

# Notes

## 1 Single reeds before 1750

- 1 Albert Rice, *The Baroque Clarinet* (Oxford, 1992), pp. 1–2.
- 2 *Ibid.*, p. 10.
- 3 Mersenne's illustrations are reproduced by Rice, p. 9.
- 4 Ekkhard Nickel, *Die Holzblasinstrumentenbau in der freien Reichsstadt Nürnberg* (Munich, 1971), p. 214.
- 5 Rice, p. 15.
- 6 Heinz Becker, 'Das Chalumeau bei Telemann', *Konferenzbericht der 2. Magdeburger Telemann-Festtage* (Magdeburg, 1969), p. 69.
- 7 Adrien Fauchier-Magnan, *The Small German Courts in the Eighteenth Century* (London, 1980), pp. 26–9, cited by Rice, p. 16.
- 8 Nickel, pp. 203–5.
- 9 Rice, p. 29.
- 10 From more sceptical writers there have been various recent suggestions that Jacob Denner continued to use his father's stamp after his death, that Jacob added his own initials to instruments made and stamped by his father, or even that all instruments were stamped by a Nuremberg official.
- 11 'The mock trumpet', *Galpin Society Journal*, 6, pp. 35–40.
- 12 See, however, the extracts in Jack Brymer, *Clarinet* (London, 1976), pp. 20–1.
- 13 Thurston Dart, 'The earliest collections of clarinet music', *Galpin Society Journal*, 4 (1951), pp. 39–41.
- 14 For example, see Colin Lawson, *The Chalumeau in Eighteenth-Century Music* (Ann Arbor, 1981).
- 15 Colin Lawson, 'The chalumeau in the works of Fux', in *Johann Joseph Fux and the Music of the Austro-Hungarian Baroque*, ed. H. White (Aldershot, 1992), pp. 78–94.
- 16 E. F. Schmid, 'Gluck–Starzer–Mozart', *Zeitschrift für Musik*, 104 (1937), pp. 1198–209.
- 17 Even later mention of the chalumeau occurs in J. V. Reynvaan's *Musijkaal Kunst-Wordenboek* (Amsterdam, 1795).
- 18 Colin Lawson, 'Graupner and the chalumeau', *Early Music*, 11 (1983), pp. 209–16.
- 19 Colin Lawson, 'Telemann and the chalumeau', *Early Music*, 9 (1981), pp. 312–19.
- 20 Pamela Weston, *Clarinet Virtuosi of the Past* (London, 1971), p. 20.
- 21 Michael Talbot, 'Vivaldi and Rome: observations and hypotheses', *Journal of the Royal Musical Association*, 113, (1988), pp. 28–46.

## 2 The development of the clarinet

- 1 Albert Rice, *The Baroque Clarinet* (Oxford, 1992).
- 2 Clarinet in B $\flat$  by Thomas Collier, London, 1770: Keighley, Cliffe Castle Museum, No. 9110.
- 3 Peter Gradenwitz, 'The beginnings of clarinet literature: notes on a clarinet concerto by Johann Stamitz', *Music and Letters*, 17 (1936), pp. 145–50.

- 4 University of California, Berkeley, Department of Music No. 19.
- 5 Nicholas Shackleton, 'The earliest basset horns', *Galpin Society Journal*, 40 (1987), pp. 2–23.
- 6 Heinrich Grenser, 'Bermerken über eine neue Erfindung zur Vervollkommung der Flöte', *Allgemeine musikalische Zeitung*, 13 (1811), pp. 775–8.
- 7 Boston, Museum of Fine Arts, 38.1750.
- 8 Eric Halfpenny, 'Early English clarinets', *Galpin Society Journal*, 18 (1965), pp. 42–56.
- 9 Belgian Patent 1560 (5034), (1840).
- 10 British Patents 2806 (1861) and 1308 (1862).
- 11 French Patent 1943 (1854).
- 12 Carl Baermann, *Vollständige Clarinett-Schule* (Offenbach, 1864–75).
- 13 Rendall, plate 6; Kroll, plate 15; E. Elsaenaar, *De Klarinet* (Hilversum, 1927), p. 30. The basset horn by A. & M. Mayrhofer is pitched in G and is now in the Oberhausmuseum, Passau. The remainder are pitched in F (except for the Strobach in A), divided between the Museum für Kunstgewerbe and the Museum für Hamburgische Geschichte, both in Hamburg.
- 14 Pamela Poulin discovered in Riga, Latvia, three concert programmes of performances presented by Anton Stadler in February and March of 1794 as part of a five-year concert tour throughout northern Europe and as far afield as St Petersburg. These programmes include an engraving of an unusual extended clarinet (with angled globular bell), which together with a letter from Stadler commissioning a basset clarinet (which he describes) provide us with sufficient information about its hitherto unknown design. Repertoire performed at Riga included concertos for the newly invented clarinet by Mozart (here given its first documented performance), Süßmayr (a work previously believed incomplete) and Stadler himself (a work otherwise unknown). This wealth of important evidence was first presented at the 1994 International Clarinet Congress in Chicago.
- 15 Hessisches Landesmuseums, Darmstadt, Inv. Nr. Kg61:116; illustrated in *Musikinstrumente an dem Hessisches Landesmuseum 16–19. Jahrhundert* (Darmstadt: Hessisches Landesmuseum, 1980), p. 51.
- 16 The locations of surviving basset horns by these makers are given by P. T. Young, *4900 Historical Woodwind Instruments: an Inventory of 200 Makers in International Collections* (London, 1993).

### 3 The clarinet family: clarinets in B $\flat$ , A and C

- 1 *The New Grove*, article 'Clarinet' tabulates the entire family, with a brief indication of the role and provenance of each instrument.
- 2 Valentin Roeser, *Essai d'Instruction à l'usage de ceux qui composent pour la clarinette et le cor* (Paris, 1764), p. 2
- 3 *Neue-Mozart Ausgabe X: 30/1, Attwood-Studien* (Kassel, 1965), pp. 156ff.
- 4 See Eric Halfpenny, 'The Boehm clarinet in England', *Galpin Society Journal*, 30 (1977), pp. 2–7.
- 5 But see the recommendation of the B $\flat$  rather than the A clarinet for the solo in the third movement of Brahms's First Symphony in Rosario Mazzeo, 'The congenial clarinet family', *Selmer Bandwagon*, 40 (1979), p. 29.
- 6 John Warrack in *Chamber Music*, ed. Alec Robertson (Harmondsworth, 1957), p. 317.
- 7 See R. M. Longyear, 'Clarinet sonorities in early Romantic music', *Musical Times*, 124 (1983), pp. 224–6, and Colin Lawson, 'The authentic clarinet: tone and tonality', *ibid.*, pp. 357–8.
- 8 A rare appearance of the bass clarinet in C occurs in Liszt's symphonic poem *Mazeppa*.

## The high clarinets

- 1 These are Badische Landesbibliothek, Karlsruhe, MSS 304, 334, 302, 337 (Becker's nos. 1–4, respectively in A, D, G and D majors), 328 and 332. These library numbers do not indicate a chronological order of composition. As noted in Chapter 5, these six concertos were probably written in the 1740s for Johann Reusch, then employed as a flautist and clarinetist in the Durlach court band of musicians at Karlsruhe, where Molter was Kapellmeister.
- 2 An example of this early style can be heard on Keith Puddy's recording of MS 332 (Capriole cassette, CAPT 1004) where he plays on a reconstruction of the two-keyed clarinet made by Zencker. Although the tone is beautifully pure and bright, it is rather louder and more 'clarino' than when today's instruments are used.
- 3 Colin Bradbury has included this virtuoso E $\flat$  solo on his record *The Italian Clarinet* ASV ALH942 (1983)
- 4 *Capriccio on Verdi's Foscari; Paraphrase on the quartet from Rigoletto; Fantasia on La Traviata; Piccolo Mafaiico on Gounod's Faust; Fantasia on Ruy Blas*. It is rumoured that there are more E $\flat$  solos to be found in the Milan Conservatoire, awaiting discovery by an enthusiastic devotee of the *piccolo clarinetto*.
- 5 John Bruce Yeh and the Chicago Pro Musica; William Neil, Concerto for Piccolo Clarinet, Newport Classic NPD 85537 (1992).
- 6 George Lewis playing in Bunk's Brass Band and Dance Band; CD American Music Records AMCD-6 (recorded 1945, issued 1992). George Lewis leading the Eureka Brass Band, Melodisc MLP 12–101 (recorded 1951).
- 7 John Casimir's Young Tuxedo Jazz Bands, Jazzology Records, JCE 21 (1962). A more recent recording *Getting to Know Y'All* (MPS 15269, (1969)) is by William Breuker. There is an interesting interview with Chris Blount in *Clarinet & Saxophone*, 14 (1989), pp. 28–9. He is continuing the marching-band tradition and style in Britain.
- 8 Klassisches Wiener Schrammelquartett Decca SLK 16397–P and Österreichische Phonothek ÖPH 10022.
- 9 Baines, p. 125, states that there is a G clarinet in the stage-band parts of *Norma* and *La traviata*. The publisher Ricordi states that there is no stage band in *Norma* and that *La traviata* requires an A $\flat$  clarinet in the stage band.

## The basset horn

- 1 There was formerly a clarinet in F which was known as the tenor clarinet – used in military bands – which was indeed much more similar to the E $\flat$  alto, since it too had no lower extension notes.
- 2 This was the instrument chosen by E. L. Gerber in *Historisch-biographisches Lexicon der Tonkünstler* (Leipzig, 1790–92) to illustrate the range of the basset horn.
- 3 J. G. Albrechtsberger, in *Gründliche Anweisung zur Composition* (Leipzig, 1790), p. 427, lists basset horns in G, F, E, E $\flat$  and D.
- 4 *Letters of Clara Schumann and Johannes Brahms 1853–1896*, ed. Berthold Litzmann (London, 1927), p. 56.
- 5 See Michael Whewell, 'Mozart's basset horn trios', *Musical Times*, (1962), p. 19.
- 6 Daniel N. Leeson and David Whitwell, 'Concerning Mozart's Serenade in B $\flat$  for thirteen instruments, KV 361 (370<sup>a</sup>)', *Mozart-Jahrbuch* (1976–7), pp. 97–130, incline towards a date of composition of 1783–4, coinciding with the presence in Vienna of the Bohemian basset horn virtuosos Anton David and Vincent Springer. Previously the work was thought to have been written in 1780–1 for players of the Munich orchestra.
- 7 At the head of the orchestration of Op. 113, Mendelssohn prefers the rarer spelling *Concertstück*.

## The bass clarinet

- 1 Meyerbeer's *Les Huguenots* (1836) contains the first major bass clarinet solo, following various developments in design during the preceding years. See Nicholas Shackleton's observations in Chapter 2; also Rendall, pp. 141–8, and Kroll, p. 114.

## 4 The development of the clarinet repertoire

- 1 C. F. Whistling and F. Hofmeister, *Handbuch der musikalischen Literatur* (Leipzig, 1817, ten supplements, 1818–27; R New York, 1975); compilation by Jo Rees-Davies entitled *The Clarinet Repertoire in Whistling & Hofmeister* (Brighton, 1988).
- 2 F. J. Fétis, *Biographie universelle des musiciens* (2nd edn, Paris, 1873/R Brussels, 1963); extracts translated by Jo Rees-Davies as *Fétis on Clarinetists and Clarinet Repertoire* (Brighton, 1988).
- 3 Letter to his father from Munich, 3 October 1777, translated by Emily Anderson and quoted in the *New Grove* article 'Fiala'.
- 4 E. Hanslick, *Geschichte des Concertwesens in Wien: aus dem Concertsaal (Kritiken und Schilderungen aus dem letzte 20 Jahren des Wiener Musiklebens)* (Vienna, 1870/R Farnborough, 1971), vol. II, p. 397. The passage quoted by Oskar Kroll in *The Clarinet*, taken out of context, gives a slightly misleading view and should not be taken as a criticism of Orsi's playing; the preceding sentences state that Hanslick had not heard the Italian clarinetist perform, but had merely heard him praised, adding further that Orsi's fellow countrymen had an historical tradition of virtuosity on woodwind instruments.
- 5 G. Lowe, *Josef Holbrooke and his Works* (New York, 1920).

## 7 Teaching the clarinet

- 1 K. Swanwick, *Music, Mind and Education* (London, 1988), p. 14.
- 2 For more discussion on this topic see A. Sigel, *Clarinet Articulation* (New Jersey, 1987).
- 3 See especially C. Flesch, *The Art of Violin Playing* (New York, 1930).
- 4 See for example *The Cambridge Clarinet Tutor* by Paul Harris (Cambridge, 1981), or *Enjoy Playing The Clarinet* by Ruth Bonetti (Oxford, 1984, rev. edn, 1991).
- 5 For her ideas and concept of 'developing practice' and other suggestions, the author wishes to thank Melanie Ragge.
- 6 C. Baermann, *Vollständige Clarinett-Schule* Offenbach, André, 1864–75; H.-E. Klosé, *Méthode* (English Edition: London, Lafleur, 1874); H. Lazarus, *New and Modern Method* (London, Lafleur, 1881).
- 7 Swanwick, p. 36.

## 8 Playing historical clarinets

- 1 *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* (London, 1915), p. 471.
- 2 *A Comprehensive Performance Project in Clarinet Literature with an Organological Study of the Development of the Clarinet in the Eighteenth Century*, DMA thesis (University of Iowa, 1985), p. 205.
- 3 *The Early Flute* (Oxford, 1992), p. 72.
- 4 'Oiling the wood', *Clarinet & Saxophone*, 8/1 (1983), pp. 9–11.
- 5 *Literarische Fragmente* (Grax, 1785), p. 286.
- 6 In Chapter 1 we have already noted this author's enthusiasm for the chalumeau.
- 7 J. F. B. C. Majer, *Museum musicum* (Schwäbisch Hall, 1732), p. 39, reproduced by Albert Rice, *The Baroque Clarinet* (London, 1992), p. 65.

- 8 J. P. Eisel, *Musicus Autodidaktos* (Erfurt, 1738), following p. 78, reproduced in Rice, p. 69.
- 9 Within the *Buch* just above the metal bell at the foot of the instrument is contained an S-bend of extra tubing to produce written *c* and *d* (see Chapter 2). To this design the Stadlers added *c*♯, and also the *e*♭ required by Mozart in his Serenade K361, notes which are, however, unavailable on all surviving specimens.
- 10 The precise relationship of the basset horn in G (for which part of the concerto was originally sketched) and the basset clarinet in A continues to remain elusive.
- 11 As Nicholas Shackleton has remarked in Chapter 2, the Strobach basset clarinet in Hamburg may in fact be the closest to Stadler's own design.
- 12 J. Joachim and A. Moser, *Violinschule* (Berlin, 1905).

## 9 The professional clarinettist

- 1 Several trusts and foundations offer the chance to audition for funds to continue studies, together with opportunities to be seen and heard by musical decision-makers. For further information refer to books such as the *British Music Yearbook* and *Musical America*, or write to the *Fédération des Concours Internationaux de Musique* in Geneva, which is merely a channel for information about international competitions, not a watch-dog.
- 2 However, Jack Brymer observes that 'Within a few minutes the really fine artist is obvious and after an hour the satisfactory orchestral worker has so settled in that it seems a shame to move him'. In *the Orchestra* (London, 1987), p. 27.
- 3 Tonguing speed, length of note and quality of sound are all influenced by the speed with which the tongue rebounds on to the reed. In fact, the ability to tongue also depends on the length of one's tongue (shorter tongues find fast staccato easier). Some French clarinettists seem to articulate the reed with the middle of the tongue rather than the tip. See also Antony Pay's remarks on articulation in Chapter 6.

## 11 The clarinet in jazz

- 1 A. S. Neill, *Summerhill* (London, 1926), p. 226.

## 12 The clarinet on record

- 1 Robert Philip, *Early Recordings and Musical Style* (London, 1992), p. 229.
- 2 *Ibid.*, pp. 232–3.
- 3 *Ibid.*, p. 234.
- 4 Thurston's discography also includes the Beethoven Septet and the Bax Nonet. Unfortunately his recording of the Finzi Concerto with Sir Adrian Boult and the BBC Symphony Orchestra at Oxford's Sheldonian Theatre (for the BBC transcription service) has been lost.
- 5 In 1939 Kell recorded one of the two clarinet quintets by his father-in-law Josef Holbrooke (reissued by Testament, SBT 1002, 1991).
- 6 The basset horn players on this disc were Bernard Bree, Richard Temple-Savage and Michael Whewell.
- 7 Elizabeth Ganter's discography also includes Crusell's Concerto No. 2 (Aurophon 34 054).
- 8 This record also provides an excellent performance of the Sinfonia Concertante Op. 80 by Krommer, for flute, clarinet and violin.
- 9 Amongst other important Swiss projects should be mentioned a unique recording (Gallo 3900418, 1984) of the Quintet by Constantin Regamey mentioned on page 88. At its first performance in a private house in Warsaw in 1944, the Quintet was immediately recognised in musical circles (as Lutosławski later recalled) as a

revelatory work of great maturity, close in mood to Messiaen's *Quatuor pour le fin du temps*.

- 10 Some important developments have not been mentioned in the main text, such as the flourishing Australian scene, ranging from the 1958 recording of the Brahms E♭ Sonata (Australian Columbia 330S 7560) by Clive Amadio, through the discography of Donald Westlake (for many years first clarinet in Sydney) to recordings of contemporary native composers performed by his son Nigel Westlake. The majority of Japanese recordings, such as those by the former principal clarinet of the NHK Symphony Orchestra Kohichi Hamanaka, unfortunately rarely find their way to Europe. Japanese record companies have promoted both European and indigenous clarinet repertoire, as well as reissues of chamber music featuring Draper, Kell, Lancelot and Sorokin, amongst others. Other areas of the world (such as Italy) have become markedly more active since the beginning of the era of CD. Belgium is another country which has offered a small but varied selection of recordings. Most prolific has been Walter Boeykens, largely within mainstream repertoire and also as director of his own clarinet choir.