoffrey Rendall (rev. ed. 1971). Nicholas Shackleton's articles for the *New Grove Dictionary of Music and Musicians* (2001) on each of the large-size clarinets also include good summaries of the main points concerning the organological development and musical history of these instruments. Important detailed studies include Josef Saam's book on the basset horn (1971), David Kalina's dissertation on the structural development of the bass clarinet (1972), Graham Melville-Mason's master's thesis on the music for the basset horn (1984) and his specific articles, Jürgen Eppelsheim's article on the development of the basset horn (1987), Nicholas Shackleton's article on the earliest basset horns (1987), John Henry Van der Meer's article on the typology and history of the bass clarinet (1987), and Piera Federici's thesis on eighteenth-century music and players of the basset horn (1990–1991).

Recent books by the late William Waterhouse (1993), Phillip T. Young (1993), Erich Tremmel (1993), Kurt Birsak (1992; English trans. 1994), Günter Dullat (2001), and Eric Hoepflich (2008) provide important information on many makers, instruments, and patents. Books on the basset horn by John Newhill (3rd ed., 2003) and

Thomas Grass and Dietrich Demus (2nd ed., 2004) and their subsequent articles include a wealth of information on music and the makers of basset horns. Geoffrey Rendall's article (1941–1942) on English performers during the eighteenth and nineteenth centuries and Pamela Weston's books on clarinet performers (1971, 1977, 2002) were also quite useful in tracing the activities of performers.

This book assumes a modest amount of technical musical knowledge, but the text is accessible to the general reader as well as to players, composers, instrument makers, and organologists. The book can be read from start to finish to acquire a comprehensive view of the history of the large-size clarinets. The reader can also use the volume as a reference, dipping into specific chapters for selected information. Extensive footnotes are supplied to enable the interested reader to follow the thread of research underpinning the work. The original texts of non-English sources of more than one sentence are provided in the footnotes.

Throughout the book, readers will notice callouts (indicated by the icon ) to the website <http://www.oup.com/us/clarinetdamour>, where they will find full-color illustrations of the most important instruments discussed in this book.

Clarinet d'Amour and Alto Clarinet and Their Music

CHAPTER PURPOSES AND DEFINITIONS

The histories of the clarinet d'amour and the alto clarinet are a bit of a mystery because the record contains so little specific information about them. The information we have blurs the distinctions between the two instruments, and clear definitions are lacking. In addition, a variety of different names are used for the clarinet d'amour, alto clarinet, and other large-size family members. The purposes of this chapter are to resolve the confusion between the clarinet d'amour and the alto clarinet in order to derive a clear definition for each, describe major design features, clarify the history of these instruments, analyze early documentation, study the major makers of the instruments, and examine music that employs them.

Simply stated, the clarinet d'amour is a large-size clarinet, a major third below the C clarinet pitched in G.¹ They were also made in F and during the nineteenth

1. Some extant eighteenth-century clarinets d'amour and alto clarinets have been assigned a modern pitch reading of A \flat . Because this unusual pitch is not discussed in any historical source and there is no eighteenth-century music for the A \flat clarinet d'amour or A \flat alto clarinet, it seems unlikely that eighteenth-century makers purposely constructed these instruments to play in the remote pitch of A \flat rather than the more useful pitch of G. It happened because during the eighteenth and early nineteenth centuries, wind instrument pitches were not regularized among cities and countries, and there was no standard to which makers could refer. Makers had to ask out-of-town customers to specify the desired pitch. For example, in 1789 a Viennese woodwind maker, Friedrich Lempp, advertised in the *Wiener Zeitung* that his customers from abroad should request a specific pitch for their instrument, such as "Vienna pitch, *Kammerton*, or even French pitch, or to send him a tuning fork." Thus, a modern reading of A \flat seems more likely to have been intended to be high-pitched G or low-pitched A, using the pitch standard available to the maker. See Maunder, "Viennese wind instrument makers, 1700–1800," 185. In addition, the collector and clarinetist William Maynard shared his reservations with me during the 1980s about the accuracy of assigning a nominal pitch of A \flat to eighteenth-century clarinets d'amour.

century also in $A\flat^2$ and very occasionally in the smaller sizes of C, $B\flat$, or A.³ In this book, the pitch assigned to an instrument is the nominal or named pitch of the time and place of manufacture, as far as can be determined.⁴ The pitch of clarinets d'amour is determined by total body length, 69.3 to 89 cm with mouthpiece and crook or barrel, and bore size, which varies from 12.8 to about 15.5 cm, usually measured at the top of the upper joint. Its long body always requires a curved brass crook or a curved wooden barrel.⁵ Most clarinets d'amour are made with a straight body, and the bell is always pear- or bulb-shaped.⁶ It has a normal clarinet compass, with a lowest note of E.

The alto clarinet is a large-size clarinet in G for eighteenth-century examples and, after 1800, primarily in F or $E\flat$. Some alto clarinets have been designated in $A\flat$, although it is possible they were considered in G at the time they were constructed. As with the clarinet d'amour, its pitch is determined by the total body length, 70 to 124 cm with mouthpiece and crook or barrel, and bore size, 13.8 to about 16 cm, usually measured at the top of the upper joint. Its long body requires a curved brass crook or curved wooden barrel. Most alto clarinets are constructed with a straight body, and the bell is always flared or clarinet-shaped. It has a normal clarinet compass, with the lowest note of E, except for three nineteenth-century instruments, one with the lowest note of F and two with a lowest note of BB.⁷

The most important distinction between the clarinet d'amour and the alto clarinet is bell shape. What may not be obvious to the twenty-first-century observer is that eighteenth- and nineteenth-century makers constructed clarinets with either a bulb-shaped (sometimes pear-shaped) or flared bell simply as the maker's choice unless filling a customer's order. The effect of the bell shape on the sound is only evident with fully or nearly closed finger holes, and then the difference is subtle.⁸ There was a definite vogue for building and using bulb-shaped bells on oboes d'amour, English horns, and clarinets d'amour during the eighteenth and early nineteenth centuries.

2. The existence of an $A\flat$ clarinet d'amour in Italy is shown by a single work written during the 1830s entitled "Gloria Patri" by Simon Mayr (see text).

3. For the purposes of this chapter, these last instruments are called small-size clarinets d'amour and are discussed in a separate section.

4. In some cases, a modern reading of the sounding pitch in hertz is given for some instruments when available, for example, $A\flat$ about 405 Hz for a clarinet d'amour by Kraus (D-München-DM, Mu 107).

5. Three C clarinets d'amour by Tuerlinckx, Raingo, and Schürer have straight wooden barrels.

6. One early-nineteenth-century clarinet d'amour (F-Paris, E.2195) by Jeantet is built with a curved right-hand joint, the only exception known to me.

7. Two of these alto clarinets are bassoon shaped made by Catlin (attributed, US-NY-New York, 1994.365.1), and Tuerlinckx (attributed, B-Bruxelles, 933). The third alto clarinet is ophicleide shaped made by Seelhofer (F-Paris, E.956, C.549).

8. See Dahlgvist, "Taille," 59, 68. The bell shape may raise or lower the pitch or brighten or darken the tone quality of some notes.

DESIGN FEATURES

The clarinet d'amour and alto clarinet are usually constructed with a straight body (not including mouthpiece, crook, or barrel) of boxwood; maple, pear, cherry, plum, and ebony were also used. As found on contemporary clarinets, makers commonly utilize horn or ivory ferrules and brass keys. A typical eighteenth-century clarinet d'amour features five sections: mouthpiece (with a socket), brass crook or curved wooden barrel, two finger hole sections, and a stock-bell with bulb-shaped bell.⁹ Mouthpieces are often made of boxwood or a harder wood, such as ebony or African black wood. The alto clarinet is identical in overall construction, except that it has a flared or clarinet-type bell. The brass crook on both instruments is always slightly bent to place the mouthpiece in a convenient playing position. A few eighteenth-century clarinets d'amour and several alto clarinets feature curved wooden barrels, presumably because some makers did not have the tools to construct a metal crook or preferred working with wood. There seems to be no discernible effect on the sound produced by using either a wooden barrel or a brass crook; however, there is a difference in playing response for the advanced or discriminating performer. Two early-nineteenth-century alto clarinets were made in a bassoon shape; a more advanced nineteenth-century alto was made in an ophicleide form. These three instruments appear to be experimental.

HISTORY AND DOCUMENTATION

The time line in the introduction indicates that the clarinet d'amour and the alto clarinet appeared about 1740. The earliest extant clarinets d'amour were made in Germany and Vienna from about 1740 to 1760 and have three keys for S, A, and E/B (positioned for the thumb). From 1760 to 1800, four- and five-key examples were made in Germany, Austria, Belgium, and Switzerland. From 1800 to about 1850, clarinets d'amour were made with six to fourteen keys in Germany, Belgium, Italy, France, and England. Overall, three to five keys are most common. Several surviving instruments were initially built with five or six keys but were later modernized by the addition of saddle or pillar-mounted keys. After 1850, the clarinet d'amour was seldom made.¹⁰

Among the earliest extant examples are some instruments evidently made to be played in pairs and probably played in wind music for the amusement of the instruments' owners. Examples include pairs of three-key clarinets d'amour made by

9. Sachs named the distinctive bell "Liebefuß" (love foot), probably deriving it from the French "pavillon d'amour" (bell of love). This German name is not found in eighteenth- or nineteenth-century sources. See Sachs, *Real-Lexikon*, 241b; cf. Bate, *The oboe*, 102.

10. The Heckel company in Biebrich made a few clarinets d'amour during the late nineteenth and early twentieth centuries.

Kraus (D-Sigmaringen, 319, 296) of southern Germany or Switzerland and by R. Paur (Mathias Rockobaur; A-Wien-GM, 130, 131) of Vienna. Additional extant clarinet d'amour pairs that were most likely originally made to be played together were by Kraus, the Stinglwagners of Triftern, and IP, a maker from southern Germany (see appendix 1). Later instruments made as pairs include two five-key clarinets d'amour (A-Wien-GM, 132, 133) by Scholl.

Similar to many three-key clarinets d'amour, most four-key clarinets d'amour include a second or alternate finger hole for the little finger of the hand placed on the lower section. The maker or player plugged the hole that was not needed with wax or a wooden or ivory peg. No eighteenth-century clarinets d'amour made in France are known.

Except for their bell shape, the earliest alto clarinets are practically identical to the earliest clarinets d'amour. There are eight extant three-key alto clarinets. Seven of these were made with brass crooks; one has only the finger hole joints. Eleven extant late-eighteenth-century alto clarinets were made with four and five keys, four include brass crooks, six have straight or curved wooden barrels, and one is missing its crook. All of these eighteenth-century instruments were made in G (some are now assigned a modern pitch of A \flat) and aside from being longer, are identical to contemporary soprano clarinets. Two three-key alto clarinets (CR-Jihlava, Ji-13/B/22, Ji-13/B/23, ca. 1740) by M. Deper were probably made as a pair.¹¹ From 1800 to 1860, alto clarinets were made with six to nineteen keys in America, Belgium, Holland, Germany, France, England, Austria, and Switzerland.¹² Later alto clarinets were also made in pairs, particularly for use in wind bands. Examples include two alto clarinets by Knockenhauer (D-Leipzig, 1524, 1525) and two by Wernicke (US-NY-New York, 89.4.2279; S-Stockholm, F328). By the mid-nineteenth century, the use and popularity of the alto clarinet had increased, and it continues to be used in the band music of the twenty-first century.¹³

Why were instruments like the clarinet d'amour and the alto clarinet developed and subsequently constructed? The tone quality of these instruments is noticeably different—fuller, richer, and darker than the soprano clarinet. They were immediately appreciated for their unique sounds. There was a pattern of making instruments in families during the late seventeenth and early eighteenth centuries, when

11. Three- to five-key clarinets d'amour and three- to five-key alto clarinets continued to be played throughout most of the eighteenth century, along with more advanced clarinets.

12. Only three eighteenth-century makers made clarinets d'amour and alto clarinets: Dotzell, the Stinglwagners, and Löhner.

13. Twentieth-century G brass alto clarinets (GB-Edinburgh, 4788, 4992, Ex Shackleton) and (D-Bochum, SGK 45, Ex Van Kalker), all with simple system keywork, were made after about 1950 by Cenkman of Lugano. See *Shackleton Collection*, 708; Ahrens and Klinke, *Musikinstrumentensammlung Hans und Hede Grumbt*, 56. During the 1980s, the music instrument dealer Mickie Zekley informed me that G clarinets with brass bells were available for purchase and that they are used for playing Turkish folk music.

makers constructed several large-size oboes such as the oboe d'amour in A with a bulb-shaped bell, the tenor oboe (or *taille*) with a flaring bell,¹⁴ and the English horn in G or F with a bulb-shaped bell.¹⁵ During the early eighteenth century, a sizable repertoire for these double-reed instruments emerged.¹⁶ It is likely that around 1740, double-reed oboes d'amour served as models for the earliest clarinets d'amour.¹⁷ At the same time, double-reed tenor oboes with flaring bells served as models for the earliest alto clarinets.¹⁸ A pattern of constructing instruments in family groups thus began for single-reed instruments, prompted by the technical limitations of two- and three-key baroque clarinets. During the eighteenth century, clarinets d'amour and alto clarinets were made by only a few makers, and they were available to only a limited number of players and composers. As a result, the clarinet d'amour repertoire is small; the alto clarinet repertoire is even smaller.

Documentation concerning the term *G clarinet* is confusing on two counts: First, it is not clear whether the reference is to the clarinet d'amour or to the alto clarinet because bell shapes are not mentioned; second, a variety of terms are employed. We must be cautious about assuming one instrument or the other because none of the documents includes a detailed description of individual instruments, and we cannot be sure what instrument a term might be referring to.

A recently discovered document indicates that large clarinets (clarinets d'amour or alto clarinets) were played during the 1740s. It is found in a 1742 inventory from the Gotha Court Orchestra, containing a voucher listing clarinets in D and F assumed to be clarinets d'amour or alto clarinets, so identified because of their prices higher than C clarinets. The voucher includes three pairs of clarinets and an oboe d'amore in a ledger entry including all the expenses for the court orchestra for that year. An entry for the band of "hautboists" or musicians lists "3 further clarinets" and an oboe d'amore with their prices. These instruments were supplied to the Gotha court by a musician at the court orchestra of Meiningen. The text reads as follows:

14. The earliest extant example of an oboe d'amore is by Johann Gottfried Bauer of Leipzig dated 1719; see Haynes, *The eloquent oboe*, 362–363, pl. 6.1; the earliest examples of tenor oboes are by Johann Christoph Denner, Nuremberg, ca. 1700; see *The eloquent oboe*, 379; Young, *University of Victoria loan exhibition of historic double reed instruments*, no. 44 for a description and photo of the tenor oboe by J. C. Denner in the Leipzig museum. The oboe d'amour may have been given its name in appreciation of the beautiful and rich quality of the viola d'amour, a stringed instrument constructed during the seventeenth and eighteenth centuries with additional sympathetic strings.

15. For descriptions and photographs of instruments, see Young, *University of Victoria loan exhibition of historic double reed instruments*; Kirnbauer, *Verzeichnis der Europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg*, 146–155; Wackernagel, *Holzblasinstrumente*, 178–187.

16. See the discussions of the history and repertoire of the large-size oboes by Haynes in *The eloquent oboe*, 367–379; Wackernagel, *Holzblasinstrumente*, 174–177.

17. Among oboe d'amour makers identified by Young and Waterhouse, three makers also constructed clarinets d'amour: Dotzell, Mathias Rockobauer, and Johann Wolfgang Königsberger. See 4900, 265; *NLI*, 24, 94, 211.

18. An early maker, M. Deper, who constructed a tenor oboe, also made an alto clarinet. See *NLI*, 87.

1 Paar D Clarinetten à 4 thlr [Thaler] 12 gl [Groschen] [two clarinets d'amour or alto clarinets in D at 4 thalers, 12 guildens]

1 paar F Clarinetten à 3 thlr [Two clarinets d'amour or alto clarinets in F at 3 thalers]

1 paar C Clarinetten à 1 thlr 8 gl [two C clarinets at 1 thaler, 8 groschens]

1 Oboe d'amore à 1 thlr 16 gl [one oboe d'amore at 1 thaler, 16 groschens]

Summa: 10 thlr 12 gl [Total: 10 thalers, 12 groschens]¹⁹

Prices of other instruments purchased for the Gotha court show that larger instruments (basson and fagot) were more expensive than the smaller ones (hautbois d'amour and hautbois). For example, invoices from 1720 and 1721 list the following:

1 Basson (1720) 6 fl [Bassoon, 6 florens]

1 Fagot (1721) 6 fl [Bassoon, 6 florens]

2 Hautbois d'amour (1721) 7 fl 9 gl [1 oboes d'amour at 3 florens, 6 guildens each]

3 Hautbois (1725) 17 fl 3 gl [one oboe at 5 florens, 15 guildens each]²⁰

The high price of the oboes may be explained by the use of expensive material such as ivory. The first voucher is intriguing because it indicates that pairs of large clarinets in D and F were purchased at higher prices than the pair of C clarinets. The C clarinets in the 1742 list were very inexpensive, and the D and F clarinets were more than the oboe d'amore in the 1742 list but less than the bassoons from 1720 and 1721. Unfortunately, further evidence, such as music from the Gotha court during this period, to establish the precise identity of these instruments is lacking. Clarinets were used in the military band in Gotha since the 1730s.²¹ Note that all extant early-eighteenth-century clarinets d'amour and alto clarinets were constructed in A \flat or G; none are in D or F (see appendices 1 and 2).²²

The clarinet d'amour and alto clarinet rapidly spread from their birthplaces in southern Germany and Vienna to Paris during the 1760s, where the earliest surviving documentation originates. Writing in Paris, the German composer and player Valentin Roeser (ca. 1735–ca. 1782) lists in his 1764 instrumentation treatise all the clarinets available at the time, beginning with the largest: G, A, B \flat , C, D, and E. He was the first to

19. Thüringisches Staatsarchiv Gotha/Thuringian, public record office, Bills 1741/42; nr. 2576, 13 March 1742. I am grateful to Christian Ahrens for providing this information in 2005.

20. Monetary values in 1725 are: 1 Floren (fl) = 21 gulden (gl) and 1 thaler (thlr) = 24 gl. I thank Christian Ahrens for providing the monetary values.

21. See Ahrens, "The inventory of the Gotha court orchestra in 1750," 38.

22. Although two alto clarinets by M. Deper are stamped "D," it is thought that this is not a pitch designation and that both instruments were made in G. It has been suggested that the Gotha clarinets in D and F were basset horns. Technologically, this was possible, but there is no further evidence to support identification of these clarinets as basset horns, and it seems more likely that they were clarinets d'amour or alto clarinets.

describe a large clarinet pitched in G, although very briefly: "The clarinet in G is the sweetest type, but is rarely found because it is not really necessary in view of the fact that the player can play in the key of G on the other clarinets."²³ Roeser goes on to give the sounding scales of the other five clarinets and explains their transpositions.²⁴ However, we are uncertain if his G clarinet is a clarinet d'amour or an alto clarinet because he did not describe the bell shape. (This is a problem that threads its way through most of the discussions of the eighteenth-century clarinet d'amour and alto clarinet.) In 1772, the violinist and composer Louis-Joseph Francoeur (1735–1804) supplements Roeser's observations in his treatise on wind instruments, stating that "the sound of the large G clarinet is sad and lugubrious suitable for somber effects and funeral pieces."²⁵

A 1770 inventory of the instruments in the Copenhagen court includes two brown fourth clarinets ("2de brune Qvart-Clarinetter"), suggesting that these instruments are a fourth below C clarinets when transposing their parts; thus they were pitched in F and, if they have a bulb-shaped bell, qualify as clarinets d'amour.²⁶ During 1772 and 1773, Jeremias Schlegel of Basel supplied the Munich court orchestra with two pairs of low sweet clarinets ("tiefte douce Clarinet") and four dozen reeds.²⁷ The description of these instruments as sweet clarinets suggests that they were Roeser's G clarinets. Because the instruments and reeds were commissioned by the Munich court, they could be played in pairs for duets or other combinations in an orchestra or wind band. Only two Schlegel clarinets d'amour survive today; no alto clarinets or basset horns by Schlegel are known.

The only known clarinet instruction book with a fingering chart and an engraving suggestive of a clarinet d'amour is an anonymous *Principes de clarinette* published in Paris about 1775.²⁸ The first page illustrates a four-key clarinet with an

23. "Celle en G, re, sol est la plus douce espece, Mais on en trouve rarement, parce qu'elle n'est pas absolument necessaire, attendu, que pour jouer en G, re, sol, on peut se servir d'autres, comme nous le verrons par la suite." Roeser, *Essai*, 2.

24. Roeser, *Essai*, 4–10.

25. "La grande Clarinette en G-ré-sol,...le Son en est triste et lugubre c'est pourquoy on n'en fait usage que dans les effets sombres et les morceaux funebres..." Francoeur, *Diapason général*, 23. There is no evidence that Roeser's G clarinet was a G basset horn; the earliest basset horns in Paris were produced by Gilles Lot and Michel Amlingue during the 1770s; see chapter 2.

26. See Møller, *Fløjte, obo, klarinet & fagot*, 85–86, 157, n. 215; Himmer, "Den tidlige klarinet," 167. There is no evidence that these clarinets were basset horns in F; the earliest use of the basset horn in Copenhagen is in J. E. Hartmann's opera *Balders død*, which premiered in 1779; see chapter 3.

27. "Für gelieferte 2 Baar tiefe douce Clarinet und 4 Dutzend Clarinet Zungen" quoted by Nösselt, *Ein ältest Orchester*, 95. Saam also quotes a payment given to Schlegel for one pair of sweet clarinets ("1 Baar douce Clarinet") in 1773 from the "Hofzahlamtsrechnungen für München im Archive für Oberbayern" in *Das Bassetthorn*, 47–48.

28. The *Principes de clarinette* is preserved in the Newberry Library, Chicago, Case folio V 716.715. It is reproduced in *Clarinette: méthodes et traités-dictionnaires*, 5–11 but misidentified and misdated. Jean Jeltsch made the suggestion to me in correspondence that the engraving in the *Principes de clarinette* represents a clarinet d'amour.

PRINCIPES DE CLARINETTE
Avec la Tablature des Meilleurs M^{tres}
pour cet Instrument et plusieurs Duo pour
cet Instrument Prix 1^{re} 4^s. A Paris

GAMME GÉNÉRALE

*Dont se servent les plus grands Maîtres pour tous les tons
possibles de la clarinette*

*Il est nécessaire de savoir que lorsque l'on en est au troisième Ut,
le reste de cette gamme devient arbitraire, l'on peut pour sa
comodité chercher des positions plus à son propre, suivant sa faculté.
Il n'est pas possible de jouer dans tous les tons avec une seule
clarinette, mais on se sert de la même position sur tel ton,
que ce soit indifferamment pour toute sorte.*

FIGURE 1.1. Anonymous, *Principes de Clarinette* (Paris: [Girard, ca. 1775]).

F# / C# key similar to other tutors published in Paris.²⁹ The instrument in this chart is similar in appearance to a four-key clarinet d'amour (B-Bruxelles, M931; see figure 1.5) in G by Jeremias Schlegel, with a wooden barrel instead of a metal crook and a stock-bell with a pear-shaped bell (figure 1.1). Was the bell in the *Principes* really pear-shaped, or was the engraver simply illustrating a soprano clarinet? Since other French engravings with fingering charts show a more typical flaring bell of a four-key clarinet, it seems reasonable to assume that the engraver was depicting

29. See the discussion of the development of the four-key clarinet in France from the 1750s through the 1780s, in Rice, *The clarinet in the classical period*, 25–29. The fingering chart itself is discussed in Rice, “Clarinet fingering charts,” 24.

a clarinet d'amour with a pear-shaped bell.³⁰ Laborde in 1780 repeats the list of instruments given by Francoeur (ca. 1772) and describes the G clarinet as “the lowest and consequently the longest (also called the large clarinet).”³¹ Vanderhagen in his *Nouvelle méthode de clarinette divisée en deux parties* (1799) lists a G clarinet in a section regarding transposing clarinets of different pitches and mentions that it is very long.³²

A fairly accurate artistic representation of the clarinet d'amour appears as two porcelain figures dated about 1780 to 1785 that are part of a group of ten instrumentalists. These figures are located in the Schloss Museum in Jever, Germany; the pair of clarinet d'amour players are simply members of a larger court ensemble. Both musicians are playing instruments with curved crooks (one of which is painted white, probably to indicate an ivory mouthpiece) and bulb-shaped bells. The clarinetists wear gray wigs, white and orange long coats, white shirts, purple and black pants, white stockings, and black shoes with buckles in late-eighteenth-century style.³³

There is an inventory (ca. 1790, figure 1.2) that lists the instruments used by the musicians of the Thurn and Taxis court in Regensburg, including a G clarinet:

- 1 B \flat clarinet with two pieces by Schneider (to be played by Schirle)
- 1 A clarinet, ditto (Schirle)
- 1 G clarinet with F middle piece [clarinet d'amour or alto clarinet] (Schirle)

30. Compare the engravings in the fingering charts for the four-key French clarinet by Roeser (ca. 1769) and Hotteterre (ca. 1775); the illustrations in Robinet, *Suite du recueil de planches* (Paris, 1777) for Castillon, “Clarinette”; and in the fingering chart by Abraham (ca. 1782). The first two charts and the last chart are included in *Clarinette: méthodes et traits; dictionnaires*, 38, 43, 67, but misidentified and misdated. See also my specific comments in a review of this book in *JAMIS* 28 (2002), 234–238. I previously identified the instrument engraved in *Principes de clarinette* as a soprano four-key clarinet, but renewed examination suggests that it represents a clarinet d'amour.

31. “C'est le plus grave & par consequent le plus long, (on l'appelle aussi la grande Clarinette)” Laborde, *Essai sur la musique*, 250. The *Encyclopédie Méthodique. Musique* (vol. 1, 1791) repeats this description verbatim. See Lescat and Saint-Arroman, *Clarinette: Méthodes et traités-dictionnaires*, 65 (this source is misdated 1788). Much of the same information about the G clarinet written by Francoeur (ca. 1772) is repeated in 1813 by Choron in his edition of Francoeur's treatise entitled *Traité general des voix et des instruments d'orchestre*; and in Choron and Le Fage, *Nouvelle manuel de musique ou Encyclopédie musicale* (1838), vol. 2, 36.

32. “Cette Clar. est très longue.” Vanderhagen, *Nouvelle méthode de clarinette divisée en deux parties*, 71; see Lescat and Saint-Arroman, *Clarinette: méthodes et traits; dictionnaires*, 271 (this source is misdated 1796).

33. The clarinet d'amour players are nos. 115 and 116 photographed in Sattler, *Thüringer Porzellan des 18. und 19. Jahrhunderts*. The other porcelain musicians play the violin, recorder, flute, harp, recorder with a dancing woman, cello, trumpet, lute, and a singer. See Sattler, *Thüringer Porzellan des 18. und 19. Jahrhunderts*, 60, 111–120. I thank Melanie Pidcocke for informing him of these porcelain figures and for sending photos and the catalog descriptions.

Instrum.		was für ein
Clarinetten	1 B. Clar: mit doppelten Stücken von Schneider	Schirle
	1 A. Clar: ditto	Schirle
	1 G. Clar: mit F Mittel Stück	Schirle
	2 Bassethorn	Schirle
	1 B. Clar: mit dop. Stück von Schneider	Waack
	1 A. Clar: ditto	Waack
	1 G. Clar: mit F Mittel Stück	Waack
	1 B. Clar: mit A. Mittel Stück	Engel

FIGURE 1.2. "Inventarium," Regensburg Court, ca. 1790. Courtesy of Hugo Angerer and Dietrich Demus.

- 2 Basset horns (Schirle)³⁴
- 1 B \flat clarinet with two pieces by Schneider (to be played by Waack)
- 1 A clarinet ditto (Waack)
- 1 G clarinet with F middle piece (Waack)³⁵
- 1 B \flat clarinet with A middle piece (to be played by Engel)³⁶³⁷

Another late-eighteenth-century pictorial source from London, which is not nearly as clear as the porcelain figures in their depictions, appears to illustrate the alto

34. These instruments were to be played by Joseph Schierl II, first clarinetist at Regensburg from 1784; see Forkel, *Musikalischer almanach für Deutschland auf das Jahr 1783*, 102; Färber, "Das Regensburger Fürstlich Thurn und Taxissche Hoftheater und seine Oper," 102, 119; Weston, *More clarinet virtuosos of the past*, 224.

35. These instruments were to be played by Wolfgang Wack, second clarinetist at Regensburg from 1784, see Forkel, *Musikalischer almanach für Deutschland auf das Jahr 1783*, 102; Färber, "Das Regensburger Fürstlich Thurn und Taxissche Hoftheater und seine Oper," 102, 120; Weston, *More clarinet virtuosos of the past*, 265.

36. These instruments were to be played by Engelhard Engel, a clarinetist at Regensburg during the 1790s. Engel, Schirl (age 28) and Wack (age 36) were mistakenly listed as clarinetists on an Etat of 1769 by Mettenleiter, *Aus der musikalischen Vergangenheit*, 270. Färber suggests that this list was probably from the Etat of 1796, see "Das Regensburger Fürstlich Thurn und Taxissche Hof Theater und Seine Oper," 30; Estock, "A biographical dictionary of clarinetists born before 1800," 119.

37. "1 B Clarinet: mit doppelten Stücken von Schneider; 1 A Clarinet: ditto; 1 G Clarinet: mit F Mittel Stück; 2 Bassethorn (Schirle); 1 B Clarinet: mit dop. Stücken von Schneider (Waack), 1 A Clarinet: ditto (Waack); 1 G Clarinet mit F Mittel Stück (Waack); 1 B Clar: mit A: Mittel Stück (Engel)." The manuscript is in the archives of the Thurn and Taxis court, Regensburg. I thank Dietrich Demus and Thomas Grass for sending a copy received from Hugo Angerer, and Thomas Reil for help in reading the writing.

clarinet in two wind bands. It is an engraving of two bands in the “Ceremony from St. James’s to St. Paul’s on Tuesday the 15th December, 1797.” The first band is marching while its members play a long drum, side drum, clarinet, longer clarinet, and two horns. The wide shape of the bell suggests that the longer instrument is an alto clarinet, not an oboe. The second band has a drum major followed by marching musicians playing a long drum, four clarinets, bassoon, and French horn. One of the clarinets in the second band is longer than the others and may have been an alto clarinet, judging by the shape of the bell.³⁸ However, there is often some uncertainty in identifying instruments and their characteristics from sketches, paintings, figurines, or engravings.³⁹

In volume five (1781) of the *Deutsche encyclopädie*, an article provides a brief definition of “Clarinettes d’amour” as newly invented clarinets in G. The name *clarinette d’amour* is also found in the definition of the letter G in volume ten (1785), where it is identified with instruments (actually basset horns) used in two operas by J. C. Bach. This name was occasionally used for the basset horn because of a lack of standardization in terms at this time (see chapter 2). In 1782, the maker Jean Arnold Antoine Tuerlinckx of Malines (Mechlin) listed in his account book a clarinet d’amour for 20 florins.⁴⁰ Since there are surviving clarinets d’amour by Tuerlinckx, it seems reasonable to assume that this is really a clarinet d’amour. In 1793, the Berlin music dealer Johann Carl Friedrich Rellstab advertises “a clarinet d’amour or G clarinet by Grundmann. 2 L’dor [Louis d’or].”⁴¹ There is a single extant alto clarinet by Grundmann dated 1775 (described later) but no known clarinets d’amour.

Evidence from concerts is helpful in understanding the use of the clarinet d’amour. For example, court musicians in Osnabrück gave a concert on 28 November 1799 featuring concertos for violin, cello, a symphony, and *Variationen für Bassethorn und Clarinette d’amour* by an unnamed composer.⁴² The basset horn was played by Johann Georg Rehm, with Carl Müller, also a violinist and clarinetist, playing clarinet d’amour.⁴³ However, in England and France, the G clarinet seems to have been less popular. About 1801, the English writer Busby mentions a G clarinet that is “scarcely ever used, at least in this country.”⁴⁴ In Michel’s *Méthode de*

38. Illustrated in Harrison and Rimmer, *European musical instruments*, figs. 175a/b.

39. See the points made by Pearson in “18th- and 19th-century iconographical representations of clarinet reed position,” 87, 95.

40. Von Aerde, *Les Tuerlinckx*, 120.

41. “Eine Clarinette d’Amour oder G Clarinet von Grundmann. 2 L’dor.” Rellstab, “Blase-Instrumente,” CXXIII.

42. See the program given by Bösen in *Musikgeschichte der Stadt Osnabrück*, 226.

43. See Bösen, *Musikgeschichte der Stadt Osnabrück*, 210, 225. Müller performed a violin concerto in 1798 and a clarinet concerto in 1799; see also Weston, *More clarinet virtuosos of the past*, 180, 203.

44. Busby, *A complete dictionary*, s.v. “clarinet.” According to a manuscript (ca. 1801) entitled “Beschreibung aller alten und neuen musikalischen Instrumente” by the composer, conductor, and teacher Johann Christoph Wilhelm Kühnau, the G clarinet was totally obsolete in Berlin. See Sachs, *Handbuch der Musikinstrumentenkunde*, 374 n. 3.

clarinette (ca. 1801), the G clarinet was among the least used clarinets in a list of transposing clarinets.⁴⁵

While interest in playing and making the clarinet d'amour diminished throughout most of Europe by 1800, several Italian makers produced clarinets d'amour during the 1810s and 1820s, presumably for military and civilian bands. Italian makers and players of this period seem quite conservative by preferring this older instrument design to the alto clarinet.⁴⁶ Documentation of the *clarone* (not the bass clarinet as it was often called from the 1830s) or *clarinetto dolce* (G clarinet) appears in a manuscript written about 1830 by Johann Simon Mayr, a German composer, teacher, and writer who lived in Venice and Bergamo for most of his life.

Another type of clarinet is called *Clarone* or *Clarinetto dolce* because its sound is fuller and more veiled than the ordinary clarinet as well as being sweeter. Though it was invented over sixty years ago at Ingolstadt in Bavaria, it is only now being introduced in Italy. It gave rise to the invention of the English horn, which it resembles. The pitch in which *clarinetti dolci* are made is G, with a corps in A, but it does not encompass the same range of the ordinary clarinet.⁴⁷

Mayr was impressed by the fuller, more veiled but sweeter sound of the G clarinet. His comment explains the attractiveness of the instrument, undoubtedly played in civic wind ensembles and military bands.⁴⁸ Because Mayr was born in Mendorf near Ingolstadt, it seems likely he spoke to musicians or makers who told him that the clarinet d'amour was invented in Ingolstadt. However, there is no evidence for basset

45. Michel, *Méthode*, 22.

46. Another wind instrument used in bands that indicates the conservative nature of Italian bandmen is the keyed trumpet. Published instruction books from the 1820s and 1830s and instruments from the 1830s show that the keyed trumpet continued to be made by Italian makers and played in bands. See Rice, "An Italian translation of Eugène Roy's method for keyed trumpet," 41–45.

47. "Un'altra spezie di *Clarinetto* e detto *Clarone* ossia *Clarinetto dolce*, perchè il sia suono essendo di folti più velato del *Clarinetto ordinario*, ed anche piu dolce, comunica ora ad introdursi in Italia, benchè siano di già passati più di 60 anni e donde fu inventato a *Ingolstadt*, in Baviera; e diede poi occasione all'invenzione del *Corno-inglese*, al quale gli somiglia assaissimo. Le suono in cui vengano fabbricati i *Clarinetti dolci* si è *Gsolreut*, con un pezzo di mezzo in *Alafa*, ed il maneggio n'è lo stesso istesissimo del *Clarinetto ordinario*." Mayr, "Di alcuni invenzioni musicali," fol. 24r. This instrument is not a G basset horn because Mayr also discusses the corno bassetto in this manuscript. I thank Stewart Carter for a copy of the original text, and Elise Magistro for help in translation. Another manuscript by Mayr entitled "Trattatello sopra agli stromenti ed istromentazione" (ca. 1825) includes an entirely different text with nothing concerning the clarinet d'amour. See Mayr, "Trattatello," 70–81.

48. A connection between Italian makers and bands in Austria was suggested by the late John Henry van der Meer in a 1989 letter to William Maynard. Burney reports hearing "a kind of clarinet" at a concert in Naples on 19 October 1770, but it was not a clarinet d'amour. He identifies the instrument later in the book as being a *voce humana* or *vox humana*, a tenor oboe or English horn. See Burney, *The present state of music in France*, 319; *Music, men, and manners*, 175; cf. Birsak, *The clarinet*, 24.

horn makers in Ingolstadt.⁴⁹ Mayr's comment that this G clarinet is made with a corps in A is intriguing, but none has been identified.⁵⁰

Several nineteenth-century Italian-made clarinets d'amour (most in G) share similarities of construction and are made by Simone Cerino of Turin, Lancé of Turin, Venera of Turin, Castlas of Turin, and Piana of Milan. Most of these instruments include five keys or additional keys added on saddles or pillars. They are all made with a mouthpiece of dark wood, convex-shaped barrel, brass crook, left-hand joint, right-hand joint-stock, and bulb bell. The barrel is convex in the center for easier grasping by the player, and all include a touch for the A^b/E^b key curled back to form a U.⁵¹ Other nineteenth-century Italian makers of clarinets d'amour were Franco (unknown city) and Lesti of Ancona.

Around 1800, the American maker George Catlin of Hartford, Connecticut, experimented by constructing bassoon-shaped alto clarinets. A newspaper advertisement from 1800 and an unstamped early-nineteenth-century instrument may be associated with Catlin or his workshop (discussed later). In Europe, the Belgian maker Tuerlinckx of Malines constructed at least one early-nineteenth-century bassoon-shaped, unstamped alto clarinet, also probably as an experiment (see later). A unique, experimental ophicleide-shaped alto clarinet was constructed about 1840 by Rudolf Seelhofer of Bern, Switzerland (see later).

During the early nineteenth century, the G clarinet continued to be played in Germany, as mentioned by J. G. H. Backofen in his method book for the clarinet and basset horn of about 1803. He devotes a section to the different transpositions required for clarinets made in various sizes in which he states that the G clarinet is "known under the name douce [sweet] clarinet."⁵² In 1810, the German teacher and writer Joseph Fröhlich observed that "the low G clarinets are especially suitable for soft harmonie music, and often take the place of the basset horn, which is only one tone lower."⁵³ In 1816, the composer Louis Spohr heard a performer "upon a clarinet

49. Among the early three-key examples are those made by Dotzell (CH-Genève, IM 142) and Kraus (six examples, see text later). Although their workshops are not documented, it is likely that they both worked in southern Germany, possibly close to Ingolstadt. A woodwind maker in Ingoldstadt that Mayr may have known and who could have made clarinets d'amour is Ignaz Schifferer. He began making woodwinds in 1803; clarinets dated 1806 and 1824 and a flute are documented, see *NLI*, 354.

50. Only one clarinet d'amour with corps is known (F-Paris, E.374 C.536, ca. 1790–1800), made by Raingo of Mons, Belgium. It is assembled with the upper joint and stock joint stamped "F" and the lower joint stamped "G." No G alto clarinets with A corps are known. I thank Jean Jeltsch for sending photos.

51. Another Italian clarinet with this trait is a five-key instrument by Coselschi of Siena (ca. 1810); for a photo, see Lazzari, *Strumenti a fiato in legno*, no. 144.

52. "Bekannter unter dem Namen: Douce-Klarinette." Backofen, *Anweisung zur Klarinette nebst einer kurzen Abhandlung über das Basset-Horn*, 35 n. The instruments made by Schlegel during the 1770s were previously called douce Clarinet.

53. "Die tiefen G Clarinetten eignen sich vorzüglich zur sanftern Harmonie Musik, und vertreten hier oft die Stelle der Basset-Horn, welche nur um einen Ton tiefer sind." Fröhlich, *Vollständige Theoretisch-practische Musikschule*, 25.

in G, in tone and form similar to the G basset horn, with much skill and beauty of tone.”⁵⁴ Spohr does not describe the bell shape. In Paris, Boileau was one of the few French makers of a G clarinet with a small key (A \flat /E \flat), displayed at the 1819 Louvre Exposition.⁵⁵ In 1824, Backofen writes in the second edition of his clarinet tutor “G, B \sharp , and E \flat clarinets are not in use any longer.”⁵⁶ By the early nineteenth century, Stengel of Bayreuth and Embach of Amsterdam were making ten-key alto clarinets in F and E \flat , basing their designs on contemporary soprano clarinets and incorporating Müller’s F/C key as constructed on his 1812 thirteen-key clarinet.⁵⁷ The Russian-born inventor and player Iwan Müller (1786–1854) was the single individual most responsible for the development and further use of the F and E \flat alto clarinets.

In 1808, Müller had the well-known maker Heinrich Grenser of Dresden construct an alto clarinet according to his design. By November, Müller had used his new instrument in Leipzig to perform a concerto by Schneider, *Variations on a Russian Folk Song* (*Variationen über ein russisches Volkslied*), and a quintet (for basset horn and strings) by Backofen. The reviewer describes Müller’s instrument as an improved basset horn with sixteen keys, but this is an error because the instrument is later described as an alto clarinet. The reviewer was so taken with his “instrument that had sixteen keys and also that each tone was strong, pure and with a similar timbre throughout” that he suggests it should be used to play the basset horn parts in Mozart’s *Requiem* and in *La Clemenza di Tito*. He also mentions that an alto clef must be used in its music, which suggests that it was an F alto clarinet.⁵⁸ On 9 April 1809, Müller performed a concerto of his own on his new and improved instrument in Vienna. Again, the AMZ reviewer in July mistakenly describes the instrument as a basset horn although it is an alto clarinet. It has a compass of four octaves, a brass bell, and so many keys that it had small cushions of leather to reduce the key noise.⁵⁹ A short article in the AMZ in September 1809 corrected the previous report

54. “Ein Herr...blies auf einer G-Klarinette, die in Ton und Gestalt dem G Bassetthorn ähnlich ist, Variationen mit schönem Ton und vieler Fertigkeit.” Spohr, *Lebenserinnerungen*, vol. 1, 237.

55. “Une grande clarinette en sol, avec petite clef.” Héricart de Thury, *Rapport du jury* (1819), 194. The petite clef is probably the A \flat /E \flat key of a five-key instrument.

56. “Die G- H- und E-Clarinetten sind jetzt nicht mehr im Gebrauch.” Backofen, *Anweisung zur Clarinette* (1824), 41 n.

57. For a description of Müller’s clarinet, see Rice, *The clarinet in the classical period*, 65–70.

58. “Durch die dem Instrum. gegebenen Klappen—es sind deren sechzehn—kann nun auch jeder einzelne Ton gleich stark, rein, und in gleichem Timbre angegeben werden.” “Nachrichten,” AMZ 11 (9 November 1808), 89–91.

59. “...sein Umfang von F der grossen Oktave bis in deas dreygestrichene C, ja auch bis ins dreygestrichene F—also vier volle Oktaven—sich erstreckt....Hrn. M.s Instrument hat auch noch seine messingene Stürze, aber Klappen sind so viele, als bey der Klarinette angebracht; und was bey diesen besonders lobenswerth, sind die kleinen Polster von Leder (Unterlagen) unter jeder Klappe, wo der Finger solche niederdrückt; dadurch ist das widrige Geräusch gehoben, welches sonst bey dem Druck der Klappe unvermeidlich ist.” “Nachrichten,” AMZ 11 (12 July 1809), [footnote] 653–654. The editor of the AMZ, Friedrich Rochlitz, added this footnote.

by describing the improved basset horn (actually an alto clarinet) played by Müller in Vienna. The reviewer points out that two alto clarinets were constructed by Heinrich Grenser (called "Müllersche Bassethorn") when he shortened two angled basset horns, one in F and the other in E \flat , making them in the form of the clarinet and removing the lowest basset notes E \flat , D, C \sharp , and C.⁶⁰ On 22 October, Müller performed again, but this time on an improved clarinet by Johann Baptist Merklein, a prominent Viennese maker. The reviewer, however, notes that Müller's tone on the clarinet was less pleasing than that made on his Grenser alto clarinet, attributing this either to the newness of the instrument or to his reeds.⁶¹

After Müller performed a Riotte concerto in April 1810 in Vienna on a Merklein clarinet and his own first concerto in June in Munich, he seems to have been inspired to improve Merklein's instrument, primarily for his own performances.⁶² As a result, Müller moved to Paris in 1811, where he set up an instrument shop with the assistance of Marie Pierre Petit, a clarinetist and stockbroker, and Boscari, an amateur musician.⁶³ Here he worked on designing his important thirteen-key clarinet, with the assistance of an unnamed maker. After he had completed his clarinet, Müller apparently wanted to build the same mechanism on a new alto clarinet rather than continue to play Grenser's instruments. After about a year, Müller was successful in making a thirteen-key clarinet and a thirteen-key alto clarinet. In 1812, Müller approached a commission of the Conservatoire Impérial de Musique et de Declamation with the new clarinet and alto clarinet for their review. The eight-member commission regretfully did not accept Müller's B \flat clarinet because they did not want to give up the unique tonal qualities of C and A clarinets, but they did approve his alto clarinet. Their comments are interesting and revealing. The members initially compare Müller's alto clarinet to the basset horn.

In correcting the flaws of this instrument [alto clarinet] Müller has entirely redesigned the old construction as well as its division of registers; and, in the condition he presents it now it can be played in all tonalities with the same accuracy and exactness as the ordinary clarinet. The sound of this instrument is very pleasing, above all in the medium range. Its usefulness

60. "...eben damals als Hr. Gr. Das Müllersche Bassethorn bauete, auch zwey Bassethörner, ein tiefes in F, und ein noch tieferes in Es, beyde in Form einer Klarinette, und mit allen Klappen derselben versehen, fertigen." *Miscellen*, *AMZ* 11 (13 September 1809), 798–799.

61. "Wenn sein Ton auf diesem Instrumente nicht durchgängig so gefiel, wie auf dem Bassethorne: so mag vielleicht die Ursache an der Neuheit des Instruments oder des Mundstückblattes liegen." "Nachrichten," *AMZ* 12 (7 February 1810), 298–299. See Harlow, "Two early concertos," 30.

62. Harlow suggests that Müller made use of a ten-key Merklein clarinet like the example (A-Wien, 326) in Vienna as an instrument upon which he could improve. This is a tantalizing possibility even if it is not supported by additional evidence. See Harlow, "Two early concertos," 30–31, 37, table 1.

63. See Francoeur, "Rapport fait par M. Francoeur," 42; Estock, "A biographical dictionary," 250–254. Müller was not an instrument maker and had to rely on makers to create his designs.

is principally assured by the fact that it [the alto clarinet] will be to wind instruments what the viola is to stringed instruments: it can be used with equal success in the temples, in theaters, and in concert music. It will be less useful in military music which requires more energetic and forceful sounds. The commission thinks that [the alto clarinet] is deserving of the approval of the Conservatory: it is up to composers who are talented at varying the combinations [of instruments] so as to achieve new effects to add to the delights that art produces with their highly esteemed and rich productions.⁶⁴

The acceptance and approval of the thirteen-key alto clarinet by the Conservatoire was an impetus to Parisian makers to create similar instruments. Müller continued to advocate his clarinet and alto clarinet (now called an Alt-Klarinette) in performances; for example, he performed in Strasbourg on 10 and 17 December 1817.⁶⁵ Although very few examples of Müller's original design for a thirteen-key alto clarinet survive, it was advertised by the Parisian maker Gentellet in the 1819 *Almanach du commerce*.⁶⁶ In 1825, Griessling & Schlott of Berlin⁶⁷ and B. Schott Söhnen of Mainz also advertised Müller's F alto clarinet.⁶⁸ Müller states in 1826 that he personally supervised the construction of his improved clarinets by Griessling & Schlott.⁶⁹ We may assume that Müller was also available to supervise the construction of his design of an alto clarinet, providing that Griessling & Schlott received an order for an instrument.

In 1827, Müller played successful concerts in Saint-Gall, Switzerland, and in Bern, Zürich, and Basel, and is mentioned as a virtuoso on the clarinet and inventor of the

64. "Pour corriger ces défauts, M. Müller a entièrement refait l'ancienne construction, ainsi que la division des sons de cet instrument; et, dans l'état où il le présente maintenant, on peut le jouer dans tous les tons avec autant de justesse et de netteté que la clarinette ordinaire. Le son de cet instrument est très-agréable, surtout dans le *medium*, et ce qui doit principalement assurer son utilité, c'est qu'il rendra dans la musique des instruments à vent le même service que rend l'alto dans celle des instruments à cordes: on pourra l'employer avec un égal succès, dans les temples, dans les théâtres, et dans la musique de concert: il le serait moins heureusement dans la musique militaire, qui exige des sons plus mâles et d'une plus forte intensité. La commission pense que cet instrument est digne de l'approbation du Conservatoire: c'est aux compositeurs habiles à en varier les combinaisons de manière à en obtenir de nouveaux effets et ajouter aux jouissances que produit l'art qu'ils rendent recommandables par leurs riches productions." See "Rapport fait par la commission," 593–594. The commission members were the clarinetist and performer Xavier Lefèvre; the composers Eler, Duvernoy, Méhul, Cherubini, Gossec, Catel; and the administrator and founder of the Conservatoire, Sarrette. I thank Carol Pixton for help in translation.

65. See "Nachrichten," *AMZ* 20, no. 22 (3 June 1818), 403.

66. Page 138 cited by Wright, *Dictionnaire*, 35. In 1817, Joseph Fröhlich, the well-known German teacher, conductor, and composer mentions Müller's Altklarinette built from a basset horn at the end of his long article on Müller improvements to the clarinet; see Fröhlich, "Ueber die Verbesserung der Klarinette vom Hrn. Iwan Müller," 717–719.

67. "Anzeige," 28.

68. "Instrumens de musique," 16.

69. "Ueber Herrn Professor Iwan Müller," 43.

twelve [*sic*] key alto clarinet that may be played in all tonalities.⁷⁰ No doubt, Müller continued to perform in his concerts both on this thirteen-key clarinet and the alto clarinet. However, in 1828, Simiot claims that despite Müller's efforts, his own design of an alto clarinet is preferable to the basset horn because it has a greater sonority and is better in intonation.⁷¹ Simiot also mentions hearing the eminent clarinetist and teacher Frédéric Berr (1794–1838) play his alto clarinet; Berr acknowledged to Simiot that his alto clarinet overcame all the difficulties normally encountered in constructing this instrument.⁷²

At the Turkish court of Mahmud II from 1828 to 1839, the low G clarinet, called "aşk klârneti" (love clarinet), was introduced by the teacher and composer Giuseppe Donizetti Paşa (1788–1856, brother of the composer Gaetano), where it was played in Western European repertory and in Turkish tunes, for which its range was particularly convenient.⁷³ In 1829, Gottfried Weber mentions the outstanding character of the seldom-heard G clarinet.⁷⁴

By the 1830s, French, English, and German makers constructed straight-body alto clarinets for military bands. Many of these instruments feature thirteen keys or more, and all include a metal crook or curved, wooden barrel and flared, wooden bell. Charles Sax in Brussels constructed a decorated and expensive thirteen-key F alto clarinet (D-Berlin, 1830) stamped "1830," which unfortunately was destroyed in World War II. It was made of ebony with ivory ferrules and gold-plated keys mounted on saddles and on pillars attached to brass plates. The key heads featured decorative rosettes, and the touches had rollers, probably between the F#/C# and E/B and A♭/E♭ and F/C keys.⁷⁵ In 1836, Choron and La Fage state that the G clarinet was no longer in use, having been replaced by the basset horn.⁷⁶ The writer and administrator Fétis mentions both the F and E♭ alto clarinets in his 1837 *Manuel des compositeurs*.⁷⁷

70. "Saint-Gall. M. Iwan Muller, virtuose sur la clarinette, inventeur de la *clarinette alto* et de celle à douze clés, pour jouer dans tous les tons, a donné dans le mois de février des concerts dans cette ville et à Bâle avec le plus grand succès." See "Nouvelles des theaters d'Italie," 121; Bloesch, *Die Bernische Musikgesellschaft*, 482–483. I thank Hans Stalder for information.

71. "... preferable au *cor de basset*, parce qu'il a beaucoup plus de sonorité; mais jusq'ici on n'avait pu parvenir à le rendre juste, et les de Müller meme avaint été infructueux." See Fétis, "Clarinette-alto de M. Simiot," 471.

72. "Nous avons entendu sa *clarinette-alto*, jouée par M. Beer, artiste distingue, don't le talent est justement estimé, et nous avons reconnu que le luthier a vaincu la plupart des difficultés de son entreprise." See Fétis, "Clarinette-alto de M. Simiot," 471.

73. This band also included E♭, B♭, and A clarinets. See Picken, *Folk musical instruments*, 511.

74. "Augezeichneten Charakter... wozu auch das seltnere tiefe G-Clarinet gehört." Weber, "Einiges," 38.

75. This instrument would have been a striking contrast to a similarly designed thirteen-key ivory B♭ clarinet (US-NY-New York, 53.223) by Charles Sax dated 1830, with gold-plated keys, rollers, and lion's heads on each key head. For a description and photo, see *Musical instruments in the Metropolitan Museum*, unpaginated; see also the Metropolitan Museum's Web site, <http://www.metmuseum.org>.

76. "On n'emploie plus la clarinette en sol, mais on peut, lorsque l'on veut obtenir l'effet de cette clarinette, se servir du *cor de basset*..." Choron and La Fage, *Nouveau manuel*, pt. 2, vol. 3, 36 n. 1.

77. Fétis, *Manuel des compositeurs*, 61–62.

In 1834, the German writer Marx criticizes the F alto clarinet for lacking the basset horn's tone color and its two lowest notes of D and C.

This is only a large clarinet curved near the mouth-piece, and is also a fifth deeper than the ordinary clarinet (therefore the small e is as the Great A). In this, however, not only the two deep tones of the basset horn are wanting, but also the peculiar and characteristic sounds of the latter instrument are absent. Playing the alto clarinet in the massive military and civilian wind bands now in vogue has become more feasible, and occasionally a conductor may be found willing to employ the alto clarinet in lieu of the basset horn, perhaps, in some degree, from want of players on the latter instrument.⁷⁸

Further developments occurred during the 1840s. For example, Kastner praised the improvements made to F or E \flat alto clarinets by Adolphe Sax. Since there are no extant alto clarinets by Sax, we can only assume that his improvements were similar to those he made to his bass clarinet.⁷⁹ That is, he constructed large finger and tone holes on a wide-bodied instrument, covering these with seven plateau keys and using thirteen keys. Kastner includes an engraving of a thirteen-key F alto clarinet with a downward pointing bell in the section in his plates entitled "Instruments employed today in military music of different nations."⁸⁰ The keywork of Kastner's alto clarinet, with a wraparound register key, resembles that of Simiot's thirteen-key alto clarinets made from 1828 through the 1840s. Berlioz observes in 1843 that alto clarinets were made in F or E \flat with a compass of e to g³. "It is a very beautiful instrument which ought to take its place in all well established orchestras."⁸¹

In England, there seems to have been a prevailing preference for the basset horn rather than the alto clarinet. Indeed, the alto clarinet was not included among the many instruments found in Porteous's 1854 publications *The Composer's Musical Atlas* and *The Band Master's Atlas*. In *A Treatise on the Instrumentation of Military Bands* (1859), Mandel prefers the basset horn because the alto clarinet lacks the

78. "Es ist dies eine nur oben am Mundstück umgebogene grössere Klarinette, die ebenfalls eine Quinte tiefer steht, wie die gewöhnliche Klarinette (also klein e wie Gross A), aber nicht nur die beiden tiefsten Töne des Bassethorns, sondern auch den eigenthümlichen und charakteristischen Klang desselben entbehrt. Eine etwas leichterer Behandlung hat dieses Instrument in den jetzt so massenhaft besetzten Militair- und Harmoniemusiken eingeführt und schon zeigt sich der und jener Dirigen geneigt (ist auch wohl aus Mangel an Bassethornisten gezwungen), die Alt-Klarinette statt Bassethorns gelten zu lassen." Marx, *Die Lehre von der musikalischen Komposition*, 150 (first edition published in 1834); cf. English trans. of a similar passage in Marx, *General musical instruction*, 51.

79. Kastner, *Traité général d'instrumentation*, 25.

80. "Instruments employés de nos jours dans la musique militaire des différents peuples." Kastner, *Manuel générale*, pl. XI.

81. "C'est un très bel instrument qu'on regrette de ne pas trouver dans tous les orchestres bien composés." Berlioz, *Grand traité d'instrumentation et d'orchestration modernes* (Paris, 1843), 148; trans. in Macdonald, *Berlioz's Orchestration treatise*, 131.