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## "Performance Practice: Music after 1600." By Howard M. Brown and Stanley Sadie

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Howard Mayer Brown and Stanley Sadie, eds.: *Performance Practice: Music after 1600*.

My comments are concerned only with woodwind and brass instruments of the 17th through 19th centuries and seek to enlarge upon or correct certain points made by the contributors

Selfridge-Field's statement (p. 11) that works by Bartolomé de Selma y Salaverde (1638) and G. A Bertali (1645) were for bassoon needs some clarification. The instrument was either the *bajón*, a double curtal, or the *bajoncillo*, a small curtal. These instruments were constructed and played in Spain from the late 16th century, and during the 18th and 19th centuries played alongside the *fagot* (a bassoon).<sup>1</sup> Concerning her statement (p. 16) that wind instruments are of greater value in determining pitch than are surviving bowed instruments ("since the dimensions that control pitch are largely unalterable") needs qualification. It is true that the pitch of a wind instrument may be a good indication of what the maker intended; however, many wind instruments from the baroque period have been altered in order to be played at a later time or in a different location, thus changing their pitch. Examples of oboes having finials cut down, flutes with enlarged embouchure and tone holes, and clarinets with altered or replacement mouthpieces are commonly found in museums of musical instruments. Brass instruments are also often found to have been altered or repaired in a manner which affects their pitch.

Alan Lumsden's statement (p. 86) that the "*flûte d'amour* enjoyed a vogue in the late 1720s and early 1730s" is true only if some of the musical evidence is considered. Surviving instruments as well as contemporary advertisements for *flûtes d'amour* have been recorded for the 18th and 19th century makers: J. W. Oberlender I, Johannes Scherer (or Georg Heinrich Scherer), Johann Georg Eisenmenger, Frederick Gabriel August Kirst, Naust, and Andrea Fornari.<sup>2</sup> A thorough history of all the "d'amour" instruments (flute, oboe, and clarinet) is badly needed in order to understand the use and dispersion of these

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1. See Beryl Kenyon de Pascual, "A Brief Survey of the Late Spanish Bajón," *Galpin Society Journal* 37 (1984): 72-79; and Kenyon de Pascual, "The Wind-Instrument Maker, Bartolomé de Selma (d. 1616), His Family and Workshop," *Galpin Society Journal* 39 (1986): 21-34.

2. See Phillip T. Young, *Twenty-Five Hundred Historical Woodwind Instruments: an Inventory of the Major Collections* (New York: Pendragon Press, 1982), 29, 70, 94, and 116. See also Alfredo Bernardini, "Woodwind Makers in Venice, 1790-1900," *Journal of the American Musical Instrument Society* 15 (1989): 52-73.

instruments. Lumsden (p. 86) also neglects to mention the tenor oboe, an instrument made alongside the *deutsche Schalmey* by makers such as Richard Haka and Johann Christoph Denner.<sup>3</sup> The most recent research regarding the origin of the baroque oboe suggests that this instrument evolved from the shawm in France during the last third of the 17th century or from about 1680.<sup>4</sup>

David Charlton (p. 256) quotes an article by Rey Longyear, which states that the English horn was "extremely rare" in Germany and France during the late 18th and early 19th centuries. I suggest that a survey of the numerous extant instruments from this period indicates that this statement is somewhat exaggerated.<sup>5</sup> Also, some of Charlton's statements regarding the clarinet may be enlarged upon or corrected (pp. 256-7). For instance, the sixth key for trilling from *a'* to *b'* was added to the clarinet by many English makers beginning in the 1770s. Charlton's statement that the English clarinet tutors recommended clarinets pitched in B and C is erroneous. Both of the tutors which he quoted mention clarinets in C and B, but the actual meaning of the clarinet in B is most clearly explained in *Compleat Instructions [sic] for the Clarinet* (London, ca. 1785):

The only Keys in which Clarinet Music is printed are C and F, for which a C Clarinet must be used: But as This Instrument is often required to Play in Concert with Bassoons and other Instruments, in the Key of B<sup>b</sup> or E<sup>b</sup>, it is necessary in this case to use a B Clarinet, which will agree with them tho' the parts for this Instrument are written and play'd a Note higher than those of the other Instruments.

When one considers the extant instruments it seems much more likely that the clarinet in B must actually have been in B-flat, since there are literally thousands of 18th and 19th century clarinets pitched in B-flat, but less than a handful (if that many) pitched in B-natural. Furthermore, it is generally recognized that the vast majority of clarinetists and woodwind makers in England during the 18th and 19th centuries emigrated from Germany, which explains their use of a common German abbreviation, B for B-flat. Charlton's suggestions for "an authentic approach to early clarinet playing on a five-key instrument"

3. Young: *Woodwind Instruments*, 22. See also his *Loan Exhibition of Historic Double Reed Instruments* (Victoria: University of Victoria, 1988), nos. 5, 44.

4. Bruce Haynes, "Lully and the Rise of the Oboe As Seen in Works of Art," *Early Music* 16 (1988): 324-338. See also, Rebecca Harris-Warrick, "A Few Thoughts on Lully's *hautbois*," *Early Music* 18 (1990): 97-106.

5. See Young, *Woodwind Instruments*.

constitute excellent advice. However, he mistakenly includes *b*-flat as a weak note when he meant *b*-natural.

The subject of the *clarinette d'amour* is only briefly touched upon by Charlton (p. 258). He describes the parts for *clarinetto d'amore* in D in J. C. Bach's *Temistocle* (1772) as mysterious and ignores the musical and written evidence which indicates that these instruments must have been basset horns pitched in D.<sup>6</sup> In addition, Ignaz Holzbauer's parts for *clarinetto d'amore* pitched in D, in his oratorio *La Betulia liberata* (1774), are quite similar to Bach's in scoring and range, indicating the use of a basset horn in D. Also, two theorists described basset horns as being pitched in G, F, E, E-flat, and D: Albrechtsberger in 1790 and Johann Joseph Klein in his *Lehrbuch der theoretischen Musick* (1801). Further research concerning the *clarinette d'amore* by Albert Rice and William Maynard has indicated that there are at least 68 extant examples which have from three to twelve keys and date from ca. 1750 to ca. 1825. The earliest basset horns were made with four keys during the 1760s, corresponding to the baroque two-key clarinet.<sup>7</sup>

In Charlton's essay on woodwind and brass of the 19th century three statements concerning the clarinet (p. 413) should be revised. The 1844 patentee of the "clarinet with movable rings," later known as the "Boehm clarinet," was Louis-Auguste Buffet also known as Buffet *jeune*.<sup>8</sup> The clarinetist Hyacinthe Klosé was not named in the patent, although he stated in his famous tutor of 1844 that he worked with Buffet on developing this instrument. A statement from a clarinet tutor by John Hopkinson<sup>9</sup> is often quoted to indicate that some English players preferred the reed-below position of the mouthpiece, more commonly used on the continent. However, a copy of this tutor in William Maynard's collection was published in London by William Milhouse and dated 1814, suggesting that English players were making use of this reed-below technique by this time rather than 1830. Finally, Charlton mentions Ivan Müller's invention of a metal reed fastener to replace the

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6. See Richard Maunder, "J. C. Bach and the Basset-horn," *Galpin Society Journal* 37 (1984): 42-47. Also refer to Albert Rice, "The *clarinette d'amore* and Basset Horn," *Galpin Society Journal* 39 (1986): 97, and Nicholas Shackleton, "The Earliest Basset Horns," *Galpin Society Journal* 40 (1987): 2.

7. For details of these and many other basset horns see Shackleton, "Earliest Basset Horns," and Jürgen Eppelsheim, "Bassetthorn-Studien," *Studia Organologica: Festschrift für John Henry van der Meer zu seinem fünfundsiebzigsten Geburtstag* (1987): 69-125.

8. See Rice, "Berr's Clarinet Tutors and the 'Boehm' Clarinet," *Galpin Society Journal* 41 (1988): 11-15.

9. *A New and Complete Preceptor* (London: Metzler, ca. 1830).



traditional thread to hold the reed to the mouthpiece.<sup>10</sup> However, mouthpieces with grooves are commonly made for use still today with German or "Oehler" system clarinets.

On another topic, Kern Holoman's negative description of the ophicleide's tonal qualities (p. 330) indicates that he has never heard a bass ophicleide played by a capable performer. This instrument can be quite facile in its technique and produces a very sweet tonal quality. The large number of extant bass ophicleides dating from ca. 1825 to 1880 indicate their continued use and appreciation alongside the German tuba.

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10. Ivan Müller called this fastener an "anneau," which is commonly called a "ligature" in English, and prior to this invention clarinetists did not use a thread but a heavy cord, called "Spanschur" in German, to bind their reed to the mouthpiece.