

A discourse on the basset horn between 1770 -1850 in Vienna and German-speaking countries

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Master Thesis 2019-2020
Koninklijk Conservatorium Den Haag

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Academic Year 2019-2020

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March, 26th - Studio 3 - 15:45 hs
Koninklijk Conservatorium Den Haag

Research question

In the late 18th century until the middle of the 19th century, at the peak of the basset horn's popularity in Europe, was there such a profession as a virtuoso basset horn player specializing in only that instrument, rather than the players being primarily clarinetists?

Abstract

The basset horn is part of the clarinet family and its history begins in the late 18th century. It had a at least seventy year lasting period of popularity in Germany and Austria but also in Bohemian countries, and England among other countries. Around 1850 to 1855 the basset horn began to disappear. This is the time period in the history of the basset horn this thesis explores.

After an introduction, the beginning chapter will concentrate on different treatises or instructions written for this instrument like Albrechtsberger, Koch, Fröhlich or Mahon, bein compared to the main one, Backofen 's *Klarinett-Anweisung*.

Next, historical basset horn makers in Austria and other German speaking countries will be listed and discussed.

The fourth chapter deals with famous basset horn players of this era and tries to line up as many details known about them as possible. Also, the phenomenon of the basset clarinet as another additional low single reed instrument will be investigated.

A special focus lies in the following chapter: Mozart's contribution to the repertoire of the basset horn. This complete list of his works highlights the role of the basset horn and also Mozart's relationship with the famous player Anton Stadler. A detailed look on his *Concerto in G* (KV 621b) follows.

At last but not least, a general overview of works including the basset horn will be presented.

The thesis will finish with a conclusion to show what role the basset horn players had in the music world between 1770-1850 in Austria and other German speaking countries.

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Chapter 1- Introduction

Back in my pre-student days in Argentina, I was already fascinated by historical clarinet instruments and even managed to get hold of a historical basset horn. Owning and learning to control it, many questions opened themselves up, including lacking information on which repertoire there is, when the instrument itself was invented, which (modern) techniques are applicable and how does it differ from historical clarinet? Besides all these questions, I performed with the best in my knowledge and believe the *Requiem in D minor* KV 626 by *Wolfgang Amadeus Mozart* (1756-1791) in San Pablo, Brazil. There, I was astonished to discover, that almost nobody from the orchestra had seen a historical basset horn before. Also in later performances, including appearances in the Netherlands and Belgium, I still meet people up to this day who never saw this instrument before.

When I finally began my master's studies of Historical Clarinet in *The Royal Conservatory Of The Hague*, I found teachers and colleagues who were as interested in this topic as I am and could help me find answers to my questions. Due to my experiences and personal enthusiasm for this instrument I found the motivation of deepening my knowledge, by looking for all the literature I can get my hands on in order to research the main question I have asked myself: are there sources that prove that clarinetists in the early 18th century either doubled on the basset horn, for example in obligato sections or exclusive pieces asking for it? If so, were they virtuosos on both instruments or did the possibility of being a basset horn player only also exist? It is interesting to find out if the art of doubling instruments was a part of historical clarinet culture.

My research will be divided into five big chapters in which first I will give an overview about the nowadays known treatises and will compare them especially to the most complete treatise, *Johann Georg Heinrich Backofens* (1768-1830) *Anweisung zur Clarinette mit besonderer Hinsicht auf die in neuern Zeiten diesem Instrument beigefügten Klappen nebst einer kurzen Abhandlung über das Basset-Horn* (Leipzig 1803).

Also, I want to give an overview about the historical makers in Austria and other German speaking countries.

I will list famous basset horn players and try to get as many details as possible.

Mozart's contribution to the repertoire of the basset horn will make another chapter as well as his relationship to Anton Stadler.

Also a list of works written especially for the basset horn will be presented before the conclusion.

My particular goal is to encourage clarinetist colleagues to play more on historical basset horns by not only providing a catalog of works in digital format including references to first editions but also by inspiring them at the same time to research more on the legacy of composers, builders and virtuoso clarinetists of the early 18th century for this instrument.

Chapter 2 - Historical sources on the basset horn

In secondary literature such as *Das Bassetthorn* from Thomas Grass and Dietrich Demus,¹ an almost complete list of historical sources about the basset horn can be found.

It is quite sure when the basset horn itself was invented or developed; what scholar can say for sure is that it's sickle-shaped and different tuning can be found in many other wind instrument families like recorders, oboes or chalumeaux. The first clarinets were instruments in D and were soon expanded to C, B, and A ones. To reach an even lower tuning, the crescent shape which was already proven to work with other instruments, seemed obvious.²

The origin of the nomenclature of this new instrument cannot be sure, either it was because of the low, horn-like tone or the shape that reminded of a horn. Many second literature also points out, the name could come from a mysterious man named *Mr. Horn*.^{3,4,5} The word *Basset* or *Bassetto* means just a little bass instrument in the 18th century.⁶

There is no exact date of the appearance of the basset horn, because of the conserved instruments' lacking date stamps. Grass/Demus compare the technical development of the instrument to that of the historical clarinet, by adding more and more keys over the years from three-keyed instruments from already before 1750 to eight-keyed ones in 1791.⁷

So it is not possible to tell the exact birthday of the basset horn, but luckily we have dated reports about players, concerts and opera productions. According to Grass/Demus, most sources tell 1770 as the year of the invention of the basset horn, but it is clearly sooner because of the existence of an entry in the *Allgemeines musikalisches Lexikon* of Franz Xaver Glöggel (1764-1839) from Linz 1812 where he says, that *the basset horn is a very useful wind instrument, which was invented in 1760 by a German [man] and perfected by Th.[eodor] Lotz*⁸.

¹ *Das Bassetthorn. Seine Entwicklung und seine Musik*, Thomas Grass and Dietrich Demus, 2nd Edition, Norderstedt 2004.

² Ibid, p.46.

³ Ibid. p.46.

⁴ *The Basset-Horn & its Music*, John P. Newhall, 2nd edition, 1986, p.10.

⁵ *The clarinet*, Eric Hoenrich, New Haven and London, 2008, p.236.

⁶ Grass/Demus 2004, p.46.

⁷ Ibid, p.46f.

⁸ *Allgemeines musikalisches Lexikon in vier Abtheilungen*, Franz Xaver Glöggel, Linz 1812, p.46, tr. Christine Blasl.

The term *Corno di Baßetto* first appeared in a catalogue of *Leopold Mozart* (1719-1787) of his son *Wolfgang Amadeus* in 1768, but the works mentioned for this instrument are lost. The German word *Bassetthorn* is only mentioned for the first time in a letter of the clarinetist brothers *Anton* (1753-1812) and *Johann Nepomuk Stadler* (1755-1804) to the German composer *Franz Ignaz von Beecke* (1733-1803). Rice dates this letter with 1781.⁹ *Gottfried Weber* (1779-1839) gives 1829 many names for the basset horn, including *tiefes F-Clarinet*, *Bass-Clarinet*, *Bassetthorn*, *Clarinetbass*, *corno di bassetto*, *corno bassetto* and *clarone*.¹⁰ Rendall mentions, that in 1803 an English treatise by Mahon calls the basset horn *Clara Voce* or *Corno Bassetto(a)*.¹¹

Speaking in modern terms, we nowadays call low clarinet instruments with an extended low range, extended as in lower as the clarinet, *basset horns*. Newhill gives the modern names *basset horn* in English, *Bassetthorn* in German, *cor de basset* in French and Italian *corno di bassetto*.¹² It is indeed important to distinguish it from the *clarinetto d'amore*, which was usually pitched in G, A flat or F and didn't have the significant shape.¹³ In sources like contemporary encyclopedias, one can follow the development of lower clarinet instruments, but Grass/Demus assume, early basset horns were further developments of the *clarinetto d'amores*.¹⁴

Instruments from makers like the sons of *Johann Georg Eisenmenger* (1698-1742) from Mannheim in 430 Hz in D and with 9 keys or the German *Valentin Roeser* (1735-1782) who possesses apparently an clarinet instrument in G in Paris 1764 let scientists be sure that the brothers *Anton* (1738-1794) und *Michael Mayrhofer* (1707-1778) from Passau, Germany are indeed not the inventors of the basset horn.¹⁵ They presented a crescent shaped, five-keyed instrument in 1765.¹⁶ The brothers marked the instruments with a stamp, but nowadays only seven-keyed basset horns still exist.¹⁷ One of them could have been meant in Glöggel's *Musikalisches Lexikon* as the unnamed German maker.

⁹ *From the Clarinet d'Amour to the Contra Bass. A history of large size clarinets. 1740-1860*, Albert R. Rice, Oxford 2009, p.99.

¹⁰ Grass/Demus 2004, p.47.

¹¹ *The clarinet. Some Notes upon its History and Construction*, F. Geoffrey Rendall, 2nd edition, London 1957, p.134 and

A new and complete Preceptor for the Clarinet which contains a short & easy treatise on music, Goulding, John Mahon, Phipps & D'Alamine, London, 1803.

¹² *The Basset-Horn & its Music*, John P. Newhill, 2nd edition, 1986, p.10.

¹³ Rendall 1957, p.126f.

¹⁴ Grass/Demus 2004, p.48.

¹⁵ Ibid, p.49.

¹⁶ Art. *Klarinette*, Klaus Hubmann, in: *Österreichisches Musiklexikon online*, https://www.musiklexikon.ac.at/ml/musik_K/Klarinette.xml, 2001, 17.10.2019.

¹⁷ Hoepfich 2008, p.237.

Knowing these difficulties of various nomenclatures and diverse clarinet instruments of the eighteenth century in the development of the basset horn, it is important to look at the sources we have today to be able to answer the questions on the performance practise this thesis is dealing with.

2.1 Johann Georg Heinrich Backofen - *Klarinett-Anweisung*¹⁸

Speaking of sources concerning the basset horn, there are only a few treatises on the instrument itself, this is why in this chapter also mentionings in musical encyclopedias or letters will be listed. The main focus hereby lies on *Johann Georg Heinrich Backofen's* (1768-1830) *Anweisung zur Clarinette mit besonderer Hinsicht auf die in neuern Zeiten diesem Instrument beigefügten Klappen nebst einer kurzen Abhandlung über das Bassetthorn* from Leipzig 1803.

2.2 Johann Georg Heinrich Backofen



Graphic 1: J.G.H. Backofen

¹⁸ Carl Andreas Göpfert, *Heinrich Backofen und Heinrich Neumann. Drei Klarinettenisten zu Beginn des 19. Jahrhunderts*, Johan van K a l k e r, ed. Volkmar von Pechstaedt, in: Hainholz Musikwissenschaft Bd. 20, Göttingen 2012, p.95.

Johann Georg Heinrich Backofen (1768 in Durlach - 1830/1839 in Darmstadt) was a German musician and basset horn player.¹⁹ He moved for his studies to Nürnberg, where he got lessons from *Georg Wilhelm Gruber* (1729-1796) in composition and *H. Birckmann* (?) in clarinet playing.²⁰ He also got lessons in arts and language classes, before studying flute in 1794 after returning to Germany after a big tournee as a clarinet virtuoso^{21, 22} He was fluent in French, Italian and Spanish.²³ Backofen's main instruments were according to Gerber *Pedalharfe* and *Bassetthorn* (GerberNTL 1812).²⁴ He might have played in the Nürnberg theatre as a clarinet substitute, but changed later to the fixed position of the first flutist in 1794. The same year he married with *Barbara Johanna Büchner* (1779-1818) with whom he had six children.²⁵

A second tour followed 1795 to Belgium, Holland and France, where he met the French clarinetist *Auguste Gautier* (1771-1841) and his teacher *Xavier Lefèvre* (1763-1829). Lefèvre was a huge promoter of Backofen and through him he got a job in the *Garde der Künstler* as well as at the *Théâtre Italien*. 1798 he came back to Nürnberg and started his basset horn and harp studies again.²⁶

In 1802, he went on another tour, this time being his main instruments the basset horn and the harp.²⁷ The same year he moved in Gotha, where he became 1804 director of wind instruments *Direktor der Blasinstrumente zu Gotha*.²⁸ In the same year, he was performing on basset horn and harp in Munich, but didn't get a good reaction from the audience. Weston mentions the general music director job in Gotha only in 1805.²⁹ Returning to Nürnberg in 1806, he earned the title of *Kammermusik*.³⁰ There is also a record of a concert in 1808, where he played basset horn in Frankfurt in front of a for historical circumstances small audience.³¹ After moving to Darmstadt in 1811, he became member of the local *Hofkapelle* (as *Kammermusicus der Ersten Klasse*³²) and opened a manufactory for flutes, oboes, clarinets and basset horns in 1815. This business was taken over by a son in 1837.³³

¹⁹ Art. Backofen, Hans Joachim Z i n g e l, in: MGG online, 2016, <https://www-1mgg-2online-1com-1000046kc013f.han.kug.ac.at/mgg/stable/28298>, 18.10.2019.

²⁰ Zingel MGG online, 18.10.2019.

²¹ *Backofen, Heinrich*, in: *More clarinet virtuosos of the past*, Pamela W e s t o n, London 1977, p.29.

²² Zingel MGG online, 18.10.2019.

²³ Kalker 2012, p.83.

²⁴ Zingel MGG online, 18.10.2019.

²⁵ Kalker 2012, p.83f.

²⁶ Ibid, p.86.

²⁷ Weston 1977, p.29.

²⁸ Zingel MGG online, 18.10.2019.

²⁹ Weston 1977, p.30.

³⁰ Zingel MGG online, 18.10.2019.

³¹ Weston 1977, p.30.

³² Kalker 2012, p.91.

³³ Weston 1977, p.30.

Backofen had two musical brothers, *Ernst* (1770-1844) and *Gottfried Backofen* (1771-1850), clarinetist and violinist.³⁴ His death is dated with the 10th of July 1830 in Darmstadt, but some sources say he died only in 1839.³⁵

2.3 Klarinett-Anweisung

Johann Georg Heinrich Backofen's Anweisung zur Klarinette nebst einer kurzen Abhandlung über das Basset-Horn (Leipzig 1803) is according to the current state of research the only educational treatise on historical clarinet instruments including a specific chapter on the basset horn. Of course, there are other treatises dealing with basset horn, for example *John Mahon* (1749-1834) in his *The New and Complete Preceptor for the clarinet*, provides a fingering chart for the instrument. He called *Gamut for the Clara Voce or Corno Bassetto* (London 1803).³⁶ This treatise was published as a second edition named *Anweisung zur Klarinette mit besonderer Hinsicht auf die in neuern Zeiten diesem Instrument beigefügten Klappen nebst einer kurzen Abhandlung über das Basset-Horn* (Leipzig 1824).

Published first in 1803, his *Anweisung zur Klarinette nebst einer kurzen Abhandlung über das Bassetthorn* was meant for a 5-keyed clarinet and 7-keyed basset horn, the second edition from 1824, published by Breitkopf & Härtel in Leipzig treats a 13-keyed clarinet and a 15-keyed basset horn. Next to this treatise, Backofen published also more than one extensive harp treatises.³⁷

Due to the absence of the original, this thesis uses the 1986 Moeck edition³⁸, a reprint of the first Leipzig 1803 method instead.

In his preface, Backofen says that these instruments belong to the hardest ones to play nice and in tune. Even tho the instrument is limited with tonalities, students should be able to play all the notes.³⁹

The treatise is divided into several parts, in the first part treating the clarinet, talking about on intonation, the position of the reed, the maintenance of the keys and the pose of holding it. As other treatises of this time, he also includes a full music theory chapter,

³⁴ Zingel MGG online, 18.10.2019.

³⁵ Kalker 2012, p.99.

³⁶ Rendall 1957, p.143.

³⁷ Kalker 2012, p.95.

³⁸ *Anweisung zur Klarinette nebst einer kurzen Abhandlung über das Bassett-Horn. Reprint der Ausgabe Leipzig 1803*, ed. Karl V e n t z k e, Celle 1986.

³⁹ Ibid, p.1.

explaining the note values. Backofen also provides a chromatic scale for the 5-keyed clarinet, together with exercises. He also discusses the tonguings and how to slur.

The second part (p. 16) focuses on specialities of the clarinet, for example how to use secondary fingerings and connecting certain tone patterns. Also a comparison to the violin is explaining how a transposing instrument works.

In the *Kurze Abhandlung über das Bassethorn*⁴⁰, Backofen says, the instrument is basically a F clarinet and only has a different name to distinguish it from the F clarinet, which plays an octave higher. He also mentions the closeness of construction and tone to the *Waldhorn*. Next, he says the basset horn uses the bass clef for the low notes as clarinets use *chalmereau*.⁴¹

According to Backofen, the best basset horns he knows are from Vienna. For correcting tone pitches, he suggests to put wax on the “e” and “g” hole, because he says most of the time the f and the a are too sharp. He further continues, that of course, the d is getting then a little low, but one can open a key to get it as clean as possible.⁴²

He also complains, that the water has no extra canal in the instrument, because while playing, it often leaks through the hole or, for him worse, through the keys. Backofen hopes, that these problems will be solved by future makers.⁴³

Then he gives an overview of the scale for basset horn and mentions also that the fingerings are in common with the clarinet, because basset horn players are before always normal clarinet players.⁴⁴

⁴⁰ *Anweisung zur klarinette nebst einer kurzen Abhandlung über das Bassett-Horn* by J.G.H. B a c k o f e n, Ed Moeck.Reprint der Ausgabe Leipzig 1803, Herausgegeben und mit einem Vorwort versehen von Karl V e n t z k e, Düren 1986, p.36.

⁴¹ Ibid. p.36.

⁴² Ibid. p.36.

⁴³ Ibid. p.36.

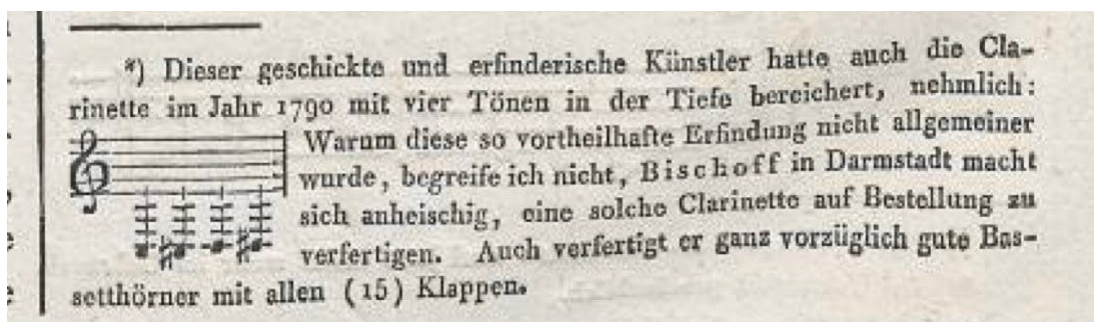
⁴⁴ Ventzke 1986, p.37.

easily fixed, without losing quality of the tone, that the outer opening of the bell gets a elongated curving, like [an oval shape].⁴⁷

To understand this sentence, it is important to take also a look in his revised edition from Leipzig 1824.

Here, he says in his fifth chapter that *Theodor Lotz* from Pressburg, Germany is the inventor of this instrument and gave it the name. He used the word *Bassett* as a diminutive form for *Bass*, which he says is an name for the cello which is named in Austria also *Bassettel* and the word *horn* because of its bell which looks like a horn. Backofen says, that the best name would be *Bassclarinett*, because it is so similar to the clarinet in its construction, tone and fingering. He really dislikes the Italian word *Corno di Bassetto* and also the French *Cor de Bassette* and he want them to call it *Clarinetto-Basso* and *Basse-Clarinette*.⁴⁸

He says, the instrument could play already until the low F, but the G, one tone higher was invented by Stadler in Vienna. This artist added 1790 four chromatic notes to the low register of the clarinet, namely c, c sharp, d, and d sharp.



Graphic 3 - The four low notes

Backofen says, he doesn't understand why nobody is taking notice of this invention because one could only get this clarinette by the maker *Bischoff* in Darmstadt. The same builder is the only one to make really good basset horns with all 15 keys.

Then he explains, the basset horn has three full octaves and if you have a good embouchure, you can easily reach a fourth octave. But he says it's like with other wind instruments: when it's natural limit is reached, you lose some of the tone's nature.

⁴⁷ Ventzke 1986, p.38, translation Christine Blasl.

⁴⁸ *Anweisung zur Clarinette mit besonderer Hinsicht auf die in neuern Zeiten diesem Instrument beigefügten Klappen nebst einer kurzen Abhandlung über das Basset-Horn*, Johann Georg Heinrich Backofen, Leipzig 1824, p.42.

For playing the two lowest notes, there are openings in the box with two keys, which are led by the thumb of the right hand, and the left, shorter one creates the higher, both keys at the same time, the lower one of the notes. For everything that goes above the high f, the player should adapt the high fingerings of the clarinet. Backofen says, that every instrument is individual and the player has to search for these high fingerings for himself.

Because of the basset horn's weight and shape, it can not be played in a free state. The player should add a band and fix it to a button of his clothes and support it, to give it a stable position, with the bell on the right tight. Even better, if the bell has instead of the form of a circle, an oval form, because it sits better on the knee. This rule does only apply for those, who have the reed on the upper side of the mouthpiece. The ones who like to have the reed under the mouthpiece, take the basset horn at the side of the body, like a bassoon. This looks, according to Backofen, a lot better than clamping the instrument between your tights.

Additionally to the first edition, he says now, that the instrument is perfectly suited for gentle, tender, sweet, but also melancholy or suffering states of minds or emotions. He says, it is indisputable the best instrument for accompanying singers, especially alto voice. Backofen praises the effect the basset horn creates in one Aria of the *Vitellia* in Mozart's *La clemenza di Tito* KV 621 (Leipzig 1791) and also his *Requiem in D minor* KV 626 (1791). In the last sentence he says, how it's a pity that not more composers and musicians use the basset horn in general.⁴⁹

⁴⁹ Backofen 1824, p.42.

2.4 Other primary sources compared

Besides Backofen's comprehensive treatise, there are a lot of other mentionings of the basset horn through history. Some of them even explain for example fingerings. This chapter is providing a selection of additional primary sources in chronological order and compare them to Backofen's *Anweisung*.

Johann Georg Albrechtsberger (1736-1809) writes 1790 that the clarinet and the basset horn are in the same proportion to each other as the oboe with the english horn.⁵⁰ This is exactly what Backofen describes in his first sentence in both editions of his treatise.⁵¹

As already mentioned, the Austrian basset horn player *Glöggel* mentions the basset horn in his *Allgemeines musikalisches Lexikon* (Linz 1812) where he says, that the instrument is a very valuable wind instrument and it was invented in 1760 by an unknown German and perfected by the builder Theodor Lotz.⁵² Also Backofen refers to Lotz in his second edition of the *Anweisung* and even gives him the credit to the name, even if he is not really happy with the term *Basset horn* and suggests using *Bassclarinett* instead.⁵³

Glöggel takes this information however from *Heinrich Christoph Koch's* (1749-1816) *Musikalisches Lexikon* (Leipzig 1802) which is the most extensive source about the construction of the basset horn. It states, the instrument's Italian name is *Corno Bassetto* and it's a not widely used, but really enjoyable wind instrument made out of wood, which was invented in the year 1770 in Passau. It's real perfection was reached in the year 1782 by an instrument maker in Pressburg, Theodor Lotz.⁵⁴

It is, says Koch, in general just a big clarinet that looks different, the sound production, intonation and fingering are the same, so that every clarinetist can play it without any obstacle. Further he states, that *not long ago*⁵⁵, meaning before 1802, the basset horn came in a *half round* sickle shape, covered with leather on the outside⁵⁶. Because this special

⁵⁰ Grass/Demus 2002, p.43.

⁵¹ Backofen 1803/1986, p.36 and 1824, p.42.

⁵² Grass/Demus 2004, p 46, after Koch 1802.

⁵³ Backofen 1824, p.42.

⁵⁴ Art. *Bassetthorn*, in: *Musikalisches Lexikon*, Heinrich Christoph Koch, Leipzig 1802, tr. Christine Blasl, p.222f.

⁵⁵ Koch 1802, p.222f.

⁵⁶ Like the construction of an *Oboe da caccia* or a *Cornetto*.

(Art. Oboe, Hans-Otto Korth and Michael Finkelman, in: MGG Online, ed. von Laurenz Lütteken, Kassel a.o., 2016ff, <https://www-1mgg-2online-1com-1000046kc059f.han.kug.ac.at/mgg/stable/52197>, 30.10.19; Art. Zink, Lorenz Welker, in: MGG Online, <https://www-1mgg-2online-1com-1000046kc059f.han.kug.ac.at/mgg/stable/14618>, 30.10.19.)

shape could not be drilled on the inside, they used two half tubes, glued together.⁵⁷ The hollowing had to be gouged by hand and therefore it was not possible to give the inside the exact roundness the bore of a drilled instrument would have. Koch says, that really much affects the sound clarity of an instrument. So therefore the makers have abandoned this half round shape of the instrument and *since some time*⁵⁸, referring to the years around 1802, they used straight bored pieces of boxwood that could be fitted together. He states, that is because of the length of the instrument; he even gives the full size in an old measurement: *the tube of the instrument is from the top until the end of the bell four 'Schuh' long*⁵⁹. Especially the placement of the fingers on the instrument was a difficulty, because the thumbs had to be movable, so Koch writes, the makers were forced to make the basset horn suitable to wear with a band on a button on the player's clothes. This was also achieved through putting the first and second middle piece of the instrument in a dull angle of about 140° together.⁶⁰

Except for the mouthpiece, which Koch calls *Schnabel*, that is used to intonate the instrument, he describes that the basset horn consists of five pieces: two middle parts and also the so called box with 15 tone holes, from which four are equipped with open and four with closed keys and then a short head piece, he called *Birn*, in which the mouthpiece has to be inserted. And also of the bell, which he refers to as *Stütze*, and Koch says it's much bigger than the clarinet one and made out of Brass sheet and fits into the bottom of the box.

⁶¹

The upper one of the middle parts is, except for its size, exactly the same as at the clarinet. Koch says, it has three tone holes for the first three fingers of the left hand, on the opposite side a tone hole for the thumb and the g sharp and a key. This is on the upper side of the instrument above the tone hole of the first finger and operated by it. The g sharp key on the other side is applied on the lower side above the thumbhole and has to be opened by the thumb.⁶²

The second middle part has on the front side three tone holes for the first three fingers of the right hand, the open c key and the closed e flat key, which are both controlled with the little finger. Next to these is the closed c sharp key, whose stem is reaching the first (upper) middle part, so it can be opened by the little finger of the left hand.⁶³

Koch calls the third middle part box, *Kästchen*, and in it there is a winding of the tube for two times and so it gets in total three times. This is, according to him, so that the instrument

⁵⁷ Contrary information could be taken from the x-ray photography in Hoeprich's book, that the basset horn was indeed cut and bent over steam like an oboe da caccia. (Hoeprich 2008, p.238.)

⁵⁸ Koch 1802, p.222f.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

doesn't get too long. In the first winding of the tube in this box is the hole for the open b key, that also reaches, like the c sharp key until the first middle piece and also is operated with the little finger of the left hand. Additionally, both of the first tubes in the box have holes to the open f and g keys, which are operated by the thumb of the right hand and are only to be found on the basset horn, not on clarinet. Koch points out that the clarinet also doesn't have a c key, but it has instead on the side of the third middle piece a tone hole for the little finger. Said keys and are only used for the low notes f and g.⁶⁴

Next, Koch gives some general information like the instrument has a range of three full octaves, from the F until the f' and it can play all of the single chromatic notes, but because of the difficult fingerings and the difficulties, he says, that only the keys of F, C, B flat Major and F, G, D and C minor are used. Because of the similarity of the fingerings with the clarinet is it normal, to read the key F major as a C major, so that one can use the G clef and the tones will be a Fifth lower than the actual notes read.⁶⁵

Compared to Backofen, Koch's entry of the basset horn is really technical and he focuses on the construction rather than on actual playing, what seems to be not so important in Backofen's pedagogic approach. Really interesting is, that Koch discusses comfortable keys to play in for the instrument and its player.

As already mentioned, the term *Corno di Baßetto* appears in a catalogue *Verzeichnis alles desjenigen was dieser zwölfjährige Knab seit seinem siebten Jahre comoniert und in originali kann aufgezeigt werden* of Leopold Mozart in 1768. The list itself is from 1768 but one entry for the year 1767 reads *Viele Stücke für 2 Clarini | für 2 Corni | für 2 Corni di Baßetto*. The catalogue is a summary of all the works of his son *Wolfgang Amadeus* composed so far since he was seven. From this term, Grass/Demus derive that the instrument must have existed and the Mozart family has known this instrument. Further, they suspect that they could have come in contact with the basset horn in Passau 1762 at the *Mayrhofer* brothers.⁶⁶ Rice says however, that they only introduced a basset horn in 1770 with seven keys and equivalent to a five-key clarinet, but these might have not been the earliest instruments.⁶⁷

Mozart's nomenclature of *Corno di Baßetto* is very interesting compared to Backofen, who calls them *Bassetthorn/Basset-Horn* and in his second edition of the *Anweisung*, he explicitly says dislikes the Italian word *Corno di Bassetto*.⁶⁸

⁶⁴ Koch 1802, p.222f.

⁶⁵ Ibid.

⁶⁶ Grass/Demus 2004, p.47.

⁶⁷ Rice 2009, p.101.

⁶⁸ Backofen 1824, p.42.

There exists an oratorium for Good Friday of *Ignaz Holzbauer* (1711-1783), which premiered 1774 in Mannheim. Of the same work there is a missing partitura from Mannheim 1760 and the version of Vienna 1761 is missing the *Clarinetti d'amore* parts, which should be in the recent nomenclature basset horns. There is an aria in the second part that uses additionally to the strings two flute and three *Clarinetti d'amores*. They are noted in D and the third voice, in bass clef is reaching until the c. So Grass/Demus say, these instruments have to be basset horns in D. There is a second aria using these exact instruments in an opera by *Johann Christian Bach* (1735-1782), *Lucio Silla* (1774 Mannheim).⁶⁹

Backofen introduces in his treatise only the basset horn in F⁷⁰, but there also existed basset horns in D.⁷¹ The oldest surviving model in a'= 430 Hz is from Johann Georg Eisenmenger (1698-1742).⁷² Further, there existed instruments not only in F and G, but also E, Es and D.⁷³

In *Joseph Fröhlich's* (1780 - 1862) *Vollständige Theoretisch-practische Musikschule* (Bonn 1811), which is a treatise for several instruments including the clarinet, there is also a chapter about basset horn called *Bemerkungen über das Bassetthorn*.⁷⁴

He writes, that this instrument is really close to the clarinet so it is easy for clarinetists to get used to the basset horn.

Fröhlich says, the basset horn is basically nothing more than a bigger clarinet and just the shape looks different, but the notes and the fingerings are the same. It was usually built in a sickle shape and covered in leather. This shape could not be hollowed in one piece but was made of two wooden parts glued together, the bores being scraped out by hand. Therefore it was not possible to create an even surface, what a instrument would need because it helps the intonation very much. Therefore the makers did not built this specific shape anymore but started to build it with drilled and stuck together pieces from boxwood. Because of the length of the instrument and it's difficult handling, which includes not only the freedom of the fingers but also both thumbs, makers fixed the instrument with a band to hook it in a button on the clothes and also gave it the shape of a dull angle through sticking the first and second middle piece together.⁷⁵

Fröhlich says, that the instrument consists of five pieces. First the mouthpiece, that he calls *Schnabel*, which is for intonating the instrument. Then there are two middle pieces and also the so called box, he names it *Kästchen*, in which there are in total 15 tone holes. Four

⁶⁹ Grass/Demus 2004, p.48.

⁷⁰ Backofen 1824, p.42.

⁷¹ Hoeprich 2008, p.242.

⁷² Grass/Demus 2004, p.56.

⁷³ Ibid, p. 53; *Gründliche Anweisung zur Composition*, Johann Georg Albrechtsberger, Leipzig 1790, p.426.

⁷⁴ *Vollständige Theoretisch-practische Musikschule*, Joseph Fröhlich, Bonn 1811.

⁷⁵ Fröhlich 1811, p.25f.

of them are equipped with open and four with closed keys. The following parts are the barrel, the so called *Birn* or *Fässchen* in which the mouthpiece is inserted and the bell, Fröhlich calls *Stürze*, which is usually made out of brass metal. Really interesting is the following sentence, that there also exist basset horns with more keys. Further, he says, that the upper middle part is except for its size the same as a clarinet one. The second middle part has on the front side three tone holes for the three first fingers of the right hand, the open c and the closed e flat key, both operated by the little finger. Next to these is the closed c sharp key, which stem is reaching the first middle piece, so it should be opened by the little finger of the left hand.⁷⁶

In the third middle piece, called the box, *Kästchen*, the tube of the instrument is turning two times, so it becomes three times in total to shorten the total length of the instrument. In the first winding of the tube is the hole for the open b key, which reaches like the c sharp key up to the first middle piece and also has to be controlled by the little finger of the left hand. He says, the first two windings in the box contain the holes for the open f and g key, which are operated by the thumb of the right hand. Both of them cannot be found on a clarinet, like the c key on the second middle piece, because they are only for producing the great octave f and g.⁷⁷

Fröhlich describes the instrument to be tuned one fifth lower than a clarinet it's relation to it resembles the same one between the english horn and the oboe. If the basset horn is missing, the part besides the lower notes can also be played by a Viola. He says, the instrument has a range of three octaves and even above that. Its lowest note is the low f and these are notated in bass clef, which the artist on this instrument has to know very well.⁷⁸



Graphic 4 - Basset horn clefs by Fröhlich

Fröhlich further calls the basset horn complete instrument *vollständiges Instrument* because it can play all the notes of the chromatic scale from the low C, or rather low F, on.

⁷⁶ Fröhlich 1811, p.25f.

⁷⁷ Ibid.

⁷⁸ Ibid.

He states, that there are also some instruments on which this is not possible, he says, they jump from the low C immediately to the E. Because of the difficult fingerings, the player should only be allowed to play pieces in easier keys like for example C Major, F Major, G Major, a minor and d minor. Fröhlich writes, the reeds of this instrument have to be in general more light and have to be more open than the clarinet ones, so therefore one can go not over 3 octaves, because the greater height calls for a harder reed. He advises the musician to take this book and play his exercises to get really well on the instrument.⁷⁹

He says, the basset horn has a full, festive tone (*voller feierlicher Ton*), which has a moving and gentle character (*Rührendes, Sanftes*). It's tone has great depth (*größte Tiefe*), which sounds really majestic on good built instruments. And it has the fullness of a horn (*Fülle des Horns*) and is near the graceness (*Anmuth*) of a bassoon. He says also its touching middle tones, which track so easily in the height (*weich in die Höhe ziehen*) are part of the tone. Fröhlich says, in short, everything of the criterias above create the affect of solemn dignity (*Sanfte Würde*).⁸⁰

Really interesting is the last sentence in Fröhlich's chapter of the basset horn: When an artist, on any instrument, has the possibility to give us an insight of his emotional state of mind and bind our focus in a way that we don't notice and with focusing so much on his performance, he, the artist, has found this on this instrument, the richest (*reichsten*) one in behalf of sound and singing (*Ton und Gesangs*) of all the instruments.⁸¹

Compared to Backofen's *Anweisung*, Fröhlich focuses like Koch very much on the construction of the instrument. As Backofen says, the instrument can be out of tune and the player should put beeswax to correct that⁸², Fröhlich prefers the newer instruments with a drilled bore. The most interesting difference between the two sources are perhaps the keys Fröhlich suggests the basset horn should play in: Major, F Major, G Major, a minor and d minor.

Rice says, Johan van Kalker's *Die Geschichte der Klarinetten: eine Dokumentation*, Verlag 1997, has published a six-page long table *Tabelle für die Klarinette und das Bassetthorn* (Amsterdam Hummel ca. 1800). According to him, this table has been lost as musicologist Pamela Weston suggests it was created around 1798 and authored by *Vincent Springer* (1760-?), who purchased the Hummel firm in 1798.⁸³

For that it is not present at that time, it can't be compared to Backofen's treatise.

⁷⁹ Fröhlich 1811, p.27.

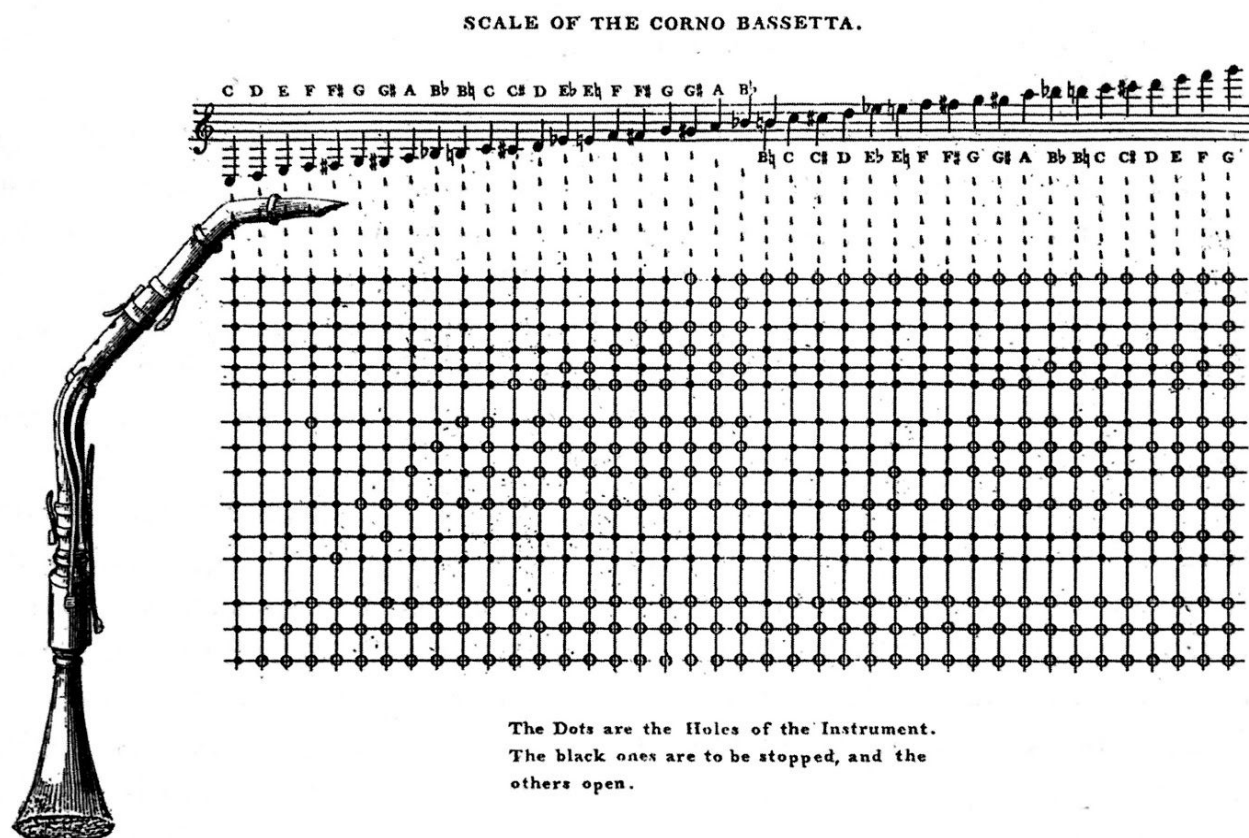
⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Backofen 1824, p.42.

⁸³ Rice 2008, p.111.

One historical contemporary English clarinet treatise is *New and Complete Preceptor for the Clarinet* (London 1803) by John Mahon (1749-1834).⁸⁴



Graphic 5 - Scale for basset horn by Mahon

Mahon also mentions in his treatise that the exercises he gives for clarinet should also be played on basset horns. Weston shows an example, where Mahon wrote out the octaves for an duet when played on two basset horns.⁸⁵

⁸⁴ Art. *John Mahon's Clarinet Preceptor*, Andrew Lytle, in: *The Galpin Society Journal*, Vol 30, May 1977, pp. 52-55, <https://www.jstor.org/stable/841366>, 29.10.19.

⁸⁵ Weston 2008, p.88.

Chapter 3 - Historical basset horn makers in Austria

This thesis will focus on Austrian historical basset horn makers, to connect Backofen's *Anweisung*, where he mentioned the best instruments that he knows come from Vienna. For the sake of completeness, other makers from German speaking countries will be mentioned to create a as complete as possible image of the historical situation.

According to Rice, there were six instrument makers in Vienna who also built basset horns.⁸⁶

The earliest extant basset horns are two anonymous four-key in F (A-Wien, 135, 136, on loan to A-Wien-T, 15379) dating from the early to mid-1750s to about 1760 of southern German. Both instruments have a round, one-piece curved body covered in leather over cloth, a mouthpiece, barrel, flat box and a round brass bell painted black inside.⁸⁷

Two more anonymous curved basset horn in F stamped AA and SS (A-Kremsmünster, ca 1760-1765) sharing characteristics with viennese instruments.⁸⁸ And a five-key anonymous basset horn in F in one piece boxwood boxwood an octagonal exterior covered with brown leather (A-Salzburg, 18/30, ca.1765) similar to a basset horn by Mayrhofer.

3.1 Jakob Baur

(ca. 1743-1797), was known to be active as an instrument maker in Vienna in the years 1774-1797. Rice says, he became court instrument maker in 1780 and from then on he was responsible to deliver oboes, bassoons and english horn reeds to, amongst others, *Joseph Haydn's* (1732-1809) orchestra in Esterhazy from 1776-1780. A surviving instrument of him is a seven-key curved basset horn (*D-Nurnberg, MI 134*, late 1770s) in crescent shape with a a two-piece body, ivory ferrules, flat box, and brass bell. Nevertheless, the mouthpiece and the bell are not original, but the barrel is. The E/B and C keys were at some point moved from the back to the front side of the instrument, using the original saddles.⁸⁹

3.2 Theodor Lotz

One of the most important Viennese instrument maker is *Theodor Lotz* (1747/48-1792). The native Viennese first was introduced to the music world in 1772 by performing a clarinet concert at the *Kärntertor Theater* for the *Tonkünstlersocietät*. 1775, he was mentioned again by the *Pressburger Zeitung* for a performance, working at that time as

⁸⁶ Rice 2009, p.115f.

⁸⁷ Ibid. p.116.

⁸⁸ Ibid. p.116

⁸⁹ Ibid, p.129.

a *Kammer Musicus* for the prince *József von Batthyány* (1727-1799) in Pressburg. There he worked as a viola player and fist clarinet in his orchestra. By 1780 he was proclaimed director of music, earning a lot of money with conducting and rehearsing concerts. Rice writes, that Lotz improved the basset horn in 1782 while living in Pressburg. The prince's court orchestra was dissolved one year later and Lotz moved to Vienna. There he worked as an instrument maker, composer and performer of the clarinet and the basset horn. For the Stadler brothers, the Viennese court clarinetists, he made C clarinets with *corps de rechange*, transposable corpi in B natural from April 1784 to March 1786. After playing contrabassoon in a partita for six winds by Stadlers and probably the string bass part in Mozart's *Maurerische Trauermusik* KV 479a (Vienna 1785) at the Crowned Hope Masonic Lodge in Vienna, he listed in his will several debtors, including Anton Stadler for two newly invented bass clarinets.⁹⁰

Rice says, Lotz's improvements on the basset horn could be the ivory knee joint, adding a D key and mounting keys on brass saddles in general. Adding an ivory knee joint certainly helped the quality of sound and supplemented additional stability to the instrument. Having a D key was important for Mozart's *Serenade in B-flat* K 361 (1781/82, premiered 1784) in the part of the second basset horn.⁹¹

From Lotz himself there are ten surviving instruments remaining, equipped with an ivory knee, a flat box and either an oval or round bell.⁹²

Keys	Location	Signature/Notes
eight keys	Germany - Berlin	2911
eight keys	Czech Republic - Praha	1365E
eight keys	Czech Republic - Praha	2094E
eight keys	Slovakia - Betliar	three examples
nine keys	Germany - Frankfurt/Oder	V/J-432
nine keys	Germany - Frankfurt/Oder	V/J-433
ten keys	Germany - Konstanz	I19, incl. cord on box
ten keys	Germany - Nuremberg	MI 135

Table 1: basset horns by Lotz

The three of Lotz's instruments built for Slovakia were built in admission of Freemason Count *György Andrassy* (1797-1872), who apparently ordered these instruments after

⁹⁰ Rice 2009, p.129f.

⁹¹ Ibid. p.131.

⁹² Ibid. p.131.

hearing Mozart's music played on them in Vienna. Each if it is a stereotypical eight keyed-basset horn it's a stained boxwood body with horn ferrules, the ivory knee, a maple flat box and an oval brass bell. Every key has a metal saddle with the spring riveted to its undersides. Rice says, these instruments may be date around 1790, because earlier instruments have flat springs pressing against the surface of the instrument. The tone and finger holes are undercut, especially the left index finger and basset notes. Also, there are covers for the heads of the E/B, D and C keys, from which the low D and C keys are of unequal length, the D being longer. Two remaining ebony mouthpieces by Lotz show that he used a horn-covered base on his basset horn-mouthpieces to create a flat table where the reed should go and is built for a short mouthpiece. This means, short reeds play more freely than long ones. Looking at the three instruments, there are slight differences in construction, but generally speaking, they are identical.⁹³

3.3 Raymund Joseph Griesbacher

According to *Nicholas John Shackleton* (1939-2006), Lotz was one of the most important basset horn makers in the Vienna-Prague region during Mozart's time. Further, makers like *Raymund Joseph Griesbacher* (1751-1818)⁹⁴, *Hamming* (1791-1823) and *Johann Baptist Merklein* (1761-1847)⁹⁵, *Strobach* (?) and *Doleisch* (?) appear on his list.⁹⁶

Raymund Griesbacher (1751/1752-1818) was active in Vienna around 1794 to 1818. He was 1776-1778 a clarinet player in Haydn's orchestra at Esterhaza and basset hornist in the wind band of *Count Ferdinand Pálffy* (1774-1840) until 1781.⁹⁷

In the years 1794 and 1795, he made English Horns for the Viennese court and in 1796 he was directing Count Grassalkowitz's (?) wind band (*Harmoniemusik*). Only in 1800 he became court instrument maker. There is a listing from 1808 that calls Griesbacher *bürgerlicher Waldhorn-, Trompeten-, und Holzblasinstrumentenmacher*.⁹⁸

From Griesbacher, instruments we have nowadays include clarinets, bassoons as well as basset horns. Rice writes, his basset horns are almost identical to those by Lotz, so maybe he studied instrument making with him. Almost identical means, they also have an ivory knee, a flat box and an oval bell. On a surviving historical contemporary pricelist, the basset horn is as expensive as a contra bassoon with 45 flortins.⁹⁹

⁹³ Rice 2009, p.129f.

⁹⁴ Art. *Griesbacher*, Christian F a s t l, in: Österreichisches Musiklexikon online, https://www.musiklexikon.ac.at/ml/musik_G/Griesbacher_Familie.xml, 30.10.19.

⁹⁵ Art. *Merklein*, Rudolf H o p f n e r, in: Österreichisches Musiklexikon online, https://www.musiklexikon.ac.at/ml/musik_M/Merklein_Familie.xml, 30.10.19.

⁹⁶ Rice 2009, p.129f.

⁹⁷ Ibid, p.134f.

⁹⁸ Ibid.

⁹⁹ Rice 2009, p.134.

Griesbacher's seven preserved basset horns carry often ivory mouthpieces as well as knees and oval brass bells. All of the following have been altered with additional keys to lengthen the playing life.¹⁰⁰

Keys	Location	Signature/Notes
eleven-key	Great Britain - Trotternhoe	-
eleven-key	Italy - Rome	ASC 50
twelve-key	Great Britain - London	RCM 242
thirteen-key	Great Britain - Edinburgh	4797, Ex Shackleton
fourteen-key	USA - MA - Boston	17.1882
fifteen-key	Italy - Modena	33-1981
fifteen-key	Great Britain - Edinburgh	4796, Ex Shackleton

Table 2: basset horns by Griesbacher

3.4 Friedrich Lempp

(ca. 1723-1796), a Viennese woodwind maker. There is an advertisement of the *Wiener Zeitung* in 1789, where the list includes a *newly invented E flat or G basset horn, invented by himself* as well as a *Basset horn in F*. His son *Martin* (1766-1836) succeeded his father and became a court musical instrument maker (*Hofmusikinstrumentenmacher*) 1800.

¹⁰¹

From this maker, only one basset horn survived (A-Linz, Mu 28, ca.1789) and is unique, because it is made out of boxwood, has seven keys and is built in bassoon form. It looks like a small bassoon-shaped bass clarinet, which has in six sections horn ferrules. The curved brass bell is pointing upwards. Keywise the basset horn resembles a soprano clarinet with an addition of the D and C key. Because of the special butt joint construction, there is a tone hole for F/C on the place of a key, which is unique up to date.¹⁰²

3.5 Friedrich Hamming

(fl.1791-1823), from whom there is also an advertisement in the *Wiener Zeitung* from 1791, including a *newly invented type of basset horn, whose special feature is the depth and*

¹⁰⁰ Rice 2009, p.134f.

¹⁰¹ Ibid. p.132f.

¹⁰² Ibid. p.132-133.

power of its tone. He built next to clarinets from A to F also basset horns, oboes and other instruments. One of his surviving originals is a straight eight key basset horn in Russia (RU-St. Petersburg, 16516/1010 A564) with knee joint and wooden bell. Rice says, it could have been made for Anton Stadler, because the shape reminds of his basset clarinet, which he played in concerts in Riga 1794.¹⁰³

3.6 Franz Harrach

(1750-1831), was active from 1797 to 1826. There are only two examples of his work concerning basset horns known: an angled basset horn in Salzburg (A-Salzburg, 18/32) consisting of stained maple, having ivory ferrules, a straight barrel, a boxwood knee, a flat box, eight brass keys, from which some are mounted in saddles and an oval bell. The second instrument, in Berlin, (D-Berlin-M) has seven keys and is built in a 90-degree angle.

¹⁰⁴

3.7 Earliest 19th century viennese makers

Johann Baptist Merklein (1761-1846) He added an Eb key his angled instrument. He made basset horn based on Lotz's design. There are seven survived instruments: Ten-key (CR-Brno, E171), two thirteen-key (RU-St Petersburg, 227, 1154), fifteen-key-low Eb key added (A-Wien, 328), fifteen-key-low Eb key added (D-Halle, Ms.408) and two in Budapest (H-Budapest, 1951.17, 1961.1337).

Friedrich Hamming Junior (?) four extant basset horns are listed: angled eight-key (F-Mantes la Jolie, ca1820), eleven-key (B-Antwerpen, 67.1.57, ca 1830), twelve-key (A-Graz, 1400 ca 1830), fourteen-key (I-Torino, 3537, ca.1830).

Stephan Koch Senior (1772-1828) was active from 1809 to 1828. Seven basset horns are survived: eight-key (CH-Neuchâtel, AA3838), twelve-key (S-Hälsingborg, F.327), fourteen-key (S-Linköping, A10 885), fifteen-key (S-Stockholm, M2360), fifteen-key (DK-København, Cl.496), fifteen-key (D-Halle, MS 407), seventeen-key (A-Wien-T, 15380/26

Carl Docke (ca. 1778-1826), two extant examples: fourteen-key angled (D-Nürnberg, MIR 469, ca1820) and anonymous attributed to Docke fifteen-key (F-Nice, 130).

¹⁰³ Rice 2009, p.133f.

¹⁰⁴ Ibid. p.135.

Wolfgang Küss (Kies) (ca.1779-1834) Five instruments survived: ten-key straight (US-DC-Washington-S, 95.295), thirteen-key angled (I-Firenze, 1988/167), sixteen-key (I-Modena, 34), (F-Paris-P) and another sold later in 1888 in Paris.

Johann Tobias Uhlman (1776-1838) Four examples survived: fourteen-key angled (D-Braunschweig, Ck 39), fifteen-key angled (D-Nürnberg, MIR 470), seventeen-key straight (A-Wien-GM, 416, ca. 1845), eighteen-key straight (GB-London-RCM, 326 C/17).

Agustin Rorarius (1788-1848) one basset horn survived: fifteen-key angled (A-Wien-GM, 139).

Johann Joseph Ziegler Senior (1795-1858) four examples: eight-key straight (B-Bruxelles, 87.027), fifteen-key (RU-St Petersburg, 1132), two seventeen-key (D-Nürnberg, MIR 474, 475 ca 1830-1835)

Balthasar Kapeller (?) flourished from 1845 to 1850. One example survived: twenty-key straight body (D-Bonn, 153)

3.8 Other makers in German speaking countries

Other makers in German speaking countries include for example *Johann Michael Stinglwagner* (1709-1771) and *Joseph Stinglwagner* (1726-1805) in Triftern, from whom a curved basset horn (A-Salzburg, 18/31, ca 1765) survived.¹⁰⁵

Also very important makers are the brothers *Anton Mayrhofer* (ca. 1716-1774) and *Michael Mayrhofer* (1707-1778) from Passau, and Rice mentions that they were building sickle-shaped instruments in around 1770. They claim to have invented and improved the basset horn. Their instruments carry the stamp mark *ANT et MICH | MAYRHOFER | INVEN.& ELABOR. | PASSAVII* (D-Nürnberger, MI 133; D-Bonn, 154) and are both pitched in G.¹⁰⁶

¹⁰⁵ Rice 2009, p.117f.

¹⁰⁶ Rice 2009, p.119 and Hoeprich 2008, p.237.



Graphic 6, basset horn by Mayrhofer of Passau, ca. 1760

In Roding, Germany, there is an instrument of *Franz Königsberger* (d.1805) conserved, (D-Berlin, 578, ca 1780).

In Stralfeld, two examples of instruments by *I. G. Dimpfl* (?) are known¹⁰⁷: one is a seven-key basset horn (CR-Praha, 468E, ca 1780), and the second one, which angle between the parts is in about 100-degrees is an eleven-keyed instrument (A-Linz, Mu 27, ca 1785).

One example survived made it by *Georg Glezl* (?), it has eight keys and is pitched in G, (D-München-BNM, MU 111, ca 1780).

Carl Augustin Grenser (1720-1807) was one of the most successful basset horn makers who established in Dresden as the first independent maker, and only after that he received the privilege as a court musical instrument maker.¹⁰⁸ There are five angled basset horns with oval or round brass bells surviving eight-key one (S-Stockholm, M553 carrying the stamp 1784), ten-key (NL-Den Haag, 0840386, stamped 1795/1), nine-keyed basset horn (NL- Den Haag, 0840387, stamped 1795/2). Rice mentions, that both instruments were made to be played together.¹⁰⁹ Nine-key (D-München-DM,10224) and twelve-key (D-Darmstadt, KG 67:132).

¹⁰⁷ Rice 2009, p.120f.

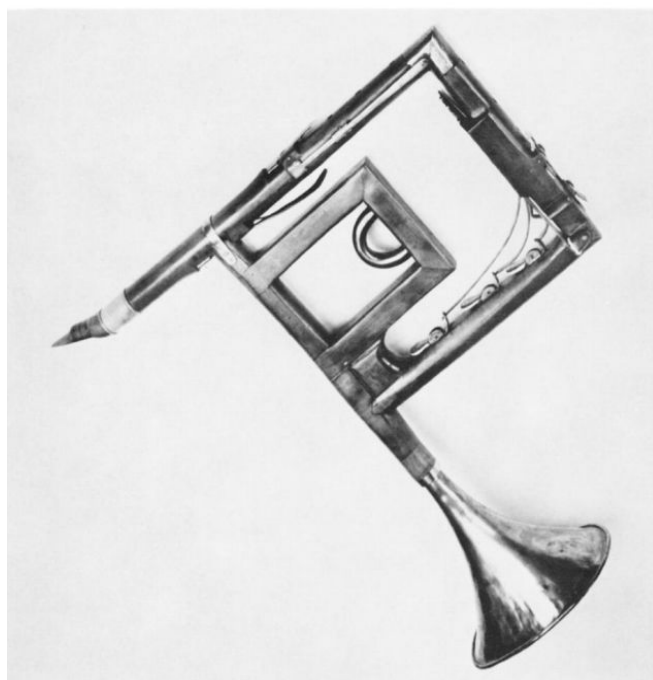
¹⁰⁸ Ibid. p.121f.

¹⁰⁹ Ibid. p. 127f.

Jakob Friedrich Grundmann (1727-1800) was active in Dresden from 1753 to 1800. There are seven basset horn survived: eight-key (A-Innsbruck), eight-key (D-Hamburg, 1912.1560), incomplete seven-key (GB-Edinburgh, 5565, ex Shackleton), seven-key (US-MA-Boston, 17.1881), two eight-key (D-Lübeck, 4423, 4424), eight-key (D-Hamburg, 1922.70)

Friedrich Gabriel A. Kirst (ca. 1750-1806) was active in Potsdam. There are nine survived instrument: eight-key(D-Leipzig, 1528), eight-key (D-Gotha), nine-key (D-Rostock), nine-key (D-Leipzig,1529) ten-key (D-Hamburg,1912.1561), nine-key (F-Paris, E. 2199), ten-key (S-Hälsingborg, F.137), twelve-key (D-Eisenach, I 149), eleven-key anonymous attributed to Kirst (D-Nürnberg, MIR 468)

Johann Georg Eisenmenger (1698-1742) was active in Mannheim from 1722 until 1742. One of his surviving instruments (D-München-BNM, 128, stamped */IOH.GEORG/EISENMENGER/*) is a remaining basset horn in D, with a tuning $a' = \text{ca.}430$ Hz. it consists of two in one another built rectangle shaped tubes (see Graphic 7).¹¹⁰



Graphic 7 - Eisenmenger's basset horn

The intonation of the whole scale is incredible, if one plays it with a very short *Birne* and a clarinet-sized mouthpiece. Because the original mouthpiece was missing, it had to be added while restoring the instrument. Nowadays, the basset horn is stored at the *Königliches Hoftheater München* and it has 8 wooden-mounted keys plus a later built in key for the g

¹¹⁰ Grass/Demus 2004, p.49f.

sharp. These keys include the low basset keys for fis, e, d and c. The inner rectangle with the semi-arc carry no acoustic function at all and are probably there for stability reasons and maybe also for better handling of the instrument. The mark on the instrument resembles the number “2” next to two six-petalled flowers. That may lead to the conclusion, this instrument existed in a pair with its partner lost.¹¹¹

Johann Heinrich Grenser

(1764-1813) His own firm was established in Dresden in 1796. There are eight angled basset horns with rounded boxes and oval brass bell: eight-key (GB-Oxford, 489), eight-key (GB-Edinburgh, 5059) Ex Shackleton, twelve-key (GB-Edinburgh, 5255) Ex Shackleton, fourteen-key (US-MI-Ann Arbor, 633), fourteen-key (CH-Burgdorf, 13-1124), fifteen-key (CH-Zürich-AMG, 2685), fifteen-key (S-Stockholm, M1225), fifteen-key (private collection).¹¹²

Johann Georg Otto

(1762-1821) Flourished from 1784 to 1821. There is one example survived: eight-key (D-München-DM, MU 116).

Wilhelm Hesse

(1760-1795) Also clarinet player. An example survived: eight-key angled (US-Mi-Ann Arbor, 634).

Johannes Jehring

(1744-1825) Flourished from 1771 to 1774. There is one example attributed to him: (D-Markneukirchen, 695, ca 1810) and a nine-key angled basset horn (?).

Johann Christoph Schicker

(?) There is one example survived: eight-key angled (D-Leipzig, 1527, ca.1795).

Johann Gottlieb Freyer

(ca 1764-1808) Four examples are survived: nine-key angled (D-Berlin, 4769, ca 1800), nine-key angled (US-NY-New York, 53.56.12), fourteen-key angled (F-Paris, E.198), and incomplete example (GB-Edinburgh, 5061, Ex Shackleton).¹¹³

¹¹¹ Grass/Demus 2004, p.49f.

¹¹² Rice 2009, p.127.

¹¹³ Ibid., p.129.

Chapter 4 - Basset horn players

This chapter lists some of the known clarinet players who are also mentioned in the sources as basset horn players. To this day, research has to trust Backofen that the basset horn players at that time were always also clarinet players. He does mention it in his *Anweisung* 1824: “because basset horn players are before always normal clarinet players”.¹¹⁴.

According to Hoeprich’s *The clarinet*, almost every clarinet player in the late eighteenth century played several instruments, even outside one instrument group like violin or viola next to other wind instruments. He also mentions Anton Stadler’s *Musick Plan* (a 50 page document completed in July 1800 when Stadler was invited by Count Georg Festetics to respond sixteen questions and the answers which would serve as the basis for a music school in Hungary¹¹⁵) in which he suggests “every musician learn to play the violin and take singing lessons”¹¹⁶. Stadler is obviously pointing out the fact that to learn to sing implies using the advantage of an underlying text, and this may help with expression, so the player is encouraged to work in this direction¹¹⁷.

Hoeprich provides in his book a good summary of the ideal clarinetist and basset hornist of the late 18th and 19th century.

“Study of a second or third instrument not only made musicians more employable, it also helped develop expressive techniques that would have enhanced their clarinet playing. For instance, simply understanding the concept of bowing would greatly improve most performance by clarinetist today. Where an upbeat played as an up-bow, followed by a downbeat played as a down-bow is a natural physical movement on the violin, there is no parallel on a wind instrument”.¹¹⁸

So additional instruments help the musician to have more techniques on their instrument and therefore to express himself better.

¹¹⁴ Backofen 1803, p.37.

¹¹⁵ Art. *A View of Eighteenth-Century Musical Life and Training: Anton Stadler's 'Musick Plan'*, Pamela L. Poulin, in: *Music & Letters* Vol. 71, No. 2 (May, 1990), <http://www-jstor-org.access.authkb.kb.nl/stable/736437>, 10.11.2019. p.1.

¹¹⁶ *The Clarinet*, Eric Hoeprich, London 2008, p.95.

¹¹⁷ Ibid, p.350.

¹¹⁸ Hoeprich 2008, p.95.

4.1 Relationship between the player and the instrument

Looking through primary as well as secondary sources, the researcher gets a long list of clarinetists who also played basset horn during the late eighteenth century until the first half of the nineteenth century. All of them, to a greater or lesser extent are known for their musical activities under the patronage of a court or patron, as well they are well-known for the tours performed as soloists in many cases.

In this chapter, the most relevant German and Austrian basset horn players, many of them were soloist or virtuosi, will be described in chronological order.. The second list is about player are known as basset horn teacher, amateur or just played the instruments some time. Finally the third list refers to well-known players from other countries.

4.1.1 Virtuoso German and Austrian basset hornists

Joseph and Franz Xaver Glögg

The Austrians *Joseph* (1739-1806) father¹¹⁹, and his son *Franz Xaver Glögg* (1764-1839) were also important clarinet players. Josef was one of the earliest basset horn players and teacher of this instrument, according to Rice.¹²⁰ Franz Xaver was chapel master and basset hornist in Linz (Austria).¹²¹ Almost certainly it was to Joseph that Princess Poniatowsky sent Kaspar Czerny, Johann Matuschek and Frantisek Oliva in the 1770 for instruction on the basset horn.

By 1812 Franz Xaver wrote his *Allgemeines musikalisches Lexikon* in Linz.

Jacob Tausch

According to Weston, *Jacob Tausch* (d. 1803) is also listed as a basset horn player, but unfortunately, she doesn't put any information about him playing the basset horn.

He was the father of *Franz* (1762-1817) and *Joseph Tausch* (b.1763). He also played the violin as a second instrument. Tausch had an opportunity to be heard playing the clarinet by the Elector *Carl Theodor* (1724-1799) in 1764 when he visited Heidelberg. As a result, in the following year he got the job at the court orchestra at Mannheim. In 1777 he moved with

¹¹⁹ *Deutsche National Bibliothek*, <http://d-nb.info/gnd/130591041>, 10.11.2019.

¹²⁰ *From the Clarinet d'Amour to the contra bass*, Albert Rice, Oxford 2009, p.101.

¹²¹ *Ibid*, p.100-101.

the Elector's Court to Munich and remained there until he retired from the orchestra about 1787.¹²²

Raymund Griesbacher

The Austrian Raymund Grisbacher (1752-1818) was an musician, active in Vienna. He also played the baryton and bassoon. From 1776 to 1778, Griesbacher was clarinettist at the *Esterházy orchestra*. By 1781 he became basset horn player to Count Ferdinand of Erdödi-Pálffy (1774-1840). and in 1795 he became clarinettist and instrument maker at the Court of Vienna. He was also clarinettist and music director in 1796 at the court orchestra of the Prince *Antal Grassalkovics de Gyarak* (1771-1841) in Bratislava.¹²³

The following instruments were made by him: a 5-key clarinet (Lek-MU) and a 12-key basset horn of c1800 (LRCM), according to the *Langwill Index*.¹²⁴

Franz Tausch

Franz Wilhelm Tausch (1762-1817) German clarinettist from Heidelberg, basset-horn player and composer. He was a child prodigy: at the age of eight he played at the Mannheim orchestra with his father Jacob Tausch, who taught him at the age of four years old violin and at six he gave him his first lessons on the clarinet.¹²⁵

In 1777, Carl Theodor (Elector Palatine of the Rhin, also flautist) had to take up residence in Munich as Elector of Bavaria, Tausch family moved with him. Once here, Franz became a notable soloist and made several concert tours in Austria and Germany. He was chamber musician to the dowager Queen of Prussia in 1789 in her private band and from 1797 Friedrich Wilhelm III ascended the throne and Franz had a place in his orchestra.

By 1802, 23rd April in berlin, the clarinet player Joseph Beer (1744-1812) performed together with Franz in a concert to a large audience in Garrison Church where Franz played the basset horn. In that concert Tausch played the obligato part *Non piu di fiori* by Mozart's *Clemenza di Tito* for Mme Schick. Also, they played a Concertante (or Concertino) for violin, clarinet, basset horn and bassoon by Peter von Winter (1754-1825). A new report of this piece was played again on 19th february 1804 but this time with Franz on clarinet and his 14 years old son Friedrich on the basset horn.¹²⁶

¹²² Rice 2009, p.255.

¹²³ *More clarinet virtuosos of the past*. Pamela Weston, London 1977, p.117.

¹²⁴ Ibid. p.117.

¹²⁵ *Grove Music Online*. Retrieved 10 Nov. 2019, Pamela Weston (2001). Tausch, Franz. from <https://www-oxfordmusiconline-com.access.authkb.kb.nl/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027565>, 10-11-2019.

¹²⁶ *Clarinet virtuosos of the past*, Pamela Weston, London 1971, p.43.

In 1805 Franz Tausch founded the Conservatorium for wind players in Berlin, where Heinrich Baermann and Crusell were among his pupils. His compositions are noteworthy, and make considerable demands on the player. They include a number of clarinet concertos, six quartets for two basset-horns and two bassoons (with two horns ad lib), duos for violin and viola and for two clarinets, and other chamber music for wind. After his death the conservatory continued under the direction of his son Friedrich Wilhelm Tausch (1790–1845).

Johann Georg Heinrich Backofen

Johann Georg Heinrich Backofen (1768-1830) toured in 1789 as virtuoso clarinet player. He also stayed for some time in France and Spain and later toured through Italy.¹²⁷ Kalker says, the audience liked him very much. The second trip followed 1795, where he toured through Belgium, Holland and France. Returning only in 1798, he finally picked up his basset horn studies.¹²⁸

On his third tour on May 1802, Backofen performed with basset horn and harp. He travelled first to Hildburghausen (Thüringen, Germany) and then spent some time in Gotha where he performed for Prince *Emil Leopold August* (1772-1822). In November he visited Halle, Magdeburg and Merseburg. By December 9th at the *Gewandhaus* Leipzig, Backofen performed basset horn solos and a quintet, Pamela Weston's More clarinet virtuosos of the past says probably his own, opus 9.¹²⁹ In 1804 he performed on basset horn and harp at Munich, but neither his playing nor compositions were appreciated.¹³⁰

In December 1804 Backofen was appointed the title of *director of wind music* in Gotha and becoming *Chamber Musician* in 1806. In November 1808, Backofen performed basset horn at Frankfurt, but only for a small audience. In 1811 he moved to Darmstadt as court musician on both, basset horn and harp. By 1820 he became a chamber musician at the very same.¹³¹

Backofen founded his instrument factory at Darmstadt in 1815, making not only flutes, oboes, clarinets but also basset horns. He also wrote numerous articles for music periodicals, including a report on music in Spain, which resulted after an early visit there. The archives of Breitkopf & Härtel store most of his letters.¹³²

¹²⁷ Weston 1977, p.29.

¹²⁸ Kalker 2012, p.85.

¹²⁹ Weston 1977, p.30.

¹³⁰ Ibid. p.29-31.

¹³¹ Ibid. p.30.

¹³² Ibid. p.30.

Wilhelm Leberecht Barth

Wilhelm Leberecht Barth (1774-1849), was a German clarinettist in the *Leipzig Gewandhaus Orchestra* from 1802 to 1829. In 1814 he became official *town musician* of Leipzig and during his position he had 20 to 26 pupils. Barth resigned his post of first clarinet in the *Gewandhaus Orchestra* in 1829 and was a second violin until 1835, the year he retired.¹³³

As a clarinet player, Barth's some solo performances were: Mozart's clarinet concerto k622 on 9th November 1815, concertos by Krommer (op.52 in 1804, op.36 and op.52 in 1805) and Crusell's *Symphonie Concertante* on May 1816.¹³⁴

As a performer on the basset horn he played solos on this instrument on 10th January 1811 and 20th February 1812, according to Pamela Weston's *More clarinet virtuosos of the past* (London, 1977).¹³⁵

Johann Conrad and Ludwig Bänder

Johann Conrad (c.1787-1859) and his younger brother *Ludwig Bänder* (?) were exceptional clarinetists who became famous on their tours of 1816 to 1822.¹³⁶

Johann Conrad was a fife-player in Grenadier Guard regiment belonging to the *Prince of Hesse-Philippsthal-Berfeld* (1831-1890) at the age of fourteen. Ludwig travelled considerably with his brother and his composition during this time where often performed.¹³⁷

The earliest concert report of the brothers comes from Lübeck in 1805, when they both performed on the basset horn¹³⁸.

The brothers received instructions on clarinet with Iwan Müller (1786-1854). The composer Anton Reicha (1770-1836) when Müller's pupils were performing in Paris around 1818-1819 wrote for them a *Grand Duo Concertant* (now lost).¹³⁹

By 1820, Conrad and Ludwig played in Bern in April and on 21st May they gave a concert in Munich. In Vienna they performed to the Music Society at the Small Rialto-Room on 3rd and 6th December (1820). They played *Two Concertinos* by Franz Danzi (1763 - 1826) among other pieces.

¹³³ Weston 1977. p.41-42.

¹³⁴ Ibid. p.40.

¹³⁵ Ibid. p.41.

¹³⁶ Ibid, p.31-33.

¹³⁷ Ibid. p.32.

¹³⁸ Ibid. p. 31-32.

¹³⁹ *Cambridge Companions to Music - The Cambridge Companion to the Clarinet*, Colin Lawson, Cambridge 1995, p.96.

During 1821 she gave a private concert in the Hall of the Kronen Lodge at Königsberg in Russia.

As a soloist, Conrad Bänder was heard for the last time in February 1846 playing an Introduction and Rondo by Heinrich Bänder (1816-1838) his son who was violinist and composer.¹⁴⁰

Margaret Knittel

According to Weston's *Heroes & heroines of Clarinettistry. A Selection from writings*, one of the early 19th century female virtuosi was Madame *Margaret Knittel* (b.1788) from Germany. She was the earliest female exponent on clarinet and bass horn in the USA. Weston writes that women were not allowed to have instruction on wind instruments among others until the second half of the 19th century.¹⁴¹

The first time Margaret Knittel was heard of, was in 1816 as soloist in a *Subscription Concert* in Kassel (Germany), getting not good critics from the *Allgemeine Musikalische Zeitung*. Later in the same year Knittel and her husband moved to Philadelphia, where she gave her first *Grand Concert* on 19 November 1816 at the city's *Masonic Hall*. She was accompanied by full band and she performed a concerto by Crusell (The advertisement for this concert doesn't specify what concerto by Crusell she played).¹⁴²

GRAND CONCERT.
MADAME KNIDEL.
RECENTLY from Paris, has the honour to
 inform the Public, that her concert of Vo-
 cal and Instrumental Music, will take place at
 the Masonic Hall, on Tuesday the 19th instant,
 assisted by the principal Professors, and Ama-
 teurs of this city.

PART 1st.

Sinfonia, Full Band,	Gyrowetz.
Song, Hope told a flattering tale,	Mrs. Bastian.
Concerto Clarinet,	
Madame Knidel, Bernard Crusell.	
Song, the Willow, Mrs. Bastian,	Braban.
Pot, Pourri, Violin, Mr. Hopf.	Kreutzer.

PART 2d.

Quintett, Clarinet.

Madame Knidel, F. Hefner.	
Song, the Love Letter, Mrs. Bastian,	Braban.
Variations, Clarinet,	
Madame Knidel, Francis Buller.	
Song, "A tale Sireyphon" Mrs. Bastian,	Hook.
Finale—Full Band	Gyrowetz.

Tickets one dollar each, to be had at George
 Willig's Music Store, and in the door of the
 Masonic Hall on the evening of the Concert.
 Nov 16. 1816.

Graphic 8 - Concert announcement of Mme Knittel

¹⁴⁰ Weston 1977, p.34.

¹⁴¹ Weston 2008, p.60.

¹⁴² Announcement of Margaret Knittel's first concert in America, in: *Poulson's American Daily Advertiser*, November 16, 1816.

As her second solo concert, she performed a concerto by *Joseph Beer* (1744-1812) and a quartet by Friedrich Hoffmann on the 28 November 1816.¹⁴³

The second of her next two concerts that Knittel gave on 20th May 1817, Weson says, she played an *Air, with variations* on the basset horn with an accompaniment for the viola by an unknown composer.¹⁴⁴

It is possible, that Margaret Knittel was the first lady basset hornist anywhere in the world according to Weston. Also, she mentions that the last known report of Knittel is from 1824 in Philadelphia.¹⁴⁵

Friedrich Wilhelm Tausch

Friedrich Wilhelm Tausch (1790-1845) was the son of clarinettist *Franz Tausch* (1762-1817). He played first clarinet for twenty years at the Berlin court orchestra. Like his father he was a remarkably fine teacher.¹⁴⁶ He was basset horn player and composer.

He was a child prodigy: at the age of eight he played in the Mannheim orchestra with his father Jacob Tausch, who taught him. Moving with his father to Munich, Franz became a notable soloist and made several concert tours.

According to Weston, Tausch played works, which were dedicated to him and almost all of his concerts took place in Berlin: On the 19th February 1804, he played on the basset horn together with his father on the clarinet the Concertante for violin, clarinet, basset horn and bassoon for violin, clarinet, basset horn and bassoon by Peter von Winter (1754-1825). *Trios for basset horns* (his own compositions, no copy known) on 12th November 1807 followed, also together with his father and Georg Reinhart (b. 1789), among other diverse soloist concerts with clarinet.¹⁴⁷

Anton David

Anton David (1730-1796) is regarded as the first german virtuoso on the basset horn. He switched from the clarinet to the basset horn because of his weakened health in 1780.¹⁴⁸ He studied clarinet in Strasbourg and spend about ten years in Italy being employed at

¹⁴³ *Heroes & Heroines of Clarinettistry*, Pamela Weston, Trafford Publishing, Bloomington 2008, p.61.

¹⁴⁴ Ibid. p.61.

¹⁴⁵ Ibid. p.61.

¹⁴⁶ Weston 1977, p.254.

¹⁴⁷ Ibid, p.254-255.

¹⁴⁸ Grass/Demus 2002, p.86.

several courts from 1750. David was employed by the Prince *Breschinski* (1760) in Hungary.¹⁴⁹

He first got in touch with the basset horn in 1770 and played this instrument at the Berlin court in 1780. The following year, he travelled in company of *Vincent Springer* (b.1760) to St Petersburg and stayed there for a year. In the beginning of 1782 and later, they evidently played at Berlin and Lübeck. David played clarinet again in Hamburg in the same year. By 1783, the tour with Springer and also K. Franz Dworschak (d. 1800) bassoon and basset horn player, continues in Germany. David could be heard together with Springer in October 1785 in Vienna.¹⁵⁰

Under the patronage of the Freemason lodges *Three Eagles* and *Palm-tree*, they continued their concerts in Vienna and started their connections with Mozart and the Stadler brothers. David and Springer performed a concerto for 2 basset horns (unknown composer) in the Lodge assembly by the same year on 15th December. After, they were employed of the Baron Hochberg of Plogwitz (d.1789).¹⁵¹

They visited Leipzig and performed a work for 2 basset horn and cello (17th December 1787) with *Carl Wilhelm Möler* (cellist of the Leipzig opera orchestra 1786). David taught clarinet and basset horn and remained to Plogwitz in Silesia until his death in 1789.¹⁵²

By 1789, he travelled to London with Springer and Dworschak and they performed at the *Vauxhall Gardens*. Later, in 1790 the trio toured again in Germany, northern Italy and the Netherlands. Back to London in 1791 for the Vauxhall Season, the trio played a wide variety of solo and concertante pieces for clarinet and basset horn. From 1790 to 1792 David joined Springer at the job at the Court of *Bentheim-Steinfurt*.¹⁵³

Theodor Lotz

(1748-1792) He was active in Vienna. Well-Known as instrument maker. As musician, he played the clarinet, basset horn, also, viola and contrabassoon. He was composer as well. By 1770 he was employed by József Cardinal Batthyány (1727-1799) as clarinettist and director of the Cardinal's Harmonie (wind band).¹⁵⁴

Rendall's *The Clarinet* says that Lotz was an all-round musician in Count Esterhazy's Orchestra, playing the contrabassoon, clarinet, basset horns and other instruments as well.¹⁵⁵

¹⁴⁹ Weston 1977, p.81.

¹⁵⁰ Ibid, p.81-82.

¹⁵¹ Ibid. p.82.

¹⁵² Ibid. p.82.

¹⁵³ Ibid. p.82.

¹⁵⁴ Hoeprich 2008, p.86-87.

¹⁵⁵ *The Clarinet*, F. Geoffrey Rendall, second revised edition, London 1957, p.136-137.

Under the patronage of the Cardinal-Prince de Rohan (1734-1803) in 1772 Theodor performed clarinet solos at a concert for Vienna's *Tonkünstlersocietät*,¹⁵⁶ and about 1774 he became a member of Count (probably Johann (1774-1843) Esterházy's orchestra in Vienna. From 1781 to 1783 he was principal clarinet and viola when required for Prince Joseph Bathyány at Pressburg.

He moved back to Vienna in 1784 and the next year, he took part in the concert given by the *Crowned Hope Lodge* for David and Springer, playing contrabassoon in some partitas for winds By Stadler.

Georg Reinhardt

German clarinet player born in 1789 was a remarkably fine player according to Weston.¹⁵⁷ Like other clarinetists of that time, he also comes from a family of musicians: his father was a Musician at the Court of Würzburg. Georg also learnt many instruments at first, and finally he took clarinet lessons with Philipp Meissner (1748-1816) who played with him in several occasions in doubles concertos. Later, he moved to Berlin about 1804 to 1807 and performed with Tausch. He also played in the court orchestra of the Grand Duke of Hesse at Darmstadt (Under Grand Duke Ludwig I (1790–1830) the court opera reached its peak).¹⁵⁸ Georg joined the theatre orchestra at Frankfurt in 1814 until 1821 when he moved to Stuttgart to be part of King of Würtemburg's orchestra as a first clarinet. He used clarinets mad Backofen.¹⁵⁹ Concerts given by Reinhardt can be mention here: 12th November 1807 at the Theatersaal in Berlin, trios for three basset horns by Franz Tausch with Tausch and his son, among other performances on the clarinet.

Aloysius Beerhalter

The German basset horn player *Aloysius Beerhalter* (1800-1852) was one of the clarinet players, who decided to make the clarinet their main instrument at already twenty years old. Before, he was working as a trumpet player from since he was seventeen in the *Stuttgart mounted guard*. With nineteen, he was active as a flute player in the Court of *Thurn and Taxis* (1819) at Regensburg. At the age of twenty-one, Beerhalter was employed as a cellist for the court orchestra in Stuttgart and at the same time as a trombone player in the *Royal Würtemberg 3rd infantry regiment*. Later, he turned successfully to the basset horn

¹⁵⁶ Weston 1977, p.165.

¹⁵⁷ Ibid, p.205.

¹⁵⁸ Art. *Darmstadt*, in: *Grove Music Online*. Thomas, E., & Schlüter, W. (2001), <https://www-oxford-musiconline-com.access.authkb.kb.nl/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007224>, 12.11.2019.

¹⁵⁹ Weston 1977, p.205.

making and had a reputation of being called a *second Paganini*¹⁶⁰. By 1828 he became clarinet and basset horn player for the Stuttgart orchestra.¹⁶¹

His concerts on the basset horn took place between 1830 and 1832, performing *Theme & Variations on Im Kühlen Keller sitz'ich hier* (Stuttgart, 1830/31/32) and *Der Kritikaster und der Trinker* (Stuttgart, 1832), both his own compositions. He toured in 1836 to Augsburg, and in 1842 he performed at the *Theatre* in Frankfurt and also had a successful season in London 1843.

Beerhalter performed the obligato basset horn part in Heinrich Proch's (1809-1878) *Schweitzer's Heimweh*, op. 38 for Emma Basse at a public concert in Strasbourg.¹⁶²

Carl Baermann

The clarinettist *Carl Baermann* (1810-1885) was born in Munich and was the official basset horn player from 1839 and bass clarinettist from 1840 for the Munich court orchestra.

Together, Carl and his father they performed in the year 1828 in Lübeck, Sweden and Denmark. As a soloist he often played in Hamburg and in 1837 he gave a big concert at which he performed some of his own compositions.¹⁶³

During a tour in Paris with his father by 1838/39, Carl kept a diary. In it, the connections with the composer Giacomo Meyerbeer (1791-1864) are shown and it lists also places they gave concerts such as Leipzig, Weimar, Dresden and Berlin.¹⁶⁴

One of the most important pieces for basset horn in the nineteenth century was written for Felix Mendelssohn-Bartholdy. (1809-1847), who composed his two *Konzertstücke* op.113 (Berlin, 30th December 1832 Ed. Leipzig: Breitkopf & Härtel, 1875. Plate M.B. 30.) and 114 (composed in January 1833, Ed. Leipzig: Breitkopf & Härtel, 1875. Plate M.B. 31) for clarinet, basset horn and piano and was dedicated to "*Heinrich and his son Carl a virtuoso on the basset horn*". The op 113 in F minor was performed by the three friends Felix, Heinrich and Carl on 5th January 1833 in Berlin¹⁶⁵.

¹⁶⁰ Weston 1977, p.45.

¹⁶¹ Ibid. p.45.

¹⁶² Ibid. p.45.

¹⁶³ Ibid, p.35.

¹⁶⁴ Ibid. p.35f.

¹⁶⁵ Weston 1971, p.144.

4.1.2 Other German & Austrian well-known basset horn players

According to Weston, the following listed musicians are well-known as basset hornists, some of them also played also other instruments for example from the string or brass family. Some of the names are not complete due to missing or misleading information on christian-, birth- or death certificates but will be included in the list anyway to make it as complete as possible.

Name	Year	Nationality	Description
Carl Friedrich Hübler	?-1792	German	active as a clarinetist and basset horn player at the <i>Leipzig Gewandhaus Orchestra</i> in 1784 until his death. He played also flute and oboe. He was a basset horn soloist in 1790 and 1791. ¹⁶⁶
Betz	-	German	played at the theatre orchestra at Strasbourg. His solo concerts on clarinet were in 1814. On 15th April 1818 he performed on Basset horn O <i>Salutaris</i> , performed in 1818 from <i>Saul's</i> oratorio, a trio for 2 cor anglais & basset horn by François-Joseph Gossec (1734-1829). ¹⁶⁷ According to Pamela Weston Gossec originally wrote this as an additional vocal number to this oratorio)
Gottlob Anton Friedrich	1763-1813	German	He performed for the Leipzig Gewandhaus Orchestra from 1792 until his death playing clarinet, basset horn, given and sometimes oboe. He gave a concert as a basset horn soloist 3 times according to Weston ¹⁶⁸ , but no references about those concerts mentioned.
Josef Küffner	1776-1856	German	first studied law and became a <i>Chamber Musician</i> at the Würzburg Court on violin and basset horn in 1797. In 1802 he became a military bandmaster and composer. He return as a Chamber musician in 1805 to Würzburg and later he was pensioned in 1815. He composed <i>Potpourri</i> (op. 198) for basset horn, piano & guitar ¹⁶⁹ , based on themes from Rossini's <i>Barber of Seville</i> , published by Schott in 1827-8. ¹⁷⁰
Blaschke	-	German	basset horn player ¹⁷¹

¹⁶⁶ Weston 1977, p.133.

¹⁶⁷ Ibid, p.51.

¹⁶⁸ Ibid, p.171.

¹⁶⁹ Ibid, p.149.

¹⁷⁰ Ibid, p.149.

¹⁷¹ Ibid, p.52.

Johann Sebastian Boehmer	?-1819	German	known for having played basset horn solos in at the <i>Beygang Museum</i> in Leipzig (5th July 1802 and 10th March 1812) and Lübeck (1808). Later, he became <i>Music director</i> at Benheim-Steinfürt ¹⁷² .
Johann Gottlieb Krause	1777-?	German	a clarinet player, but he also learnt to play violin, oboe, bassoon and horn. When David and Springer arrived to join the Court in 1786 ¹⁷³ he learnt clarinet and basset horn with them. By 1794 Johann found employment with his brother at the Court of Coun Hoym in Breslau. He remained the clarinet and became bassoonist. In 1805 he ceased musical employment and went to a civil administration in Oels and living until 1830. He played the clarinet but as an amateur in 1809. ¹⁷⁴
Johann Georg Rehm	? - 1836	German	Well-known soloist from Osnabrück. In 1814 he was given the job of organist to St Mary's Church. His performances include: a <i>basset horn concerto</i> by Hoffmeister (probably Franz Anton) on 14th and 16th November 1799, and <i>variations for basset horn & clarinet d'amour</i> with probably Carl Müller on November 28th of the same year. ¹⁷⁵
F. Reinhardt	-	German	presumably the elder brother of <i>Georg Reinhardt (1789-?)</i> , he was clarinet and basset horn player at the Stuttgart Court about 1815 to 1823. In 1819 he played clarinet and basset horn obligatos for the arias from Mozart's <i>La clemenza di Tito</i> . ¹⁷⁶
Franz Maintzer	-	German	was employed as a clarinetist, violinist and music director for the Mecklenburg-Schwerin Court at Schwerinsburg (1701). According to Weston, he performed as a soloist in 1781 at Danzig, in 1782 at Königsburg and in 1792 at Lübeck, but the author does not mention where he played basset horn, he is maked in this book as a basset horn player. ¹⁷⁷
Rakemann	-	German	was employed at Bremen's orchestra from 1807 until 1823. In December 1822 he played clarinet and basset horn in a concert in Bremen. 1823 he played second basset horn in Mozart's <i>Al desio, di chi t'adora</i> , later in this year. ¹⁷⁸

¹⁷² Weston 1977, p.56.

¹⁷³ Ibid, p.147-148.

¹⁷⁴ Ibid, p.146-147.

¹⁷⁵ Ibid, p.203.

¹⁷⁶ Ibid, p.205.

¹⁷⁷ Ibid, p.168-169.

¹⁷⁸ Ibid, p.201-202.

Andreas Gottlob Schwartz	1743-1804	German	played oboe, basset horn and bassoon. As an oboist, he became court musician at Stuttgart. In 1776 he was given the job in the Court of Ansbach and from where he got a lot of chances to travel and visited Poland, Vienna, Berlin, Frankfurt in 1777 and Netherlands. During this period he learnt basset horn. In 1784 he and his son Christoph (1768-1829) played basset horns at the Hanover Square Great Concerts in England, and they both were bassoon players for the Prince of Wales's Band and doubling basset horn when required. From 1786 until 1796 he was Ansbach's Chamber Musician. ¹⁷⁹
Christoph Gottlob Schwartz	1768-1829	German	son of Andreas Schwartz. Together with his father both learnt basset horn in the same time in their travel during 1770 and 1780. In London 1784 both gave a concert on the basset horn at the Hanover Square Great Concert. By 1787 Christoph was employed at the court orchestra of the Prussian Queen and he retired in 1826. ¹⁸⁰
Alt	-	Austrian	taught the basset horn at Lilienfeld, near Vienna at the beginning of the 19th century ¹⁸¹
Johann August Agthe	1795-1864	German	clarinettist and basset horn player. He played also violin, viola and composed. Court clarinet player and chamber musician at Weimar from 1821 ¹⁸²
Antonius Stadler	1791 - ?	Austrian	became first basset horn player at the Theater in Vienna. He was Anton Stadler's son. ¹⁸³

Table 3: Austrian and German basset horn players

4.1.3 Basset horn players around Europe

John Mahon

The virtuoso *John Mahon* (1746-1834) is the first known clarinettist and basset horn player in England and introduced the basset horn as an instrument to audiences in Edinburgh. Also, he played violin and viola, according to Weston.¹⁸⁴

Mahon also mentioned in his tutor, *A New and Complete Preceptor for the clarinet*¹⁸⁵ (London, 1803) the name *Clara Voce* or *Corno Bassetto* as a synonym for basset horn.

¹⁷⁹ Weston 1977, p.234.

¹⁸⁰ Ibid, p.235.

¹⁸¹ Ibid, p.26.

¹⁸² Ibid, p.24.

¹⁸³ Ibid, p.246.

¹⁸⁴ Ibid, p.167.

¹⁸⁵ Mahon 1803, p.61.

He himself played the basset horn on 8th August at *St. Cecilia's Hall* in 1792 as part of the event *Edinburgh Evening Courant*. In the programme he performed a *New Overture* and *Clarinet Concerto* composed by him.

One of his performances is mentioned by Weston took place at *Dundee's Guihdall's Edinburgh Advertiser* where "Mr Mahon will perform a *Solo Concerto in the Clarinet*, A *Solo piece on the Voce Claria* and a *Solo Concerto on the violin*".¹⁸⁶

He performed again on the basset horn in 1794 in Edinburgh at *Aldridge's Long Room*, back of *Poole's Hotel*, for Boxing Day.¹⁸⁷ By 1791 as part of *Vauxhall Gardens' Season* in London he performed more than 40 concerts, 16 of which included a basset horn Concerto.¹⁸⁸ This basset horn concerto was probably the first movement on an arrangement of *Carl Phillipp Stamitz's* (1745-1801) bassoon concerto No.6 in C (D-SWI, Mus.340).¹⁸⁹



Graphic 9 - Mahon's basset horn

Vincent Springer

Vincent Springer was born in 1760 in Jung-Bunzlau, near Prague. He studied with *Anton David* (1730-1796) in St. Petersburg. About 1770 he learnt basset horn in Hungary and by 1781 he returned to St Petersburg.¹⁹⁰

Springer performed with David in Berlin and Lübeck in 1782. By November of the same year he introduced the basset horn in Hamburg and performed there on this instrument in December. A trio formation containing Dworschak (?-1800), Springer and

¹⁸⁶ Weston 2008, p.85.

¹⁸⁷ Ibid. p.85.

¹⁸⁸ Ibid, p.86.

¹⁸⁹ Ibid. p 86-87.

¹⁹⁰ Weston 1977, p.245.

David went on tour through Germany in 1783. After that, they performed separately, in 1785 they were again playing together in Vienna. The freemasons of Vienna organised concerts to raise funds for the broken musicians in October and December. The next year they lived in Silesia at Pligwitz under the patronage of Baron Hochberg (d.1789). Vincent and David taught basset horn during their stay to the Krause brothers *Johann Gottlob* (1777-?) and *Karl Joseph Krause* (1775-1838).¹⁹¹

By 1787, Springer, David and the cellist Möller (Müller) (?) were playing a performance at the *Gewandhaus* in Leipzig on the 17th of December: a work for 2 basset horns and cello (composer unknown).¹⁹²

Joseph Friedlowsky

The Czech clarinetist *Joseph Friedlowsky* (1777-1859) was active in Vienna. He was a member of the *Tonkünstlersocietät* and the *Vienna Philharmonics* from 1808 to 1839. Friedlowsky had a strong loyalty to composers connected with Vienna. He took part as a second clarinet player in Balthasar Wigand's (1771-1846) picture *Depiction of the Performance of Haydn's Die Schöpfung*, Vienna, 27 March 1808.¹⁹³

Beethoven turned to him for advice on his clarinet parts. One of his solo concerts include an unspecified concert in 1813.

1814 Friedlowsky played in *Louis Spohr's* (1784-1859) Octet op 32. In 1816, he reportedly played in the first movement of Mozart's quintet KV 581. Friedlowsky taught Count Ferdinand Troyer (1780-1851), chief steward to Beethoven's patron and pupil, the Archduke Rudolf of Austria (1788-1831).¹⁹⁴ On the 14th December 1817 he performed clarinet concertos (probably the B flat Major, Op.28) by *Philipp Jakob Riotte* (1776-1856) and Carl Maria von Weber's (1786-1826) *Potpourri in E flat*. He gave concerts until 1827. Weston, mentions him as a basset horn player but didn't list concerts given by Friedlowsky specifically on the basset horn.¹⁹⁵

Friedrich Steffens

Born in the Netherlands, *Friedrich Steffens* (1803-1849) was military musician and clarinet player in a military band at Münster (Germany). In 1824, he was employed as principal clarinetist in the court orchestra and the Leopold-Corps at Detmold. Weston says,

¹⁹¹ Weston 1977, p.245.

¹⁹² Ibid, p.245.

¹⁹³ *The Musicians in Balthasar Wigand's Depiction of the Performance of Haydn's Die Schöpfung, Vienna, 27 March 1808*, Theodore Albrecht, in: *Music in Art*, Vol. 29, No. 1/2, 2004, p. 123-133. JSTOR, www.jstor.org/stable/41818757, 12.02.2020.

¹⁹⁴ *The Cambridge companion to the Clarinet*, Colin Lawson, 1995, p.94.

¹⁹⁵ Weston 1977, p.104.

that he experimented with the tone quality of the basset horn and travelled much to gather information from other players.¹⁹⁶

4.2 Introduction of the basset horn to the music world around 1800

Contemporaneous sources like concert critics and letters let researchers nowadays get a glimpse of how the basset horn was accepted by its introduction to the musical world.

According to Kalker, in the *Allgemeine musikalische Zeitung* magazine there is the following critique of a concert by Backofen in Hildburghausen, Gotha (Germany) 1802: “Right now the virtuoso Backofen from Nuremberg is staying here, which presented himself under applause on the basset horn and the harp. Furthermore he also blows the clarinet and flute very pleasant.” Further, this paper is talking about his tour through France, Spain and Italy, praises his language and portrait-painting skills and mentions, that Backofen right now is developing a treatise, an *Anweisung für die Klarinette*.¹⁹⁷

As this source can not really be seen as the introduction of the basset horn to the orchestra, it shows really well, that the instrument seemed to be accepted already and enjoyed the same status as other instruments like the harp, clarinet and flute.

From Backofen’s concert in Leipzig 1805, Kalker lists once again the *AmZ* as a source, which states, that Backofen, *Musikdirektor* from Nuremberg, not only delighted the audience with his excellent harp playing in private concerts, he played in public concerts too, in a quintet, arranged by himself with a basset horn obligato part, and some other pieces. The *Zeitschrift* says, he could handle the instrument with much delicacy.¹⁹⁸

That shows, that the basset horn was already common in chamber music, and Backofen even dared to play it as an obligato part in a self made arrangement. Maybe this was the same quintett that Backofen’s contemporary *Ernst Ludwig Gerber* (1746-1819) lists in his *Lexikon der Tonkünstler*.¹⁹⁹

Only at a concert in Munich in 1804, Backofen received bad critique; Kalker quotes the *AmZ* that not only on the basset horn, but also on the harp, his playing was not delightful and also his own compositions, which he presented in the same concert, did not fit the taste of

¹⁹⁶ Weston 1977, p.250.

¹⁹⁷ Kalker 2012, p.86.

¹⁹⁸ Ibid, p.87.

¹⁹⁹ Art. *Backofen*, in: *Neues historisch-biographisches Lexikon der Tonkünstler. Erster Theil A-D*, Ernst Ludwig Gerber, Leipzig 1812, Sp.235.

the the audience.²⁰⁰ There is also a report from a concert in Frankfurt in November 1808, where Backofen could not satisfy the audience: Backofen tried to show his virtuosity on the basset horn, but there was not enough audience and also almost no applause. The author does mention, that if he had known the audience better at this place, it would have given another result.²⁰¹

Also knowing reports of concerts that went bad or did not exceed expectations, there can be said, that the basset horn did certainly not please the audiences everywhere and the success of a new instrument surely depended on the specific taste of locals and could vary in different cities.

Kalker presents in his book also the german clarinet player *Carl Andreas Göpfert* (1768-1818), but doesn't say, if he also played basset horn, therefore his concert reports and letters are irrelevant for this thesis' research goal. He states, that Göpfert played not only clarinet, but also piano, organ, violin, viola, cello and was a singer and received an education in composition.²⁰² In his position as a Hofkapellmeister in Braunschweig, Göpfert was responsible for ordering instruments. This is the only time the basset horn is mentioned in his context: In his order, he writes that he wants Viennese clarinets in B, but when the quality is not extraordinary, he will take a basset horn from the maker instead.²⁰³ Kalker never mentions Göpfert playing the instrument, he says, he is only known for his virtuoso clarinet playing.²⁰⁴ Even when he died, his widow tried to sell his instruments, which consist only of a B, C and A clarinet, a cello and a viola.²⁰⁵

Further, *Johannes Heinrich Neumann* (1792-1861) is mentioned, who is also demonstrated as a clarinet player, according to the sources. According to Kalker, he also played the harp, guitar, violin and flute.²⁰⁶ Apparently he wrote *Serenaden* which also included basset horn, but this is the only place, this instrument is mentioned in connection with his name.²⁰⁷ Neumann used the serpent and bass horn as a bass instrument in his ensembles.²⁰⁸

For these reasons, both players are not mentioned in the chapter about basset horn players.

²⁰⁰ Kalker 2012, p.87.

²⁰¹ Ibid. p.90f.

²⁰² Ibid. p.20.

²⁰³ Ibid. p.27.

²⁰⁴ Ibid. p.32.

²⁰⁵ Ibid. p.41.

²⁰⁶ Ibid. p.125f.

²⁰⁷ Ibid. p.121.

²⁰⁸ Ibid. p.121-144.

4.3 The role of the basset clarinet

4.3.1. The basset clarinet instrument

The basset clarinet is a special instrument, which came up in the music world after 1780 and should not be confused with the bass clarinet.²⁰⁹ Poulin and Hoeprich say, it was developed in collaboration with the player, in this case Anton Stadler the composer, Wolfgang Amadeus Mozart and the maker, Theodor Lotz, and it has a close relationship to the basset horn.^{210,211} Already in 1802 this instrument has been mentioned in the *Allgemeine Musicalische Zeitung* multiple times and is occurring for the first time in a concert program of the 20th February 1788 as a '*Baß-Klarinet*', an instrument of new invention.²¹²

The first use of the term *basset clarinet* is from 1796, namely in *Johann Ferdinand von Schönfeld's* (1750-1821) *Jahrbuch der Tonkunst von Wien und Prague* (Wien 1796).²¹³ Also Koch mentions the instrument in his *Musikalisches Lexikon* 1802.²¹⁴ Commonly the term *Bass-clarinet* was in use for this instrument in Mozart's times.²¹⁵

Also Backofen mentions this instrument in his *Anweisung* in 1803: *clarinets with low d and c are now being made in Vienna*.²¹⁶ He says, it makes the clarinet so much better because now the instrument has three full octaves, which can be played easily. He says, he will talk about the basset clarinet in the future, but never does.²¹⁷

A French dictionary from 1821 states, that the instrument is only in use in Germany, and that it has been perfected by the Stadler brothers.²¹⁸ Towards the end of the 19th century, Poulin writes, that the basset clarinet is mentioned less. It is possible, that the first *Baß-Klarinet* looked like Lotz's basset horns but straight and was pitched in B flat. Then, Stadler might have added keys to get a *d'amore-type clarinet*.²¹⁹

²⁰⁹ *The Basset Clarinet Revived*, Colin Lawson, in: *Early Music*, Vol. 15, No.4, 1987, p.487-501, www.jstor.org/stable/3137598, 12.02.20.

²¹⁰ Hoeprich 2008, p.114.

²¹¹ *In the Footsteps of Mozart's clarinetist - Anton Stadler (1753-1812) and His Basset Clarinet*, Pamela L. Poulin, Pendragon Press, Hillsdale, 2009, p.75.

²¹² Ibid. p.75.

²¹³ Ibid. p.77.

²¹⁴ Ibid. p.79.

²¹⁵ *The clarinet in the classical period*, Albert R. Rice, Oxford 2008, p.72.

²¹⁶ Backofen 1803, p.35.

²¹⁷ Poulin 2009, p.80.

²¹⁸ Ibid. p.82.

²¹⁹ Ibid. p.84.

The instruments might just came out of use from the late nineteenth century until it is mentioned again in an article by *George Dazeley (1948)* in the mid-twentieth century.²²⁰ Poulin explains the nonexistence of surviving instruments with wearing out of the material, especially around the tone holes.²²¹

4.3.2. Specifications and comparison to the basset horn

Rice defines the basset clarinet as following: A basset clarinet is a clarinet in C, B flat or A with an extension of notes below the usual limit of e to c.²²²

According to Poulin, this early model that Stadler played did have two extra notes as extension in the low register, probably the d and c. Furthermore, she claims that it could be, that Stadler composed the *Concerto and Variation*, mentioned on the Riga concert program, for this specific instrument himself. In a letter of Stadler himself, he mentions for the first time the ability of a clarinet instrument to play fully chromatic to the low c.²²³ Hoeprich says, the *Variation* refers to one of the many pieces composed by Stadler and published for the purpose to show off the basset notes.²²⁴

Poulin says, that Stadler added to the clarinet of the time, which had five keys, four basset keys: e flat, d, c sharp and c. There is a slight possibility that there were in total ten keys, if he would have added also a c sharp and g sharp-key. One source for this could be a performance critique of 1792; it claims, that *the instrument is almost overladen with keys*. *Ernst Ludwig Gerber (1746-1819)* mentions the extension of the instrument with a third in the low tones also in 1792.²²⁵ In a *Korrespondenz* from 1790 Stadler himself says, how he can play c sharp and d sharp with ease.²²⁶

Hoeprich says, that in Lotz inventory two *Basklarinet* show up, which were intended for Stadler, but he never payed for them, only claimed them after his death.²²⁷

Concerning the appearance of the basset clarinet, the *Journal des Luxus und der Moden* describes it 1801, that it is not straight until the opening, but has a transverse pipe in the lowest quarter part. The opening is thus facing outward, or in any direction, and not

²²⁰ Poulin 2009, p.84f.

²²¹ Ibid, p.85.

²²² Rice 2008, p.71.

²²³ Poulin 2009, p.76.

²²⁴ Hoeprich 2008, p.115.

²²⁵ Poulin 2009, p.76.

²²⁶ Rice 2008, p.72.

²²⁷ Hoeprich 2009, p.115.

downward. The advantage of this special bell is, that it gives the low notes more depth and *resembles the horn*.²²⁸

If the opening was bent outward or more sideward, is not clear.²²⁹

That means, by 1790 Lotz must have already built a basset clarinet that is able to play the chromatic bass notes e flat, d, c sharp and c. This information is backed up by Gerber in 1792, as mentioned above.²³⁰ Albrechtsberger mentions in his *Composition-Anweisung* that the Stadler brothers developed *the basset clarinet's lower relative, the basset horn* for the purpose of having chromatic bass notes.²³¹

In this context, Poulin also discusses the Mozart Concerto. According to her, critics say, that he wrote it for a clarinet, that must have been able to reach the c. So they want several phrases to be transposed upwards to be able to even play the concerto.²³² Hoeprich says, this Concerto is for sure the KV 622, but calls the instrument on the Riga program a *clarinette d'amour*, pitched in G or F, as discussed in the chapter below.²³³

The *Allgemeine musikalische Zeitung* states in 1802, that the player should alter and transpose the concerto and it should have been also published with these transpositions in cue notes.²³⁴

Naturally, the key of C major seems to fit this instrument the best. Poulin writes, that already most clarinet music was written in C, which is also backed up by Backofen.²³⁵

When the clarinetist *Franz Scholl* (ca. 1752-1828) took over Stadler's workshop, he put up basset clarinets for sale. In the description it clearly says, that they reach the low c, a good root tone for the cadence. Further, he says, the keys are mounted in a new way and also many contemporary musicians and composers really appreciate the sound.²³⁶ The new manner of mounting of the keys was probably having metal saddles for the f sharp/c sharp and the e/b key, but no instruments survived.²³⁷

²²⁸ Poulin 2008, p.78.

²²⁹ Ibid, p.83.

²³⁰ Hoeprich 2008, p.115.

²³¹ Ibid. p.115.

²³² Poulin 2009, p.79.

²³³ Hoeprich 2008, p.113.

²³⁴ Poulin, p.79.

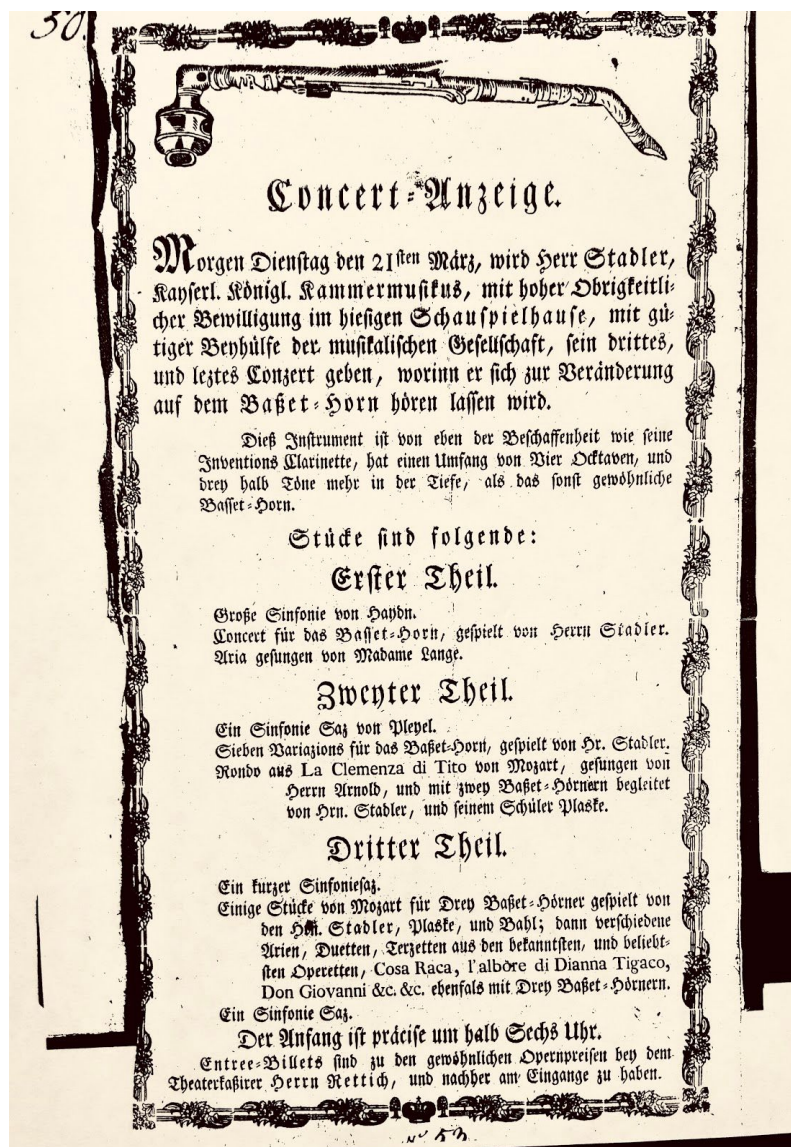
²³⁵ Ibid, p.81.

²³⁶ Ibid, p.80.

²³⁷ Rice 2008, p.74.

4.3.3. Iconography and later instruments

The first nowadays known image of a basset clarinet-looking instrument is on a concert program from Riga in 1794, according to Poulin (Graphic 8). It could be that the instrument had different stages of construction, because the maker Lotz died in 1792 after inventing the basset clarinet in 1788. So maybe Stadler modified this prototype by adding e flat and c sharp keys. It is unsure, if the in his later in letters mentioned *clarinet d'amoré* could be these modified instruments. He did collaborate with the builder *Burchard Tietzel* (1755-1821) in Bremen, but none of the instruments survived.²³⁸ According to Hoeprich, Stadler ordered via letter a new type of *clarinet d'amour* from this builder.²³⁹



30

Concert-Anzeige.

Morgen Dienstag den 21^{ten} März, wird Herr Stadler, Kayserl. Königl. Kammermusikus, mit hoher Obrigkeitlicher Bewilligung im hiesigen Schauspielhause, mit gütiger Beyhülfe der musikalischen Gesellschaft, sein drittes, und letztes Concert geben, worinn er sich zur Veränderung auf dem Bassett-Horn hören lassen wird.

Dies Instrument ist von eben der Beschaffenheit wie seine Inventions Clarinette, hat einen Umfang von Vier Octaven, und drey halb Töne mehr in der Tiefe, als das sonst gewöhnliche Bassett-Horn.

Stücke sind folgende:

Erster Theil.

Große Sinfonie von Haydn.
Concert für das Bassett-Horn, gespielt von Herrn Stadler.
Aria gesungen von Madame Lange.

Zweiter Theil.

Ein Sinfonie Satz von Mepel.
Sieben Variationen für das Bassett-Horn, gespielt von Hr. Stadler.
Rondo aus La Clemenza di Tito von Mozart, gesungen von Herrn Arnold, und mit zwey Bassett-Hörnern begleitet von Hrn. Stadler, und seinem Schüler Plaste.

Dritter Theil.

Ein kurzer Sinfoniesatz.
Einige Stücke von Mozart für Drey Bassett-Hörner gespielt von den Hrn. Stadler, Plaste, und Bahl; dann verschiedene Arien, Duetten, Terzetten aus den bekanntesten, und beliebtesten Operetten, Cosa Raca, l'albore di Dianna Tigaco, Don Giovanni &c. &c. ebenfalls mit Drey Bassett-Hörnern.

Ein Sinfonie Satz.
Der Anfang ist præcise um halb Sechs Uhr.
Entree-Billets sind zu den gewöhnlichen Opernpreisen bey dem Theaterkassirer Herrn Rettich, und nachher am Eingange zu haben.

Graphic 10 - Anton Stadler's Concert in Riga

²³⁸ Rice 2008, p.78f.

²³⁹ Hoeprich 2008, p.114.

The first instrument maker to dare to reproduce a basset clarinet base on the model in the concert program is Eric Hoeprich. He found out, that four holes were added to the bell for perfecting the intonation and easy playability of the basset clarinet (Graphic 9). It is left to consider, that in favor of the drawing, the angles of the keys are or could be shifted. It is still open, if Stadler had added additional keys to his instrument.²⁴⁰ Poulin says, the basset clarinet might have came as an A-, B flat or C instrument.²⁴¹



Graphic 11 - Replica of a basset clarinet in A

According to Hoeprich, this concert program describes the instrument as *possessing a low range with three semitones more than a normal clarinet*. But he states, that both, Gerber and Albrechtsberger refer to two extra semitones, namely d sharp and c sharp.²⁴²

²⁴⁰ Poulin 2009, p.83.

²⁴¹ Ibid, p.85.

²⁴² Hoeprich 2009, p.116.

He offers as a solution closing a tone hole on the the elbow connecting the bulbous bell with the instrument, because if it is closed, a b (sounding g sharp) can be produced as the missing third semitone. This note is called for in certain passages in Mozart's Concerto and was probably produced by closing the hole with the player's leg. A German critique from 1794 describes Stadler's instrument as having additional five notes, e flat, d, c sharp, c and b.²⁴³

Rice says, Stadler probably played the basset clarinet in the reed-below position, even tho the engraving on the programme shows different.²⁴⁴

Next to Mozart's Concerto KV 622, there is according to Hoeprich also a Concerto from *Franz Xaver Süssmayr* (1766-1803) for this specific instrument, from which only two incomplete sketches survive nowadays. The full version has not survived, as well as there are no Mozart autographs for his Quintet KV 581 and Concert KV 622. The basset clarinets from Lotz are also lost, as mentioned above.²⁴⁵ Rice says, there is also an Mozart aria *Parto, parto ma* from *La Clemenza di Tito* for a B flat basset clarinet and the second B flat clarinet part to the aria *Ah lo veggio* from *Così fan tutte*. Also there is an obbligato part in Fernando Paer's (1771-1839) aria *Una voce al cor mi parla* from *Sargino* (1803).²⁴⁶

According to Rice, there are several instruments with extra mounted keys who could be the prototype for the basset clarinet: two instruments in A or A flat with the shape of the basset horn, made by Mayrhofer (ca. 1770, D-Passau, 3160), an anonymous 11-key instrument (ca.1790, F-Paris, 980.2.566) and also two anonymous 7-key instruments (ca.1775, F-Paris, E.190 C.543; E 2195) which he calls clarinet d'amour instruments, as well as a curved 8-key instrument (ca.1785, D-Berlin, 2886). None of these instruments was able to play for example Mozart's concerto, but could have been Lotz's template for the basset clarinet.²⁴⁷

A later model of the basset clarinet is from 1806, made by *Friedrich August Peuckert* (?) from Breslau, who made a B flat basset clarinet with the advice of the basset horn player Vincent Springer. It was a *slightly bent instrument, could descend to the low c* and had *an outstandingly beautiful tone*.²⁴⁸

²⁴³ Hoeprich 2009, p.116.

²⁴⁴ Rice 2008, p.72.

²⁴⁵ Hoeprich 2009, p.116.

²⁴⁶ Rice 2008, p.76.

²⁴⁷ Ibid, p.71.

²⁴⁸ Ibid, p.75.

Later instruments include a 11-key basset clarinet in C by *Johann Benjamin Eisenbrandt* (1753 - +1822) (Göttingen; ca.1800, NL-Amsterdam), a 13-key *Franz Strobach* (c1769-1812) A clarinet (Carlsbad, ca.1815, D-Hamburg 1912.1562), a 15-key *Jacob Georg Larshoff* (fl 1798-1834) B flat clarinet (Copenhagen, ca.1830, CH-Zumikon) and a 16-key *Johann Gottlieb Karl Bischoff* (fl 1813 - 70) b flat clarinet (Darmstadt, ca.1840, D-Darmstadt, Kg 61:116). From these instruments, only the Eisenbrandt and Bischoff ones have a fully chromatic register below the e.²⁴⁹

Because the basset clarinet was expensive and more difficult to make, the demand was lower, which Rice says is the reason it went extinct. Only a few players, soloists like Stadler would be interested in this instrument.²⁵⁰

²⁴⁹ Rice 2008, p.75.

²⁵⁰ Ibid, p.76.

Chapter 5 - Mozart's contribution to the repertoire of basset horn

Wolfgang Amadeus Mozart (1756-1791) not only plays a huge role in the historical clarinet world but is also a very important composer for the basset horn, being friends with Anton Stadler, whom he dedicated most works to. This chapter will focus on their relationship and list a repertoire list of Mozart's works including basset horn.

5.1 Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart is an well known Austrian composer and is nowadays an idiom regarded as a peak of Viennese Classicism.²⁵¹

He was baptized at St Rupert's Cathedral as the seventh and last child born to *Leopold Mozart* (1719-1787) and his wife *Maria Anna* (1720-1778). Only he and the fourth child, *Maria Anna 'Nannerl'* (1751-1829), survived. Mozart's education included next to music also mathematics, reading, writing, literature, languages and dancing. Also moral and religious training were part of his curriculum. According to his father, he began composing with five years and his first known public appearance was at Salzburg University in September 1761.

²⁵²

As a child, he toured together with his sister through whole Europe, where he played in front of monarchs like *Maria Theresa* (1717-1780), *Louis XV* (1710-1774), *George III* (1738-1820), *Wilhelm V* (1748-1806) and the homes of various ambassadors and noble men.²⁵³

He finally settled down in Salzburg in the years 1773-1780 and then moved the center of his life to Vienna in 1780, summoned for the celebrations of the accession of Emperor *Joseph II* (1741-1790). Mozart lived in the famous *Michaelerhaus* on the *Graben*, teaching students and working for the *Tonkünstler-Societät*. Establishing his status as a fortepiano-player and also working on several operas in the years 1780-1783, he also began composing instrumental concerts like his piano concertos KV 413-415.²⁵⁴

In the years 1784 to 1788, his most successful and busiest period of his life in Vienna begun. In addition to his public concerts, he was also playing private ones, for example for Count *Johann Esterházy* (1774-1829) and the Russian ambassador, *Prince Golitsyn*

²⁵¹ Art. *Mozart, (Johann Chrysostom) Wolfgang Amadeus*, Cliff E i s e n and Stanley S a d i e, in: Oxford Music Online, <https://doi-10.1093/gmo/9781561592630.article.6002278233>, 2001, 31.10.19.

²⁵² Ibid.

²⁵³ Ibid.

²⁵⁴ Ibid.

(1721-1793). Those were also commissioning works like the *Wind Serenade KV 361*, which Anton Stadler premiered in 1784. Numerous publications followed in these years, Mozart also managed to re-establish the Italian opera and take several trips including places like London.²⁵⁵

The last years in Vienna remain uncertain, whether he had a stable income or not, but he seemed to have many students next to his honoraria for publications and from 1788 on his salary as court *Kammermusikus*.²⁵⁶

Mozart's works were published widely in 1791, among them also the Concerto KV 622 for basset clarinet with its downward extension of a major third, dedicated to Anton Stadler. He soon after that fell very ill and many of his works only remain in sketches or unfinished. Mozart died in November 1791 due to a high fever.²⁵⁷

5.2 Mozart's relationship with Anton Stadler



Graphic 12 - Anton Stadler's silhouette

²⁵⁵ Art. *Mozart, (Johann Chrysostom) Wolfgang Amadeus*, Cliff E i s e n and Stanley S a d i e, in: Oxford Music Online, <https://doi-10.1093/gmo/9781561592630.article.6002278233>, 2001, 31.10.19

²⁵⁶ Ibid.

²⁵⁷ Ibid.

Anton Stadler (1753-1812) (Graphic 9) and his brother, *Johann* (1755-1804), were court musicians at the Viennese court around the early 1770. It is unsure, where the brothers received their musical training, but they made the first public appearances as clarinet soloists on 21st March 1773 as well as on 19th December 1775 at the royal private theatre next to the *Kärntertor* in concerts for the *Tonkünstlersocietät*.²⁵⁸

According to Hoeprich, most of the music for clarinet written by Mozart can be associated with *Anton Stadler*.²⁵⁹

In a letter dated with 6th November 1781, written by Anton Stadler applying for being employed at the *Oettingen-Wallerstein court*, he mentions their performances of basset horn trios with *Griesbacher*, which could probably be the maker *Raymund Griesbacher* (1751/52-1818), formerly employed at the Esterhazy²⁶⁰, and also other kinds of wind chamber music with basset horn too.

By 1781 the Stadler brothers were regularly employed at the Viennese court and were later part of the emperor's *kaiserlich königliche Harmonie*. According to *Carl Friedrich Cramer* (1752-1807), they were also members of an octet of *Vienna's best wind players*²⁶¹. A document from the Holy Roman Empire's Court Archives in Vienna, under Joseph II, dated 24 April 1782, mentions all eight players by name, their additional salary for their services in the wind band, and from E. L. Gerber (his account 1812-14) is known today, that Anton, which he calls *the elder*, played second clarinet for Johann on the first.²⁶² In Pamela Weston's book *Clarinet virtuosos of the past*, she also says: "*In the latter group of eight instrumentalists Anton played second clarinet to his younger brother's first, not because he was a lesser player, but because low notes always had a peculiar fascination for him*".²⁶³

In the early 1780s, Anton and Johann Stadler received clarinets, purchased from the court from the maker Theodor Lotz, who was established in Pressburg and from 1788 active in Vienna, the year in which he received the royal privilege *k.u.k. Hofinstrumentenmacher*, as seen in his mark²⁶⁴ (Graphic 13).

²⁵⁸ *Clarinet virtuosos of the past*, Pamela Weston, London 1971, p.47.

²⁵⁹ Hoeprich 2008 p.102f.

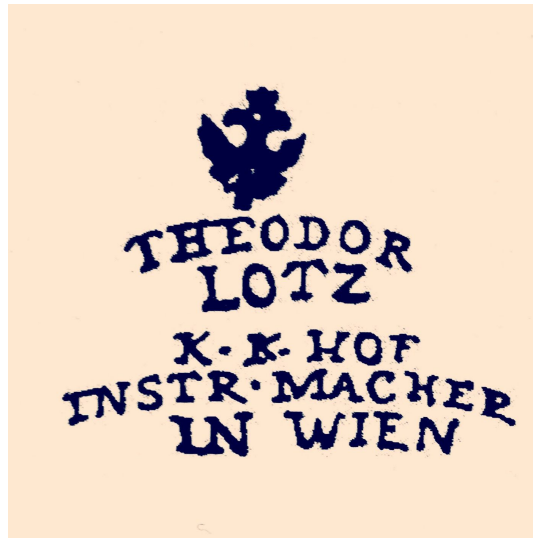
²⁶⁰ Ibid, p.103, p.243.

²⁶¹ *Magazin der Musik*, Carl Friedrich Cramer, Vienna 1783. 1400-01

²⁶² Hoeprich 2008 p.352.

²⁶³ Weston, 1971, p.48.

²⁶⁴ Hoeprich 2008, p.103.



Graphic 13 - Lotz's stamp

Despite of the fact that it is not known when Mozart and Stadler met each other exactly, it was possibly around 1781 Mozart wrote a letter to his father on the 17th March when he had performed at the residence of Russian ambassador Dimitri Count Galitzin (1728 - 1803) and the musicians (Stadler part of this orchestra) of the viennese court, under the leading of Haydn also performed that day, according to Poulin²⁶⁵. On 3rd November 1781 in a letter to his father, Mozart describes being honoured with a serenade one night by a sextet (2 clarinets, 2 bassoons and 2 horns), presumably to express their appreciation and admiration to him, playing his *Nachtmusik in E-flat Major KV 375* (1781). Mozart describes them as *The six gentlemen who executed it are poor wretches, but they play nicely together, especially the first clarinet player and the two hornists*²⁶⁶, so probably the Stadler brothers played the clarinets parts.²⁶⁷

In 1784, Mozart's *Serenade KV 361/370a* for twelve winds and contrabass, also called *Gran Partita*²⁶⁸, two basset horns were used here for the first time and was presumably interpreted by Anton Stadler in his academy on March 23th 1784 according with Köchel's catalog²⁶⁹. This name appears on the autograph in a foreign handwriting, not by Mozart's.²⁷⁰ *Johann Friedrich Schink* (1755-1835) praises Anton Stadler after playing in the premiere of the piece:

²⁶⁵ Poulin 2009, p.12.

²⁶⁶ Hoeprich 2008 p. 103f.

²⁶⁷ Ibid. p.104.

²⁶⁸ Hoeprich 2008, p.104.

²⁶⁹ Köchelverzeichnis 1983, p.378.

²⁷⁰ *Literarische Fragmente. Zweiter Band*, Johann Friedrich Schink, Graz 1785, p. 286.

*“My thanks to you, great virtuoso! I have never heard the likes of what you contrive with your instrument. Never should I have thought that a clarinet could be capable of imitating a human voice so deceptively as it was imitated by you. Indeed, your instrument has so soft and lovely a tone that no one with a heart can resist it - and I have one, dear Virtuoso: let me thank you. [...]”*²⁷¹

Stadler's reputation as one of Vienna's leading wind players appears to have been recognized and he was accepted by society as an excellent clarinetist capable to manage to arrange benefits concerts at the *Hoftheater* in Vienna²⁷².

It was probably then, after Mozart arrived in Vienna in 1781, his association with Stadler soon they became a close friends and shared mutual admiration for each other as musician.²⁷³

Mozart and Anton Stadler played together in Mozart's *Quintet in E flat for winds (oboe, clarinet, horn, bassoon) and piano KV 452*²⁷⁴ and this work was describing by the composer himself as *the best thing I have written in my entire life*²⁷⁵. Hoeprich says in *The Clarinet*, that the instrumentation of the quintet in unusual and unprecedented and Mozart writes beautifully and idiomatically for an odd combination of instruments, managing to fuse the forces into a unified whole.²⁷⁶ As far as the clarinet is concerned, this piece is perfectly suited for the five key instrument. The premiere of this piece took place in Vienna at the *Burgtheater* on 30 March 1784, for concerts given at court called *Musicalische Akademie*.²⁷⁷

In the same year, in 1784, Mozart was admitted freemason at the *Benefice Lodge* and a year later Stadler also became freemason joining to the *Palm Tree Lodge* and because of this their relationship was strengthened considerably.²⁷⁸

Another piece, where they played together premiered on 5th August 1786: *Ein Terzett für Klavier, Klarinett und Viola KV. 498* written for an evening's *Hausmusik* at the home of botanist *Nikolaus Joseph von Jacquin* (1727-1818). The players were Jacquin's daughter *Franziska Jacquin* (1769-1850) on the piano, Mozart himself on the viola and Anton Stadler on the clarinet.²⁷⁹

²⁷¹ Poulin 2019, p.13.

²⁷² Hoeprich 2008, p.106.

²⁷³ Poulin 2019, p.13.

²⁷⁴ Weston, 1971, p.49.

²⁷⁵ Hoeprich 2008, p.104, p.353.

²⁷⁶ Ibid. p.104.

²⁷⁷ Ibid. p.353.

²⁷⁸ Weston, 1971. p.49.

²⁷⁹ Hoeprich 2008, p.105.

Stadler also took part in the first performance of Mozart's *Clarinet Quintet* KV.581 (1789) as a part of a gala concert of the *Tonkünstlersocietät* in Vienna's *Hoftheater* on 22th December 1789²⁸⁰. The concert announcement can be seen in Graphic 11.

Teatro Nazionale di Corte
Oggi Martedì il 22. Dicembre 1789.
dalla Società di Musica
Benefizio delle loro Vedove ed Orfani
UNA GRANDE
ACADEMIA DI MUSICA,
nella quale si eseguirà:
una Cantata del Signore Vincenzo RIGHINI, Maestro di Cappella di S. A. R. l'Elettore di Sassonia.
IL NATALE D'APOLLO.
CANTARANO IN ESSA:
Le Sign. CAVALIERI. Il Sign. CALVESI.
Le Sign. MOFFER. Il Sign. SAAL.
Fra le due Parti della Cantata si eseguirà un Quintetto del Sign. MOZART, nel quale le prime Parti suoneranno il Sign. STADLER, in att. Serv. di Sua M. l'Imperatore & il Sign. ZISTLER, in att. Serv. del Sign. Principe di Kralikowitz.
La Musica, fra Cantanti e Suonatori, sarà eseguita da più di cento ottanta Persone.
I prezzi per l'ingresso sono i seguenti:
Al Parterre nobile 1 flor. 25 kr.
Sedili chiavi 1 — 45 —
Al secondo Parterre 1 — 25 —
Al terzo Piano 1 — 10 —
Sedili chiavi 1 — 10 —
Al quarto Piano 1 — 5 —
Una Loggia 4 — 50 —
Il Sign. Uffiziali della Guardia si compiaccono di pagare per l'entrata ciascuno 45 kr.
Quelli però della Nobiltà, che non sono intenzionati di tener i loro Balchi abbonati, sono ricercati, di averli a tempo di vedere delle Logge.
Si Comincerà alle ore 7.

große musikalische Akademie
Heute Dienstag den 22^{ten} Christmonats 1789.
kaiserlichen königlichen National-Hoftheater
von der
erhöhten Tonkünstlersocietät
Vortheile ihrer Wittwen und Waisen
gehalten werden,
in welcher eine Cantate von der Composition des Hrn. Vincenz Righini, Hofcapellmeister Sr. Kurfürstl. Durchlaucht zu Mainz, gesungen wird, betitelt:
Das Geburtsfest des Apoll.
Es werden dabei gesagt:
Hörsprüche. Recitativ. Chor. Ballet.
Zwischen beiden Abtheilungen der Cantate wird ein Quintett von Hrn. Mozart gegeben, wobei die Hauptstimmen Hr. Stadler, I. I. Hofmusikant und Hr. Zistler, in wirklichen Diensten des Herrn Fürsten von Kralikowitz ausführen werden.
Die Musik, Instrumenten und Einstimmen gerechnet, wird von mehr denn 180 Personen ausgeführt.
Die Eintrittspreise sind folgende:
Galer Parterre 1 fl. 25 kr.
Ersterer Sitz 1 — 45 —
Zweiter Parterre 1 — 25 —
Dritter Sitz 1 — 10 —
Vierterer Sitz 1 — 10 —
Fünftes Sitz 1 — 5 —
Eine Loge 4 — 50 —
Die Herren Offiziere von der Garde werden ersucht, sich für das Eintrittsgeld 45 kr. zu bezahlen.
Zur vor der hohen Nobilität, welche nicht hier bei dem fest gesetzten Abonnement Platz nicht bekommen wollen, werden ersucht, es dem Legationsrat bei Zeiten mittheilen zu lassen.
Der Anfang ist um 7 Uhr.

Graphic 14 - Concert announcement KV 581

5.3 Mozart's Compositions for basset horn

Under Mozart's compositions for basset horn, there are some obligato parts for basset horn to be found in his works. This chapter tries to provide in a chronological order, according with Köchel's catalogue, an overview of the basset horn parts in Mozart's pieces such as solo basset horn with vocal part (opera arias), orchestra music, basset horn in wind ensemble, small ensemble with voice, basset horn trio among other groups.

Backofen mentions in 1824 his total admiration about the the characteristics of the sound on the basset horn and his opinion about the role of the this instrument as an obligato part and the basset horn in the orchestra:

²⁸⁰ Weston 1971, p.51.

*“Incidentally, this instrument is excellently suited to expressing gentle, delicate, loving, also moody and suffering moods. It is indisputable that it is the most excellent accompaniment to the singing, especially for an alto part. What a wonderful effect it has in the Aria del Vitellia in the Titus of Mozart and in his Requiem. It's just a shame that both composers and musicians make so little use of it.”*²⁸¹

Title	Dedication	Date/Premiere	Instrumentation	Notes
Serenade KV 361 (KV 370 a)	Baron Pierre de Braun	Composed in the first half of 1781, Vienna and Munich	2 oboes, 2 clarinets, 2 basset horns, 4 horns, 2 bassoons, and Contrabass	Mozart used the basset horns for the first time here. The Stadler's Brothers performed on the basset horns. ²⁸²
Traurigkeit ward mir zum Lose, Konstanze's aria from: <i>Die Entführung aus dem Serail</i> KV 384	commissioned for the Viennese court	Composed between July 30th 1781 and May 29th 1782. Listed on: July 16th, 1782 <i>Burgtheater</i> , Vienna	Soprano, strings, 2 flutes, 2 oboes, 2 basset horns, 2 bassoons, 2 horns in B,	Comic opera in three acts. Basset horn obbligato appears in Act II No 10 Andante con moto
Luci care, luci belle Notturmo für zwei soprane und Bass KV 436 (KV 439 a)	-	Composed 1783 in Vienna	2 sopranos and bass + 3 basset horns	Mozart's notes: it includes a written out da capo and should not be changed. one out of four <i>Notturmi</i> (Nr.1 KV.439, Nr.2 KV438, Nr.3 436, Nr.4 KV.437), which all are incomplete
Mi lagnerò tacendo Notturmo für zwei soprane und Bass KV 437	-	composed allegedly 1783 in Vienna	2 sopranos and bass +2 clarinets, 1 basset horn	cf.KV 436
Se lontan, ben mio, tu sei Notturmo für zwei soprane und Bass KV 438	-	composed 1783 in Vienna	2 sopranos and bass +2 clarinets, 1 basset horn	Autograph in Stift Kremsmünster, cf.KV 436
Due pupille amabili Notturmo für zwei soprane und Bass KV 439	-	composed 1783 in Vienna	2 sopranos and bass + 3 basset horns	cf.KV 436
Fünf Divertimenti KV 439b =	probably for the	Composed in 1783, Vienna	3 basset horns	no Autograph. originally for two basset

²⁸¹ Backofen 1824, p.42.

²⁸² Köchel 1983, p.378.

Divertimento III Anh 229	<i>Jacquinschen Freundeskreis</i> in Vienna			horns, but the high bassoon part can be played by basset horn (Stadler has some unpublished trios for basset horn, said in Konstanze's letter 31.03.1800 to André. M.Whewell says that could be the Divertimenti).
Maurerische Trauermusik KV 477 (KV479a)	death of the Herzog Georg August von Meklenburg und Franz Esterhazy	November 10th 1785 in Vienna	2 violins, viola, bass, 2 oboes, clarinet, contrabassoon, 2 horns, 3 basset horns	<i>Gran Fagotto</i> added later in the autograph, basset horns were added on the last page. Offenbach writes in the first print: instead of 3 basset horns one could take 2 clarinets and 2 bassoons
Adagio KV 411= KV484a	none	End of 1785, Vienna	2 clarinets and 3 basset horns	published posthum, Einstein dates it later together with KV408d(KV410) in 1790. Further he dates the fragments KV484b(Anh.95) and KV484c(Anh.96) in 1783
Allegro assai (Fragment) KV 484b = KV. Anh 95	none	End of 1785, Vienna	2 clarinets and 3 basset horns	cf. KV 484a
Adagio (Fragment) KV 484c = KV Anh 93	none	End of 1785, Vienna	Clarinet, 3 basset horns	cf. KV 484a
Adagio (Fragment) KV 410 = KV 484d	none	End of 1785, Vienna	2 basset horn, bassoon	cf. KV 484a
Allegro KV 484e	none		basset horn (s) and ?	basset horn part stops after 32 bars.
Zwölf Duo für zwei Blasinstrumente KV 487=KV496a	none	Vienna, July 27th 1786	2 basset horns	unclear if written for Basset horn or horn. on the autograph sketches of unknown recitativos
Konzertsatz für Klavier (Fragment) KV537b = KVAnh 61	none	February 1788, Vienna	2 violins, violas, bass, flute, 2 oboes, 2 basset horns, 2 horns, 2 bassoons	M. Blaschitz: maybe the middle movement of the <i>Krönungskonzert</i> KV537 (where the clarinet parts are missing, maybe the

				basset horns take over) or the <i>A major concert</i> KV 488
Quintettsatz (Fragment) KV 580b = KV Anh 90	none	September 1789, Vienna	clarinet, basset horn, violin, viola, violoncello	noticeable similarities to <i>Klarinetten-Quintett</i>
Die Zauberflöte KV 620	none	July 1791 September 30th, 1791 <i>Theater auf der Wieden</i> , Vienna	Act 1 <i>Finale</i> : Strings, 2 flutes, 2 oboes, 2 clarinets, 2 basset horns, , 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani Act 2 9) <i>Marsch der Priester</i> : Strings, 1 flute, 2 basset horns, 2 bassoons, 2 horns, 2 trumpets, 3 trombones 9a) <i>Adagio</i> , 2 flutes, 2 oboes, 2 basset horns, 2 bassoons, 2 horns, 2 trumpets, 3 trombones. 9b) <i>Adagio und Chor</i> , Viola I , II, cellos, 2 basset horns, 2 bassoons, 2 trumpets, 3 trombones	German opera in 2 acts Premiere under the direction of the composer. Closeness to the <i>Freimaurer</i> is suggested.
Non piu di Fiori Larghetto - Rondo from: <i>La Clemenza di Tito</i> KV 621, No. 23	coronation celebrations of the Emperor Leopold II (King of Bohemia)	September 5th, 1791 Premiere: September 6th 1791	flute, 2 oboes, 2 bassoons, 2 horn in F, strings and obligato basset horn	Opera seria in 2 acts, basset horns in Vitellia's Aria
Konzertsatz für Bassetthorn (Fragment) KV 621b	(Anton Stadler)	1789-1791 in Vienna	Basset horn, 2 violins, viola, bass, 2 flutes, 2 horns	written just 199 bars, ends with the 12th sheet. conform with 1st movement of <i>Clarinet concerto</i> KV 622
Konzert für Klarinette KV 622	(Anton Stadler)	October 1791, Vienna	Clarinet solo, 2 violins, viola, bass, 2 flutes, 2 bassoons, 2 horns	Allegro originally for basset horn (cf. KV 621b)
Requiem KV 626	none	Vienna, 1791	Soprano, Contralto, tenor, Bass, 2 violins, viola, 2 basset horns, 2 bassoons, 3 trombones, 2	written on Mozart's deathbed, last autograph, doubted authorship.

			trumpets, Pauken Bass, Organ	
<i>Al desio di chi t'adora</i> , KV 577 from <i>Le Nozze di Figaro</i>	Revival version for the soprano Francesca Cabrielli (Adriana Ferarese del Bene) in the role of Susanna)	composed in July, 1789. Premiered at the Burgertheater in Vienna on 29th August 1789.	2 basset horn, 2 bassoons, 2 horns	Aria composed to be sang instead of <i>Deh vieni non tardar</i> . In september 1789 an arrangement for voice and piano was on sale in Vienna. ²⁸³

Table 4: Mozart's composition for basset horn

5.3.1 Mozart's Sketch for basset horn Concerto in G, KV 621b (Fragment)

Mozart's autograph sketch of a *Concerto for basset horn in G*, possibly commissioned by Anton David,²⁸⁴ consists of 199 bars of an allegro movement, which are practically the same as the initial clarinet part, first movement, KV 622. The sketch survived today in the Rychenberg Foundation, Winterthur (Switzerland) and another copy Gesellschaft Musikfreunde in Vienna.

The instrumentation on the autograph is for 2 violins, violas, bass, 2 flutes, and 2 horns in G. In the sketch, the accompaniment was partially draft only 1st violin, sometimes bass plus basset horn line.

The fragment dates from the end of 1789 and eventually change his mind turning the orchestra part to clarinet in A with basset notes. According to Poulin in her article published in 1982 by College Music Society, Ernst Hess (1912–1969) found key change in measure 180 changing the orchestral accompaniment of G to the subdominant A. After bar 180 Mozart continues writing for basset notes in the clarinet part.²⁸⁵ Poulin believes that Mozart lost interest in the concerto in 1789 and a new interest to complete it in 1791, this time for basset clarinet in the tonic key of A Major for Anton Stadler.

Newhill also concentrates on Mozart's sketch for a *Concerto in G*, KV621b (Graphic 15, 16 and 17), he said that the clarinet concerto is most likely an arrangement of another work. Supposedly this other work is believed to be a basset horn concerto in G and the Köchel's Catalogue listed the sketch as KV583b and ascribed the date to 1789. Further,

²⁸³ Newhill 1986, p.66f.

²⁸⁴ Hoeprich 2008, p.106.

²⁸⁵ Art. P o u l i n, Pamela L. *The Basset Clarinet of Anton Stadler*. in: *College Music Symposium* 22, no. 2, 1982, 16.02.2020, www.jstor.org/stable/40375184. p.75.

Newhill says that *George Dazeley* (english clarinetist and scholar) published in 1948 an article stating, that the original of the clarinet concerto was a lost version for a clarinet in A with the also with Stadler mentioned extension to C.²⁸⁶

This instrument was in relevant literature falsely referred to as *bass-clarinet*, also in connection with Mozart's sketch of a *Quintet*, KV(581)Anh.88.²⁸⁷ Newhill says, that later scientists decided to put Mozart's basset horn concert sketch under the number KV621b, because of the unfinished state it should be put before the clarinet concerto KV 622. It is unclear, why Mozart stopped his work and decided to write for clarinet instead.



Graphic 15 - Mozart, KV621b, bars 1-10

²⁸⁶ Newhill 1983, p.43f.

²⁸⁷ Ibid. p.44.



Graphic 16 - Mozart, KV621b, bars 174-182



Graphic 17 - Mozart, KV621b, bars 190-199

Chapter 6 - Overview of the basset horn works

In addition to Mozart's compositions for Basset horn, other composers dedicated pieces for basset horn. This includes Concertos for basset horn and orchestra, wind ensembles, basset horn and string, obbligato part in ballet piece, opera, and Arias written for basset horn and winds. Several concerts for basset horn solo with orchestra accompaniment will be mentioned anyway.

6.1 Basset horn concertos and obbligato part

At least ten concertos for basset horn in the present time are lost. According to John P. Newhill, for example the anonymous concerto for basset horn in Regensburg could belong to Adalbert Gyrowetz (Jírovec). Other composers like Boehmer, Jiří Družecký, Koželuch, Rauscher, Schindlöcker, Vitásek, Vocet, Vranický and Zinkeisen are too little-known to attribute this concert to some of them.²⁸⁸

Newhill concludes therefore, that for the Regensburg concerto, the bassethornist must have been exceptional in that time to perform this piece, referring to the final trill which includes a chromatic run up to the top A.

The basset horn concertos listed in the following overview are based on the overview from *The Basset-horn and its Music* by John P. Newhill and *Das Bassetthorn* by Grass/Demus

Besides the basset horn concertos with orchestra, several composers wrote other forms for basset horn solo (and voice in some cases) or obbligato part with orchestra accompaniment. This pieces includes divertimentos, variations, rondo and arrangements of pieces written for other instruments or voice.

Composer	Full title	Instrumentation	Remarks
Anonymous	<i>Konzert in F für bassetthorn und orchester</i>	Basset horn solo, 2 flutes, 2 oboes, 2 bassoons, 2 horns, and strings	<i>Thurn and Taxis Hofbibliothek, Regensburg (Incerta Ilc 9)</i>
Anonymous	<i>Dove Sono. Scena and Aria, to be sung as No 19 in Le nozze di Figaro by Mozart</i>	basset horn obbligato	<i>Národní Museum, Prague (XLII-B-111)</i>

²⁸⁸ Newhill 1986, p.36.

Anonymous	<i>Konzertante Arie</i>	oboe, basset horn and orchestra	<i>Národní Museum, Prague (XLII-E-46 or XLII-E-6)</i>
Backofen, Heinrich (1768-1839)	<i>Concerto in F</i> (written around 1810)	basset horn solo, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets in F, timpani, strings and contrabass	<i>Hessische Landes und Hochschulbibliothek, Darmstadt (Mus 1172)</i>
	<i>Variations on Nel cor più non mi sento</i> (1810)	basset horn solo, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.	Aria from Paisiello's opera <i>La Molinara</i> . Hessische Landes und Hochschulbibliothek, Darmstadt (Mus 75).
Beerhalter, Alois (1798-1858)	<i>Divertissement pour le cor de bassette par Alois Beerhalter, op. 2 (?)</i>	basset horn solo, 2 flutes, 2 oboes, 2 clarinets in C, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tims and strings.	the orchestral version survived in the private library of Hans Rudolf Stalder. The piano transcription was published for Hallberger of Stuttgart
	<i>Variationen über ein deutsches Volkslied (?)</i>	2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, tims and strings	-
	<i>Theme and variations on Im Kühkeß Keller sitz'ich hier</i>	basset horn and orchester	Mention in Grass/Demus and P. Weston. ²⁸⁹
Beethoven, Ludwig van (1770-1827)	<i>The Creatures of Prometheus - ballet music op. 43</i> (1801)	basset horn obbligato, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, harp, strings	Written for Johann Stadler Corno di bassetto plays in 2nd Act No 14
Bohemer, Johann Sebastian (?-1819)	<i>Concerto (s) for basset horn</i> (1812)	Instrumentation not found	Mentioned before in 4.1.2, page 41, was a german basset horn player. Work(s) written by himself is refer to in Pamela

²⁸⁹ Weston 1977, p.45, Grass/Demus 2002, p.123.

			Weston's <i>More Clarinet virtuosos of the Past</i> . ²⁹⁰ <i>Status: Lost</i>
Carminati, Francesco (early 19c)	<i>Concerto per Corno Bassetto e Fagotto</i> (1834)	basset horn solo bassoon solo 2 flutes, 2 oboes, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, 2 trombones, timpani and strings	Civico Istituto Musicale, Bergamo (4357)
Cherubini, Luigi (1760-1842)	<i>Offertorium mit Ave Maria in F</i> (ca 1816)	Arrangement for basset horn,	Reinhardt 1833 Original for soprano, cor anglais and strings
David, Anton (1730-1796)	<i>concerto for 2 basset horns</i> (1785)	-	
Destouches, Franz (1772-1844)	<i>Variations</i> (1803)	-	The german bassethornist player in the Duke of Weimar's court orchestra Schlörmich performed in 1803 this variations at the Leipzig Gewandhaus. <i>Status: Lost</i>
Donizetti, Gaetano (1797-1848)	<i>Preces meae in B-Dur</i> (1819)	basset horn obbligato in Larghetto, tenor voice, choir, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.	<i>Biblioteca Civica Angelo Mai, Bergamo. (Sala 32.E.7.9(4)). Composed 1819</i>
	<i>Tibi soli peccavi</i> (1820)	basset horn obbligato, soprano voice, 2 horns and strings Version for soprano, basset horn and string orchestra	<i>Bibliothèque Nationale, Paris (Ms. 4101) Composed 1820</i> <i>Kunzelmann Editions (GM848)</i>
Druschetzky, Georg (Jiří Družecký) (1745-1819)	<i>No. 13 - Concerto di Druschetzky per il Corno di Bassetto con 2 corni</i> - 1810	Just the incipits survives	<i>Clam-Gallas, Národní Museum, Prague</i> <i>Status: lost</i>

²⁹⁰ Weston 1977, p.56.

	<i>Concerto for 3 basset horns in D</i> (?)	3 basset horns soli 2 violins, viola, cellos and contrabass	Manuscript in <i>Národní Museum</i> , Prague (XLII.E.224)
	<i>2 Kadenzen in D</i> (?)	-	transposed for basset horn in F by Jirí Kratochvíl. <i>Národní Museum</i> , Prague (XLII.E.224)
	<i>Miserere</i> (?)	clarinet and basset horn obbligato, choir 2 horns, 2 bassoons, violins, cellos and orgel	National Library, Budapest (MS.ms.1589)
Fuchs, Heinrich (1791-1849)	<i>Concertino in F</i> (?)	basset horn and orchestra	Anonymous arrangement <i>Loewenhielm-Collection</i> , Karlstad
Gyrowetz, Adalbert (1763-1850)	<i>Bassetthorn konzert</i> (?)	Instrumentation not found	Status: lost
Gossec, Francois (1734-1829)	<i>O salutaris from Saul Oratorio</i> (?)	2 english horn and basset horn	performed in 1818.
Hummel, Johann Nepomuk (1778-1837)	<i>Contempler l'immagine from Diana ed Endimione</i> (No 11 of the cantata) (?)	basset horn obbligato, soprano voice, 2 oboes, 2 bassoons, 2 horns, strings	British Library, London (32.191)
Kohout, František (ca 1785)	<i>Rondo für Horn oder Bassetthorn, op. 4</i>	basset horn solo part, 2 violins, viola, bass, 2 bassoons, 2 oboes, 2 horns	Published by Andre 1817
Koželuh, Leopold (1747-1818)	<i>2 Konzerte für Bassetthorn</i> (?)	Instrumentation not found	Status: lost
Kummer, Gaspard (Kaspar) (1795-1870)	<i>Adagio and Variations pour Cor de Basset avec accompagnement d'orchestre sur un thème de l'opera Armida de Rossini composées par G. Kummer. Op. 45</i> (1829)	basset horn solo, flute, 2 oboes, 2 bassoons, 2 horns and strings	Published in July 1829 by André (plate No 5234) Gesellschaft der Musikfreunde, Vienna

Masek, Vaclav Vincenz (1755-1831)	<i>Graduale in F (?)</i>	basset horn solo, Tenor solo, choir, orgel, strings, 2 oboes, 2 horns	<i>Národní Museum, Prague (L-A-63.)</i> Original composition
Mayr, Giovanni Simone (1763-1845)	<i>Thema e variazioni</i>	basset horn and orchestra	Private Library Luigi Magistrelli?
	<i>Concerto Bergamasco (1800-1820)</i>	flute, clarinet, basset horn, piccolo and orchestra	Biblioteca civica A. Mai, Bergamo (C.4.36)
	<i>Domine Deus (?)</i>	bass voice, basset horn and orchestra	Poco Nota Pisa PNV 99
	<i>Qui sedes (?)</i>	soprano voice solo, basset horn obbligato and orchestra	Poco Nota Pisa PNV 107
	<i>Sacrificium Deo in F-Dur (?)</i>	Soprano voice solo, basset horn solo and orchestra	Biblioteca civica, Bergamo
Mendelssohn Bartholdy, Felix (1809-1847)	<i>Zwei Konzertstücke, op 113 (1832 December 30), piano version (1833 January 6), orchestration and 114 (1833)</i>	Mendelssohn scored for the first for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings	Written with piano accompaniment for Heinrich Bärmann and his son Carl. The first performance of the op 113 was on 5.1.1833 with the composer at the piano. For orchestra accompaniment of both works, he composer arranged later the No 1 <i>Bibliothèque Nationale, Paris - MS 209</i> , and No2 was arranged by Carl Bärmann, <i>Bayerische Staatsbibliothek, Munich (Mus.MS.2353)</i>
Neruda, Jan Jirí (1707-1780)	<i>Concerto in Es (?)</i>	basset horn and orchestra	written for horn. <i>Národní Museum, Prague (XXXII-A-52, XXVIII-A-279)</i>
Oestreich, Karl (ca 1790)	<i>Andante & Variations in Eb</i>	-	<i>Stadt und Universitätsbibliothek, Frankfurt</i>
Pfeiffer, Franz Anton (1754-1787)	<i>Bassetthornkonzert B-Dur Concerto (a manuscript)</i>	Basset horn solo, 2 violins, viola, bass, 2 oboes, 2 horns,	<i>Tübingen Universitätsbibliothek, Germany (Mk 90-K)</i> Arrangement by V. Springer

	arrangement of a bassoon concerto in Schwerin) (?)		
Rauscher, Jacob (1771-1834)	<i>Concerto for basset horn</i> (?)	Instrumentation not found	Mentioned in Pamela Weston's <i>More Clarinet virtuosos of the Past</i> . ²⁹¹
Reichardt, Johann Friedrich (1752-1814)	<i>Scene from Piramo e Tisbe</i> (1787/88)	soprano voice, basset horn in G and orchestra	performed by the singer Schicht and V. Springer 1788 ²⁹²
Rolla, Alessandro (1757-1841)	<i>Concerto in F</i> (1829)	basset horn solo, 2 violins, viola, cello, bass, 2 oboes, 2 horns	<i>Stiftsbibliothek</i> , Einsiedeln, Switzerland. Piano version Kneusslin 1978
Röth, Philipp (1779-1850)	<i>Concerto in F</i> (1810)	flute, 2 oboes, 2 bassoons, 2 horns in F and strings	Dedicated to L. Schülein- Clarinetist in the Munich Court Orchestra. <i>Bayerische staatsbibliothek</i> , Munich (Ms 2492)
Schindlocker, Wolfgang or Phillip (b. 1789)	<i>Concerto for basset horn</i> (?)	Instrumentation not found	Lost concerto
Schneider, Georg Abraham (1770-1839)	<i>Concerto Nr 1 in F for basset horn</i> , op. 90 (1818)	2 flutes, 2 oboes, 2 bassoons, 2 horn in F, 2 trumpets in F, timpani and strings	<i>Staatsbibliothek Preussischer Kulturbesitz</i> , Berlin. (DMS 72312) Published by Hofmeister in 1818 (plate no.578)
	<i>Concerto Nr 2 in F for basset horn.</i> op.105 (1819)	2 flutes, 2 oboes, 2 bassoons, 2 horn in F, 2 trumpets in F, timpani and strings	Published by N. Simrock in 1819-1820 (plate No 1665) <i>Stadtbibliothek</i> , Carlstad (33)
Springer, (Probably son of Vincent Springer) (?)	<i>Variations</i> (1841)	Instrumentation not found	<i>Springer performed his own variations in 1830,1842, at Hamburg in 1843</i> . ²⁹³ <i>Status: lost.</i>
Stamitz, Carl (1745-1801)	<i>Concerto in C à Corno Bassetto Principale - Stamitz</i>	basset horn solo in G 2 oboes, 2 horns, 2 violins, 2 violas, cellos	<i>Universitätsbibliothek</i> , Münster (shelfmark Sta 67) Written for basset horn in G

²⁹¹ Weston 1977, p.203.

²⁹² Ibid, p.359 and Grass/Demus 2002, p.120.

²⁹³ Weston 1977, p.244.

	(1789)	and bass.	A transposed arrangement for basset horn and piano was published by Amadeus (BP 2498)
Süssmayr, Franz (1766-1803)	<i>Wie das mindeste verbrechen</i> from the opera <i>Der Wildfang</i> (1797)	soprano voice, basset horn obbligato, 2 bassoons, 2 horns and strings	Written for Anton Stadler Recitative and Aria for basset horn obbligato, Act II, No 16, composed in 1797. The manuscript is in Országos Széchényi Könyvtár, Budapest (MS.mus.OK-18)
Triebensee, Josef (1772-1846)	<i>Concerto</i> (1805)	Instrumentation not found	status: Lost
Vitásek, Jan August (1770-1839)	<i>Concerto for basset horn</i> (?)	Instrumentation not found	Česko-Slovenský Hudební Slovník Status: Lost
Vocet, Jan Nepomuk (1777-1843)	<i>Concerto for basset horn</i> (?)	Instrumentation not found	Listed in Česko-Slovenský Hudební Slovník Status: Lost
Vranický, Pavel (1756-1808)	<i>Concerto</i> (s) (?)	Instrumentation not found	Status: lost:
Walter, Ignaz (1755-1822)	<i>Concerto for 2 basset horns</i> (?)	Instrumentation not found	Listed in Lipowski's Bayerisches Musiklexikon. Status: lost
Willman, Thomas Lindsay (1748-1840)	<i>Concerto for basset horn and orchestra</i> (?)	Instrumentation not found	not further details found
Winter, Peter von (1754-1825)	<i>Concertino in B-Dur</i> (Vienna 1799)	violin, clarinet, basset horn, fagot (solo parts) and strings	Vienna 1799, J. Traeg's catalogue
Zinkeisen, Conrad (1779-1838)	<i>Variations</i> (?)	Instrumentation not found	G. Schilling's Encyclopädie der Gesammten Musikalischen Wissenschaften, 1835-8 lists two sets of variations for basset-horn and orchestra by Zinkeisen. No copies has survived

Table 5: Overview of basset horn concerto and obbligato part

6.2 Pieces written for solo basset horn and chamber music

The following list describes the pieces written instrument solo or chamber music, from duets to ensembles.

Only the works indicated as originals or transcripts of the same period are mentioned with special focus in composers until 1850-55.

Composer	Full title	Instrumentation	Remarks
Anonymous	<i>Concertino</i> from <i>Concertino in E</i> for horn and orchestra	basset horn and piano	the piano part (from the version for horn and piano published by Hofmeister) was transposed into F Manuscript is in Stadtbibliothek, Karlstadt
Anonymous	<i>14 pieces, 3 partitas, duetti</i>	2 basset horns	all advertised by Johann Traeg in his 1799 catalogue. ²⁹⁴
Anonymous	<i>Die Zauberflöte</i>	2 clarinets and basset horn	modern edition?
Anonymous	<i>Ballo Divertissement</i> <i>12 Sätze</i>	3 basset horns and clarinet	Národní Museum, Prague (XLII-E-233)
Anonymous	<i>17 Kontretänze</i>	3 basset horns and clarinet	Národní Museum, Prague (XLII-C-290)
Anonymous	<i>Pieces from Ballet and Opera</i>	3 basset horns and clarinet	Národní Museum, Prague (XLII-A-67)
Anonymous	<i>Quartette Del Opera Falstaff</i>	3 basset horns and clarinet	Národní Museum, Prague (XLII-A-367)
Anonymous	<i>Quartett</i>	-	Národní Museum, Prague (XLII-A-90) Side only
Anonymous	<i>Divertimento</i>	clarinet 1st, clarinet 2nd, basset horn and bassoon	Národní Museum, Prague (IV-13-195)
Anonymous	<i>Music for basset horns I</i> <i>Divertimento</i>	2 basset horns, 2 oboes, 2 bassoons, serpent.	London British Museum (R.M.21.d.2)
		2 basset horns, 2	London British Museum

²⁹⁴ Newhill, p77.

	<i>Music for basset horns II</i>	flutes or oboes, 2 horns, 2 bassoons and serpent	(R.M.21.d.3)
	<i>Music for basset horns III</i>	2 basset horns, 2 oboes, 2 horns, 2 bassoons and serpent	London British Museum (R.M.21.c.32-40)
Anonymous	<i>225 opera pieces</i>	viola, horn, basset horn and bassoon	Thurn & Taxis, Regensburg
Attwood, Thomas (1765-1838)	<i>Divertimento (?)</i>	2 oboes, 2 basset horns, 2 bassoons, 2 horns and serpent	London British Museum (R.M.21.d.2)
Backofen, Heinrich (1768-1830)	<i>Concertante Op 7 (?)</i>	basset horn, harp, cello.	The cello part is optional.
	<i>Concertante Op 7 (?)</i>	basset horn and piano	arrangement for piano and basset horn published by B&H in 1802. There are copies in Deutsche Staatsbibliothek, Berlin (0.16285)
	<i>Concerto in F (1810)</i>	basset horn, piano	
	<i>Sonata - the Quintet op. 9 (?)</i>	basset horn, piano	There is a manuscript transcription by the composer for basset horn and piano.
	<i>Quintett op. 9 (?)</i>	basset horn and string quartet	Karlstadt Stadtbibliothek Verlag Kneusslin Basel 1981- Modern edition
Beerhalter, Alois (1798-1858)	<i>Divertissement, op 2 (1834)</i>	basset horn and piano	arrangement published by Hallberger in Stuttgart.
	<i>Variationen über ein deutsches Volkslied (1831)</i>	basset horn and piano	Piano arrangement published by Kneusslin in 1980
	<i>Variationen über Alpenlieder (?)</i>	basset horn and piano	Manuscript copy in Hans Rudolf Stalder private library
	<i>Der Kritikaster und</i>	basset horn solo	MM Nr 43 ²⁹⁵

²⁹⁵ Grass/Demus 2002, p.121.

	<i>der Trinker</i> (1832)		
Beethoven, Ludwig van (1770-1827)	<i>Prometheus</i> (ca 1801)	oboe, basset horn and piano	Manuscript of No 14 made for the composer. Amadeus editions BP 2037
	<i>Sonata Op 17 (Horn Sonata)</i> (ca.1800)	basset horn and piano	two arrangements written for Jan Václav Stich in 1800 (based on Beethoven's alternative cello part) Another manuscript by Josef Frielowsky is in Gesellschaft der Musikfreunde, Vienna (XI 17390) and Stadtbibliothek, Karlstad
Bochsa, Karl (d. 1821)	<i>Dialogo brillante</i> (?)	basset horn and piano	Records exist of performances 1822 and 1840. ²⁹⁶ Status: Lost
	<i>Cease your funning</i> (?)	basset horn and piano	
Braun, Carl (1788-1835)	<i>Duetto</i> (?)	2 basset horns	Manuscript work
	<i>Zwei Quartette</i> (1816) <i>Nr 1 in F</i> <i>Nr 2 in Es-Dur</i>	flute, oboe, basset horn, or horn, bassoon	Published by Breitkopf & Härtel in 1816.
Danzi, Franz (1763-1826)	<i>Grande Sonata op.</i> <i>62</i> (1823)	basset horn and piano	Published by André in 1824. Copy in Sächsische Landesbibliothek, Dresden. The title says <i>For basset horn or cello.</i>
Dittersdorf, Carl Ditters von (1739-1799)	<i>Quintett</i> (1789)	2 violins, viola, basset horn or cello 1st and cello 2nd	MM Nr 134 ²⁹⁷
Druschetzky, Georg (Jiří Družecký) (1745-1819)	<i>Sonata</i> (?)	basset horn and piano	Transcribed by Jiří Kratchovil from Druschetzky's quartet for basset horn and strings.

²⁹⁶ Newhill 1986, p.72.

²⁹⁷ Grass/Demus 2002, p.169 and p.113: MM, *Preliminary Sketch list by Prof. Graham Melville-Mason, London.*

	<i>Quartett in F (?)</i>	basset horn and string trio	Országos Széchényi Könyvtár, Budapest Kunzelmann Editions (D-79807)
	<i>Partita Nr 1 in G (?)</i>	3 basset horns in D, 2 horns and bassoon	Národní Museum, Prague (XLII-E.35 - 41 - 221 - 222) (XLII-E-223) (XLII-E-227)
	<i>Partita Nr 2 in G (?)</i>	3 basset horns in D, 2 horns and bassoon	
	<i>Partita Nr 3 in G (?)</i>	Oboe, 3 basset horns in D, 2 horns and bassoon	
	<i>Partita Nr 4 in G (?)</i>	Oboe, 3 basset horns in D, 2 horns and bassoon	
	<i>Partita Nr 5 in G (?)</i>	Oboe, 3 basset horns in D, 2 horns and bassoon	
	<i>Partita Nr 6 in G(?)</i>	Oboe, 3 basset horns in D, 2 horns and bassoon	
Fuss, Johann (Fusz, Janos Evangelist) (1777-1819)	<i>Quartett in F op. 2</i> (1806)	basset horn and string trio	Gesellschaft der Musikfreunde, Vienna Verlag Kunzelmann (GM1260)
Hoffmeister, Franz Anton	<i>Parthia Nr 4 and Nr 5</i>	3 basset horns, 2 horns	Bibliotheca Museum, Lancucie
Hummel, Johann Nepumuk (1778-1837)	<i>Drei Grosse Military March in C-Dur Es-Dur c-moll</i> (1822)	3 flutes, piccolo, oboes, cl piccolo in F, clarinets in C, Basset horns, bassoons, contrabassoon, horns in C, Trompe in C, trombones, bass horns and	composed in 1822 Modern Edition Douglas Townsend (USA)

		percussion	
Jadin Louis Emanuel (1768-1853)	<i>Nocturne Nr 2 in F</i> (?)	flute, clarinet, horn o basset horn and bassoon	Kneusslin Basel 1990 Modern Edition
Klein, Heinrich (1756-1832)	<i>Divertissement</i> (?)	horn cello or basset horn and piano	Kunzelmann Editions (GM 1259)
Koch, Charles (b.1793)	<i>Boléro en forme de Rondeau op. 40</i> (1831)	basset horn and piano	Originally for bassoon solo. An arrangement was published by Schott around 1832. Copy in Deutsche Staatsbibliothek, Berlin
Kolb, Johann Baptist (b. 1743)	<i>65 Sätze</i> (1780)	2 basset horns and 2 horns	Thurn and Taxis, Regensburg (Nr 42.45)
Kospath, Carl F. von (1753-1817)	<i>Serenata F-Dur</i> (1794)	clavicembalo, oboe or flute, 2 basset horns, (or 2 violas), bassoon (or cello)	Andre in Offenbach Plate Nr 728
Kozeluh, Leopold (1747-1818)	<i>3 divertimenti</i> (?)	2 clarinets, 2 basset horns and bassoon	Národní Museum, Prague (without information)
	<i>Cassation in F</i> (?)	flute, 2 clarinets, 2 basset horns, 2 bassoons, 2 horns	Wolfenbüttel HAB?
Kreutzer, Conradin (1780-1849)	<i>Feodore in Harmonie</i> (1813)	2 clarinets, 2 flutes, 2 oboes, 2 bassoons, 2 basset horns, 2 horns, 2 trumpets, 2 trombones and contrabass	-
Krommer, Franz (1759-1831)	<i>7 partiten</i> (?)	2 clarinets, 2 basset horns, 2 bassoons, 2 horns, 2 violas	Some pages are losts Thurn and Taxis, Regensburg
	<i>8 partiten</i> (?)	2 clarinets, 2 basset horns, 2 bassoons, 2 horns, 2 violas	

Küffner, Josef (1777-1856)	<i>Pièce d'Harmonie op. 40. (?)</i>	basset horn, clarinet, flute in F, horn and bassoon	Schott Editions ²⁹⁸
	<i>Potpourri in F op. 198 (1827)</i>	basset horn, piano and guitar	Deutsche Staatsbibliothek, Berlin
	<i>Freischütz en Harmonie (?)</i>	flute, clarinet, basset horn, 2 horns, 2 bassoons,	Archiv Schott (Pl. Nr 1801)
Lösener, Johann (1769-1829)	<i>Theme with Variations op. 1 (?)</i>	basset horn solo, 2 violins, viola, bass, 2 flutes, 2 horns, contrabass	Published by Breitkopf & Härtel in 1817. Deutsche Staatsbibliothek, Berlin (51116)
	<i>Variationen über eine Romanze von Della Maria op. 3 (?)</i>	2 violins, viola, 2 flutes, 2 horns and bass	composed in 1798. Deutsche Staatsbibliothek, Berlin (51117)
	<i>Thema con variazioni (?)</i>	basset horn, 2 violins, viola, 2 flutes, 2 horns, contrabass	Deutsche Staatsbibliothek, Berlin
Martin y Soler, Vicente (1754-1806)	<i>Divertimento Nr 2, Nr 3, Nr 4, Nr 6 (1794)</i>	2 basset horns, 2 oboes, 2 horns, 2 bassoons and serpent	Composed in 1794 for king Georg's III Royal Band R.M.21.d.3
Mayer, Jacques (ca 1830)	<i>Fantasie, op. 5 (?)</i>	basset horn solo	The title says <i>for valve-horn or B-hn</i> , Published by Schott in 1839. In Stadtbibliothek, Karlstadt (68) there is a copy.
Mayr, Simone (1763-1845)	<i>sonate a piu Strumenti (?)</i>	2 clarinets, basset horn, 2 horns and bassoon	Biblioteca civica, Bergamo
	<i>2 septets (?)</i>	2 flutes, 2 clarinets, 2 horns and basset horn	Private collection Luigi

²⁹⁸ Weston 1977, p.149.

	<i>Marcia Lugubre (?)</i>	large wind ensemble and basset horn	Magistrelli
Mahon, John (ca 1746-1834)	<i>Four concertante duets</i> (1803)	2 basset horns	<i>These Duetts may be played with two Corno Bassettas.</i> ²⁹⁹
Masek, Vaclav Vincenz 1755-1831)	<i>Parthia in F</i> (?)	clarinet in f?, flute, oboe, clarinet, basset horn, 2 horns, 2 bassoons and contrabassoon	Národní Museum, Prague (XXF-13)
Mendelssohn Bartholdy, Felix (1809-1847)	<i>Zwei Konzertstücke op. 113 (1832) and 114 (1833)</i>	2 basset horns and fortepiano	Composed in December 1833 and January 1834 for Heinrich and Carl Bärmann
	<i>Vier Lieder ohne Worte (?)</i>	basset horn solo	information not found
Müller, Iwan (1786-1854)	<i>Solos for basset horn</i>	basset horn	information not found
Neumann, Heinrich 1792-1861)	<i>Sérenade, op 5 (?)</i>	basset horn and guitar	published by André. No copy known.
	<i>Sérénade, op 16 (?)</i>	basset horn and guitar	Published by André. copy in Hans Rudolf Stalder 's private library
	<i>Serenade sur un air favori de l'opera Oberon by Weber op. 28 (1835)</i>	basset horn or horn and 2 guitars	Speyer LB (Mus 8216)
	Variationen op. 9 (1820)	basset horn and string quartet	Verlag J. Andre Offenbach 1820-21
Pleyel, Ignaz (1757-1831)	<i>Quartett (1791)</i>	3 basset horns and clarinet	Národní Museum, Prague (XLII-A-68)
	<i>Divertimento (?)</i>	2 oboes, 2 basset horns, 2 bassoons, 2 horns and serpent	British Museum, London

²⁹⁹ Mahon, A new & complete Preceptor for the clarinet,

Prandau, Karl von (1792-1865)	<i>Divertissement, op 10</i> (?)	basset horn or cello and piano	Published in 1827 by Pennahuer, Vienna. There are copies in Stadsbibliothek, Karlstadt (95) and Gesellschaft der Musikfreunde, Vienna (XI 11785).
Reichardt, Johann (1752-1814)	<i>Scena</i> (1787)	basset horn obligato, soprano voice	On 3rd January 1788 at the Gewandhaus Vincent Springer performed a basset horn together the soprano Mme Schicht.
Röth, Philipp (1779-1850)	<i>Concertino</i> (?)	basset horn and piano	manuscript arrangement by the composer
Rummel, Christian (Franz Ludwig Friedrich Alexander) (1787-1849)	<i>Quintet op. 41</i> (1822)	oboe, clarinet, basset horn, horn and bassoon	published by Schott.
	<i>Quintet op.42</i> (1822)	flute, english horn, clarinet, basset horn, bassoon	This work drawn from the works of Mozart, published by Schott
	<i>Andante varié for basset horn</i> (1818)	basset horn and piano	Published in 1818 by Schott. Copies in Deutsche Staatsbibliothek, Berlin
	<i>Fantaisie sur un Motiv de l'opera Lucia di Lammermoor by Donizetti, op.88</i> (1829)	basset horn	Published by Schott in 1845. Copy in Deutsche Staatsbibliothek, Berlin (62690)
	<i>Nocturne op.87</i> (?)	Valve-horn or basset horn and piano	Published by Schott in 1838. Hans Rudolf Stalder has a copy of basset horn part
Rudolph, Erzherzog von Österreich (1788-1831)	<i>Andante in F, Thema and 8 Variations on Já Mám Kone, Coda in tempo di Polacca</i> (1823)	basset horn and piano	unfinished manuscript with corrections by Beethoven. Later has been completed by Heinrich Fink.
Rudolph, Anton (ca. 1742-1810)	<i>partita a tre</i> (1780)	basset horn, corno da caccia, violetta	Regensburg Thurn & Taxis

Rüttinger, Josef (1776-1856)	<i>Adagio und Variationen (?)</i>	basset horn solo	MM Nr 367
Salieri, Antonio	<i>Quartet from opera Palmira (?)</i>	3 basset horns and clarinet	Národní Museum, Prague (XLII-A-112)
Schacht, Theodor Freiherr (1748-1823)	<i>Partita in G (?)</i>	2 english horns, 2 clarinet in f (basset horn?), 2 horns in B, and 2 bassoons	Thurn & Taxis, Regensburg
	<i>Serenata in C (?)</i>	3 violas, contrabass, basset horn and horn	Thurn & Taxis, Regensburg (Inc.VIb/13)
Schalk, Franz. ³⁰⁰ (19c)	<i>Polonaise by Beethoven (1823-1825)</i>	basset horn and piano	Status: Lost
	<i>Polonaise by Meyerbeer. (1821)</i>		
	<i>Potpourri. (1825)</i>		
	<i>Swiss round-Dance Variations on a Theme from Rossini's Cenerentola (1823)</i>		
Schneider, Abraham (1770-1839)	<i>Concerto No 1, op.90 (?)</i>	basset horn and piano	manuscript transcription by the composer
	<i>Sonata (?)</i>	basset horn and piano	Status: lost
	<i>Quartetto a-moll (?)</i>	basset horn, violin, viola and cello	8 pages survived Deutsche Staatsbibliothek, Berlin
	<i>Sextett (1807)</i>	2 basset horns, 2 bassoon, 2 horns	Status: lost

³⁰⁰ Weston, 1977, p220

Schneider, Anton (b. 1773)	<i>Divertissement in F</i> (?)	flute, 2 oboes, clarinet, basset horn and bassoon	Thurn & Taxis, Regensburg (Wz:RTT 166 - RTT A. Schneider)
Stadler, Anton (1752-1812)	<i>Variations on Freut Euch de Lebens</i> (?)	basset horn and piano	piano variations attributed to Mozart on an anonymous theme adapted by Stadler. It is in private library of Heinrich Fink
Springer, Vincent (b.1760)	<i>Variations for basset horn</i> (1838)	-	-
Süsmayr, Franz (1766-1803)	<i>Piece</i> (?)	2 basset horns, 2 bassoons, 2 horns	British Museum, London
Tausch, Franz Wilhelm (1762-1817)	<i>6 quartets op. 5</i> (1787)	<i>2 basset horns, 2 bassoons and 2 horns ad lib.</i>	Dedicated to Captain von Bredow (well-known patron of music, amateur bassoonist and composer of a <i>Concertino for basset horn</i> (by 1797. <i>Dunker & Humbolt. Werckmeister</i> 1805 - CSL. ZAM. ³⁰¹
Vanhal, Jan Baptist (1739-1813)	<i>Duets</i> (?)	basset horn and guitar	reputed to be formerly in Sächsische Landesbibliothek, Dresden.
Wangemann, F.L. (1785-1836)	<i>Pieces d'Harmonie in F-Dur op. 3</i> (1818/1819)	flute, oboe or clarinet, basset horn, horn and bassoon	Thurn & Taxis, Regensburg
Wanerzosky, Frantisek (ca1765-1838)	<i>Quartett</i> (?)	3 basset horns and clarinet	Národní Museum, Prague (XLII-E-314)
	<i>Harmoniemusik nach Palmira</i> by Salieri (?)	3 basset horns and clarinet	Národní Museum, Prague (XLII-E-314)
Weber, Carl Maria von (1786-1826)	<i>Variations, Op 33</i> (?)	arranged for the composer for basset horn and piano	Written for Heinrich Bärmann in December, 1811.

³⁰¹ CSL: Stifts-och Läroverksbibliotheket in Carlstad and ZAM: Allgemeine Musikgesellschaft in Zurich.

			This work is a Variation on a Theme from his opera <i>Sylvana</i>
Wenth, Johann (1745-1809)	<i>Harmoniemusik</i> from <i>Il Rocco d' un Giorno</i> By Süßmayr? (?)	2 oboes, 2 basset horns, 2 horns and 2 bassoons	Österreichische Nationalbibliothek, Vienna
Winkermeir, Christian (1787-1834)	<i>Variationen op. 1</i> (?)	basset horn and string quartet	Basel conservatory Basel Musikarchiv der Stadt
Winter, Peter von (1755-1825)	<i>Concertino</i> (1799)	violin, clarinet, basset horn, bassoon	Status: lost
Yvon, Carlo (1798-1854)	<i>sonata in F minor for cor anglais and piano</i> (1840)	basset horn and piano	published by Ricordi around 1840. The cor anglais part was adapted by the composer
Zalužan, Jan (1767-1832)	<i>Variationen</i> (?)	clarinet, basset horn and piano	Manuscript in Gesellschaft Musikfreunde, Vienna

Table 6: Overview of pieces written for solo basset horn and chamber music

6.3 Music for basset horn trio

Composer	Full title	Instrumentation	Remarks
Anonymous	<i>Larghetto e Allegretto</i>	3 basset horns	Národní Museum, Prague (XXVII.C.51)
Anonymous	<i>4 Terzetti</i> from <i>Spiegel von Arkadien</i> by Franz Xaver Süßmayr and <i>La dama Soldada</i> by Ferdinand Orlando	3 basset horns	Národní Museum, Prague (XXVII.C.53)
Anonymous	<i>Allegro</i> from <i>Titus Overture</i>	3 basset horn	Národní Museum, Prague (XLII-A-128)
Anonymous	<i>5 Terzetti</i> from <i>Zauberflöte</i> By Mozart	3 basset horns	Národní Museum, Prague (XXVII.C.52)
Anonymous	<i>Adagio Cantabile and Minuetto Amoroso</i>	3 basset horns	Národní Museum, Prague (XXVII.C.50)

Anonymous	<i>Allegretto et Rondo</i>	3 basset horns	Národní Museum, Prague (XLII.C.387)
Anonymous	<i>32 terzetti</i>	3 basset horns	Národní Museum, Prague (XXVII-C-49)
Anonymous	<i>22 sätze from Spiegel von Arkadien an 8 sätze from Das neue Sonntagskind</i>	3 basset horns	Národní Museum, Prague (XLII-C-231)
Anonymous	<i>Raccolti delle migliori Aria</i>	3 basset horns	Archiv des Konzervator, Prague
Anonymous	<i>Arien aus den Opern Zauberflöte und Zauberzither and 7 from Zauberzither</i>	3 basset horns	Národní Museum, Prague (XLII.C.230)
David, Anton (1730-1796)	<i>6 trios for 3 basset horns.</i> ³⁰² (1795)	3 basset horns	Manuscript mentioned by François-Joseph Fétis in Biographie universelle des musiciens 1833-1844
Druschetzky, Georg (Jiří Družecký) (1745-1819)	<i>32 Divertissement (?) trios divertimenti (?)</i>	3 basset horns	Manuscripts copies in Helikon Museum, Keszthely (0/120) Kiment Editions, Vienna
Hoffmeister, Franz (1754-1812)	<i>Variations in Riccolti delle miglioni Arie (?)</i>	3 basset horns	Národní Museum, Prague Status: Lost
Mašek, Vincent (1755-1831)	<i>Variations in Riccolti de miglioni Arie and Partitas (?)</i>	3 basset horns	Národní Museum, Prague Status: Lost
Martin y Soler, Vicente (1754-1806)	<i>Trio (?)</i>	3 basset horns	Listed in Johann Traeg's Catalogue 1799 Status: Lost
Nudera, Vojtěch (Adalbert) (1748-18110)	<i>5 Divertimenti (?)</i>	3 basset horns	Národní Museum, Prague (XXVII.C.54-58)
	<i>4 Polonaises (?)</i>	3 basset horns	Národní Museum, Prague (XXVII.C.59)
	<i>Divertimento Nr 1 in F (?)</i>	3 basset horns	Národní Museum, Prague (XXVII-C-54)

³⁰² Weston 1977, p.82.

	<i>Divertimento Nr 2 in G</i> (?)	3 basset horns	Musikverlag Hans Gerig Köln
	<i>Divertimento Nr 4</i> (?)	3 basset horns	Musikverlag Hans Gerig Köln
Pleyel, Ignaz (1757-1831)	<i>Trio</i> (?)	3 basset horns	Národní Museum, Prague Status: Lost
Rösler, Josef (1771-1813)	<i>Partita</i> (1813)	3 basset horns	Published by Amadeus. Is in Státní Conservatory, Prague Listed in Rösler's Thematic Catalogue.
	<i>Adagio</i> (?)	3 basset horns	
	<i>Adagio</i> (?)	3 basset horns	
Stadler, Anton (1752-1812)	<i>18 Terzetti</i> (?)	3 basset horn	Manuscripts in Gesellschaft der Musikfreunde, Vienna
Tausch, Franz (1762-1817)	<i>Trios</i> (1807)	3 basset horns	Weston mentions his works. ³⁰³
Volanek, Antonín (Wolanek) (1761-1817)	<i>Trios</i> (?)	3 basset horns	In Lancut Museum, Poland Nr 22.653-D-III
Walter, Ignaz (1755-1822)	<i>Trio</i> (1780)	3 basset horns	Mentioned by Liposki's the Baierisches Musik-Lexikon 1811

Table 7: Overview of Music for basset horn trio

³⁰³ Weston 1977, p.254.

Chapter 7 - Conclusion

As far as historical sources on the basset horn are concerned, the biggest and most complete one is *Johann Georg Heinrich Backofen's* (1768-1830) treatise *Anweisung zur Clarinette mit besonderer Hinsicht auf die in neuern Zeiten diesem Instrument beigefügten Klappen nebst einer kurzen Abhandlung über das Bassetthorn*, both versions, published in Leipzig 1803 and 1824.

The exact origin of the name *basset horn*³⁰⁴ or the defined building states, finally changing forms from a crescent shape to an angled shape around 1802³⁰⁵ and going over the years from 3-keyed instruments before 1750 to 8-keyed ones in 1791³⁰⁶ could not be determined. The maker *Theodor Lotz* (1748-1792) is mentioned already by Glöggel in 1812 as the inventor of the instrument in 1760.³⁰⁷ Newhill says, knowing of the historically confusing terms for the basset horn including *tiefes F-Clarinett*, *Bass-Clarinett*, *Bassetthorn*, *Clarinetbass*, *corno di bassetto*, *corno bassetto* and *clarone*³⁰⁸, nowadays we call low clarinet instruments with an extended low range, *basset horns*.³⁰⁹

The german musician Backofen was not only a basset horn player, but also specialized in clarinet, flute and harp next to arts and different languages.³¹⁰ Because of his many travels and tours, he was well-integrated in the music world and knew many people including *Auguste Gautier* (1771-1841) and *Xavier Lefèvre* (1763-1829).³¹¹

Backofen's *Anweisung* was published two times, describing interestingly two different kinds of basset horns. The edition of Leipzig 1803 was meant for a 7-keyed basset horn, the second edition in 1824 for a 15-keyed one.³¹²

In the first treatise he says, the basset horn is basically an F clarinet and mentioned the closeness of construction and tone to the *Waldhorn*. According to him, the best instruments came from Vienna. Backofen gives instructions on how to intonate, like putting wax on the e and g hole (for f and a) as well as open keys while playing (for d). He also

³⁰⁴ *basset/bassetto* translates to little bass instrument in the 18th century (Grass/Demus 2004, p.46). There is also a possibility to refer back to an unknown *Mr. Horn* (Grass/Demus 2004, p.46. Newhill 1986, p.10. Hoeprich 2008, p.236.).

³⁰⁵ Koch 1802, p.222f.

³⁰⁶ Grass/Demus 2004, p.46.

³⁰⁷ Glöggel, *Musikalisches Lexikon*, Linz 1812, p.46.

³⁰⁸ Grass/Demus 2004, p.47.

³⁰⁹ Newhill 1986, p.10.

³¹⁰ Zingel MGGonline, 18.10.19. and Weston 1977, p.29.

³¹¹ Kalker 2012, p.86.

³¹² Ibid, p.95.

provides a fingering chart while saying they are the same as on the clarinet. About the position, he wants the player to hook it to a button to his clothes or hold it to their side like a bassoon (for the players having the reed on the lower lip). If players have the position of the reed on the upper lip, they should place the foot forward and place the bell in a fixed position. Backofen advises to not clamp the bell between the legs.³¹³

In the revised edition of Leipzig 1824 he mentions *Anton Stadler* (1753-1812) from Vienna and that he had managed to add four chromatic notes: c, c sharp, d and d sharp. The bell of the basset horn has developed to an oval shape between the two editions. Backofen also says, the instruments are best suited to accompany singers because it's gentle, tender, sweet, but also melancholy.³¹⁴

Next to Backofen, there are of course a lot of other primary sources, from which they don't seem to provide new information on the instrument. Investigated were, for example, *Johann Georg Albrechtsberger* (1736-1809), *Franz Xaver Glöggel*, *Heinrich Christoph Koch* (1749-1816), *Joseph Fröhlich* (1780-1862) and *John Mahon* (1749-1834). The conclusion from comparing these sources to Backofen and also to each other is that there was a certain inconsistency regarding details of construction, e.g. the bore.

Having found many woodwind makers in Austria, as mentioned in Backofen's treatise, there were six makers in Vienna, who also built basset horns. Characteristics of these instruments are a round, curved, one-piece body covered in leather, a flat box and a round brass bell painted black inside. These builders are *Jakob Baur* (ca. 1743-1797), *Theodor Lotz*, from whom there are ten surviving instruments and he might have been the first to add an ivory knee to get the angle shape, *Raymund Joseph Griesbacher* (1751-1818) with the speciality of his instruments often having ivory mouthpieces (seven instruments surviving), *Friedrich Lempp* (1723-1796) with one surviving instrument (special hole F/C instead of key), *Friedrich Hamming* (1791-1823) and *Franz Harrach* (1750-1831), from whom out of two surviving instruments one is in a 90 degree angle.³¹⁵

Furthermore, nine other earliest 19th century Viennese makers were listed, without finding disagreements or new special instruments. From the other 17 makers in German speaking countries, only a few raise attention: the brothers *Anton* (1716-1774) and *Michael Mayrhofer* (1707-1778) from Passau who were, according to Rice, building sickle-shaped

³¹³ Ventzke 1986, p.37f.

³¹⁴ Backofen 1824, p.42.

³¹⁵ Rice 2009, p.115-135.

instruments in around 1770 and claim to have improved the instrument.³¹⁶ Also *Carl Augustin Grenser* (1720-1807) has to be mentioned as a maker outside Austria, as the court instrument maker in Dresden. From him there survived five instruments in total, all being angled shape, having oval or round brass bells and between 8 to 12 keys.³¹⁷ A special instrument has been invented by *Johann Georg Eisenmenger* (1686-1742); it consists of two in another built rectangle shaped tubes. It has a very short barrel and a clarinet-sized mouthpiece.³¹⁸

Basset horn players at this time were also always clarinet players, as also mentioned in Backofen's *Anweisung* 1824: "*because basset horn players are before always normal clarinet players*".³¹⁹ Anton Stadler mentions in his *Musick Plan*, that "*every musician [should] learn to play the violin and take singing lessons*".³²⁰ That means, additional instruments helped the musicians to have more techniques in general and therefore could express themselves better.

Regarding the relationship between the player and their instrument, or more precisely, musicians who had mastered other instruments in addition to the basset horn, there were plenty during the late 18th and the beginning of the 19th century. 16 virtuoso German and Austrian basset horn players were found to be so significant that they deserve more investigation, namely *Joseph* (1739-1806) and *Franz Xaver Glöggel* (1764-1839), *Jacob Tausch* (died 1803), *Raymund Griesbacher* (1752-1818), *Franz Tausch* (1762-1817), *Johann Georg Heinrich Backofen*, *Wilhelm Leberecht Barth* (1774-1849), *Johann Conrad* (1787-1859) and *Ludwig Bänder* (?), *Margaret Knittel* (born 1788), *Friedrich Wilhelm Tausch* (1790-1817), *Anton David* (1730-1796), *Theodor Lotz* (1748-1792), *Georg Reinhardt* (born 1789), *Aloysius Beerhalter* (1800-1852), *Carl Baermann* (1810-1885). Comparing these players, one can see that many of them were building instruments by themselves, had several other instruments like violin, viola, harp, flute, trombone, contrabassoon among others. What they all have in common is that they were also excellent virtuoso clarinet players.

Other German and Austrian well known basset horn players were listed for the sake of completeness in chapter 4.1.2. on page 41 to try to have the most complete overlook of the musical world in the time of the basset horn. Basset horn players around Europe include *John Mahon* (1746-1834), *Vincent Springer* (born 1760), *Joseph Friedlowsky* (1777-1859)

³¹⁶ Ibid, p.117f.

³¹⁷ Rice 2009, p.121f.

³¹⁸ Grass/Demus 2004, p.49f.

³¹⁹ Backofen 1824, p.37.

³²⁰ Hoeprich 2008, p.95.

and *Friedrich Steffens* (1803-1849). As already seen with the German and Austrian players, e.g. Mahon also played the clarinet, violin and viola. What was found in this research is that the European players most likely knew each other and played and toured together.

The basset horn was well received by the audience by its introduction to the musical world. Critics of the time often praise the players together with mentioning their instruments, e.g. a report from 1802 on Backofen playing in Gotha.³²¹ Not only that review but also other say, that the basset horn was played in concerts under *great applause*³²² or with *much delicacy*³²³. There can also be reports found, which say, the basset horn did not fit the taste of the audience or received almost no applause.³²⁴

Regarding the role of the basset clarinet, it is comparable to the basset horn in a way as both instruments expand the range of the clarinet. Being available in C, B flat or A with an extension of notes below the usual limit of e to c³²⁵, it was only around until the late nineteenth century until it was mentioned again in an article in the mid-twentieth century.³²⁶ Poulin and Hoeprich say, it was developed in collaboration with the player, most likely Anton Stadler, the composer, probably Mozart and the maker, being Lotz.³²⁷ The instrument might have had several development steps, when Stadler took Lotz's instruments and added keys to create a *d'amore-type clarinet*. For sure he added four basset keys: e flat, d, c sharp and c; maybe there were even 10 keys on this instrument.³²⁸ Also, Stadler was building the basset clarinet in collaboration with the Bremen maker *Burchard Tietzel* (1755-1821).³²⁹ After his death, *Franz Scholl* (1752-1828) took over Stadler's workshop and said in an advert, players can reach the low c, and the keys are mounted in a new way.³³⁰

Concerning the appearance, it is also a not straight instrument and has a transverse pipe in the lowest quarter part, which makes the opening of the big bell facing in a certain way. The advantage of having this bell is to give low notes more depth.³³¹ The first known iconographic source is a concert program from Riga in 1794. It displays the basset clarinet a little distorted and is the model for a reproduction by Eric Hoeprich.³³² The Mozart Concerto

³²¹ Kalker 2012, p.86.

³²² Ibid.

³²³ Gerber 1812, Sp.235.

³²⁴ Kalker 2012, p.87.

³²⁵ Rice 2008, p.71.

³²⁶ Poulin 2009, p.84f.

³²⁷ Hoeprich 2008, p.114 and Poulin 2009, p.74.

³²⁸ Poulin 2009, p.84.

³²⁹ Rice 2008, p.78f.

³³⁰ Ibid, p.74.

³³¹ Poulin 2009, p.78.

³³² Ibid, p.83.

KV 622 could have been written for this special instrument, among with only a few other pieces. This, plus the basset clarinet was expensive and difficult to make, created a low demand, so the instrument soon went extinct.³³³

As far as Mozart's contribution to the repertoire of the basset horn is concerned, his friendship with Anton Stadler is probably the reason this instrument received so much attention. Stadler and his younger brother Johann were Viennese court musicians, playing Lotz's instruments, already around 1770³³⁴, where Mozart met them on a trip around 1781. There is a lot of evidence that Stadler met Mozart and even played with him.³³⁵ The friendship between Stadler and Mozart led to many works featuring the basset horn, including obligato parts. Even Backofen mentions the Aria del Vitellia from Titus and the Requiem.³³⁶ A full overview can be found in chapter 5.3, starting on page 60.

A special focus deserves Mozart's sketch for the basset horn Concerto in G (KV621b), which only exists as a fragment. The surviving 199 bars of the Allegro movement are practically the same as the clarinet part from the concerto KV 622.³³⁷ Dating 1789, the fragment specifically asks for basset horn *corno di bassetto*, next to 2 violins, viola, bass, 2 flutes and 2 horns in G. Poulin says there is a key change in measure 180, changing the key of G to the subdominant A, which could be an indication that Mozart lost interest in the concerto and tried to completed it in 1791, for basset clarinet for Anton Stadler.³³⁸ It is very clear that both Wolfgang Amadeus Mozart and Anton Stadler played an important role in the history of the basset horn and its repertoire.

Next to Mozart, there were of course several other composers in the time of the basset horn. The overview provided in chapter 6, starting on page 67 is based on the secondary literature this thesis looked at and includes basset horn concertos and obligato parts as well as other pieces written for basset horn either solo or in chamber music (chapter 6.2, page 74.) and basset horn trios (chapter 6.3., page 84). Knowing these lists can never be complete, as for example more then ten concertos are lost nowadays, it still is worth taking a look at it to get a feeling for the instrument and its role in the music world. People would assume it was not an important instrument because of its short life span, but the evidence of the huge repertoire proves that wrong.

³³³ Rice 2008, p.76.

³³⁴ Weston 1971, p.47.

³³⁵ Poulin 2019, p.12f.

³³⁶ Backofen 1824, p.42.

³³⁷ Hoeprich 2008, p.106.

³³⁸ Poulin 1982, p.75.

To conclude and answer the research question: No, there was no such profession as a virtuoso basset horn player in the 18th and 19th century in Europe. The distinction is not as black and white as one would like it to be, but for sure the basset horn players emerged from the clarinet players, next to being able to play multiple other instruments, also from different families like strings (violin, harp) and brass (trombone) as well as singing. Being employed as a specific wind player at a court orchestra did not mean the musician was only a virtuoso on that specific instrument. It was very common, or even the norm, that basset horn players in the time period of the instrument played at least two other instruments and were taught to sing, to have the big advantage of having more techniques and ways of approaching music.

The topic has proven to be immensely large and long-winded; just the subject of nomenclature of different low single-reed instruments and the distinguishing of the different instruments like basset horn, basset clarinet and several d'amore-type clarinets could fill an entire book.

Also the look at the friendship between Mozart and Stadler would have asked for further details, but in favor of the research question was shortened to the essential information. If one should ask why it was necessary to include and mention all of the players and list the works for basset horn; this information is absolutely required to have a complete image in mind when lecturing about this topic. Although throughout this whole thesis not all of the information is equally important, this chapter, the summary and conclusion focuses on the core of the topic, thus presenting the instrument with primary sources and answering the research question in detail.

It is astonishing how this instrument still continues to surprise audiences and musicians nowadays. The effect of the instrument remains the same, if a clarinetist picked up a basset horn in the 19th century and nowadays: a new instrument, played on and practiced by a clarinet professional, attracts the attention of the audience as it happened 200 years ago.

“This instrument is by the way perfectly suited to express gentle, tender, sweet, but also melancholy of suffering states of minds or emotions.” (Backofen 1824).

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