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"Repertoire for a Swedish bassoon virtuoso: Approaching early nineteenth-century works composed for Frans Preumayr with an original Grenser & Wiesner bassoon"

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Repertoire for a Swedish Bassoon Virtuoso

Approaching early nineteenth-century works composed for Frans Preumayr with an original Grenser & Wiesner bassoon

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Dit proefschrift is geschreven als een gedeeltelijke vervulling van de vereisten voor het doctoraatsprogramma docARTES. De overblijvende vereiste bestaat uit een demonstratie van de onderzoeksresultaten in de vorm van een artistieke presentatie.

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Abbreviations and Mechanics

AMZ	Allgemeine musikalische Zeitung
Auc.	Auction
BNF	Bibliothèque nationale de France
Cat.	Catalogue
FoMRHI	Fellowship of Makers and Researchers of Historical Instruments
Fig.	Figure
Edn.	Edition
Ex.	Example
GMO	Groves Music Online
GSJ	Galpin Society Journal
IDRS	International Double Reed Society
JAMIS	Journal of the American Musical Instrument Society
JIDRS	Journal of the International Double Reed Society
NLI	The New Langwill Index
No.	Number
OLO	Open Library Organization
MuSa	The Music Sack
WP	Wikipedia

System of pitch notation

Heimholtz pitch notation system is used: capital and small letters, super- and subscript-numbers, in place of dashes (middle c = c^1): C_2 C_1 C c c^1 c^2 c^3

Translations

Passages in German, French and Dutch are translated in footnotes or in the main text. Swedish text is given in English translations in the main body and the original language text is found in footnotes or appendix 1. All translations are mine, unless otherwise noted.

Photographs

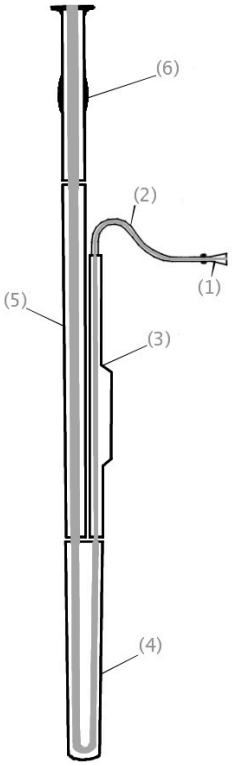
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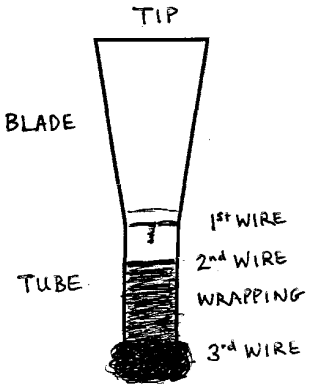
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Bassoon Nomenclature

Bassoon parts

1. Reed
2. Bocal/Crook
3. Wing joint
4. Boot/Butt
5. Bass/Long joint
6. Bell





Reed parts

1. Tip
2. Blade
3. 1st wire
4. 2nd wire
5. Tube
6. Wrapping
7. 3rd wire

.

Glossary

Arundo donax	Plant from which woodwind reeds is made, native to Mediterranean and Asian countries; also known as *reed cane*, or *cane.*
Bass/Long joint	Longest joint of the bassoon, fitted into boot.
Bell	Top part of the bassoon, fitted onto the bass joint.
Blade	See "Reed parts", **Bassoon nomenclature**
Bocal/Crook	Metal tube inserted into the wing joint onto which the reed is fitted.
Boot/Butt	Double-bored part of the bassoon at the bottom, in which wing and bass joints are inserted.
Cane	See *Arundo donax.*
Embouchure	Lip position and pressure used to play wind instruments.
Fingering	Combination of closed and open tone holes needed to produce a specific tone.
Gouging	Process used to remove material from the inside of a piece of reed cane.
Keys	Metal extensions (either one- or two-pieced) used to close tone holes which cannot practically be done by fingers.
Mandrel	Metal tool with a circular tip around which bocals or reeds are formed.
Reed	Woodwind mouthpiece made of cane.
Pads	Material, usually leather, affixed to the underside of keys, enabling the tone hole to be sealed with a key.
Pin hole	Small hole found in some bocals facilitating over-blown octaves.
Profiling	Process used to remove material from the outside of a piece of cane.
Tip	See "Reed parts", **Bassoon nomenclature**
Tube	See "Reed parts", **Bassoon nomenclature**

Wing joint Part of the bassoon fitted into the butt, into which the bocal is inserted

Wires See “Reed parts”, **Bassoon nomenclature**

Wrapping See “Reed parts”, **Bassoon nomenclature**

Start with that real object,
and follow the ripples outward,
backward,
forward...
Bruce Haynes (2010)

Introduction

My study began with the examination of a historical object: a rare, early nineteenth-century Grenser & Wiesner bassoon constructed in Dresden between 1817–22 and later located in Stockholm. Investigations into the history of this instrument quickly classified it as having been a favored model in use in that region. My focus eventually widened to include questions about the life of an obscure nineteenth-century bassoon virtuoso in Stockholm, his travel journal, and his unusual repertoire containing an extended range. I sought practical solutions for the technical problems presented in this literature in order to enable performance of these works with period instruments and developed a pedagogical strategy to disseminate these discoveries.

Prologue

Thirty years ago, an advertisement for "A Very Fine Eleven-Keyed Stained Maple Bassoon, by H. Grenser & Wiesner", appeared in an auction catalogue entitled *Highly Important Musical Instruments*.[1] A well-informed colleague notified me of this opportunity, and I flew to London two weeks before the auction date to view the bassoon. Upon arrival, I was shown into a small room where I was invited to play the instrument, which was housed in its original wooden case with a partially legible address in Stockholm, accompanied by three bocals, two wing joints and a box of reeds, all in superb condition. I vividly recall realizing that I was holding the most beautiful-sounding bassoon I had ever heard, and that it was my most profound wish to own and play it.

[1] *Highly Important Musical Instruments,* [auc. cat.] (London: Sotheby's, April 3,1985), lot no.134 [no auc. no.].

On the day of the auction, I resolutely returned to London, but immediately became apprehensive at the sight of the crowded hall, which was already buzzing with anticipation. Fortunately, most of these potential competitors quickly vanished after the sales of valuable string instruments were completed, and only a half a dozen or so were present when the Grenser & Wiesner came onto the block. A few minutes later on April 3, 1985, I became its owner. The bassoon immediately became an important partner in my musical life, and over the last thirty years I have had the great privilege of playing it in more than 1,500 orchestral, solo, and chamber music concerts in international venues.

To put that fortuitous moment in context: Although I had completed my studies on modern bassoon in 1981, I had already begun to slip into the other musical world of historical instrument performance. Before I graduated from the Musik-Akademie in Basel, I was a member of Sigiswald Kuijken's La Petite Bande, a period ensemble located in Belgium. It seemed clearly preferable and natural for me to play music on instruments appropriate to the period, and that same year I was overjoyed to be invited to join a newly-formed ensemble, the Orchestra of Eighteenth Century.[2] A thrilling and profound adventure began as we pursued a path leading from Bach and Rameau, on to Haydn and Mozart; in 1984 we presented our first performance of Beethoven's Symphony No. 1. At that time, it was very difficult to find a satisfactory classical bassoon and I bought and borrowed several, including an original English bassoon by Gerock and a French bassoon by Rust.[3] They both had very serious intonation problems that I didn't know how to solve, and frustratingly, nothing else was available.
The Grenser & Wiesner came into my life at a point of great urgency, and it joined me a few weeks later on a tour of ten concerts with Mozart's Symphony, K. 385 *(Haffner)* and his

[2] In 1981, Frans Brüggen and friends founded the Orchestra of the Eighteenth Century, a period instrument orchestra made up of 55 specialists from over 20 countries, playing repertoire from the eighteenth and nineteenth centuries.

[3] Although period orchestras already existed in Europe dating from the 1950s and 60s, makers didn't start building usable copies of classical bassoons until well into the 1980s, necessitating the use of an original instrument, provided one was lucky enough to find something functional and in good condition.

Clarinet Concerto, which took us to Holland, Belgium, France, Italy, Portugal, and Switzerland. As the Grenser & Wiesner bassoon was in perfectly playable condition, the only essential tasks, aside from familiarizing myself with fingerings, were to construct appropriate reeds and have replicas made of the fragile original bocals to prevent putting them at risk through regular usage. The instrument's pleasing timbre, in particular, was often noted by colleagues in the following years. The collaboration between the two of us went well immediately, and I knew that I had been extremely lucky to find such an extraordinary partner.

Even though I was aware that the Grenser & Wiesner bassoon was a rare and valuable object and it was extremely rewarding to play it regularly, nothing propelled me to undertake any serious research about its background until I encountered Franz Berwald's *Septett für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabaß* in April 2000.[4] This work had a range encompassing just over three octaves, up to c^2, and although I found some solutions in endeavoring to play this note, the results were not entirely successful. At that point, I realized that the construction date of my bassoon from the Grenser workshop corresponded almost exactly with the date of the first Stockholm performance, in 1818, of the above-mentioned work by Berwald, and I began toying with the intriguing idea that my instrument might have already been used in concert for that composition. From then on, I was obsessed with this notion and proceeded with inquiries that led me to the name of the bassoonist who had first performed it. My research had begun.

[4] Franz Berwald, *'Septett für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabaß'*, in Hans Eppstein (ed.), *Sämtliche Werke* (Monumenta Musicae Sueciae, 10; Cassel: Bärenreiter, 1985). See Eppstein's discussions in the Preface and Appendix. This work was initially performed in Stockholm on January 10, 1818 and repeated on December 7 the next year. It appeared in several versions, dating from 1817 and 1828. The recording submitted with this dissertation contains the final version from 1828.

The research

Playable period bassoons accompanied by bocals and reeds are extreme rarities, not to mention one in excellent condition and made by the highly reputable Grenser workshop in Dresden.[5] A serious problem facing players and historical instrument makers today is the absence of two important components, original reeds and bocals; these fragile parts do not normally survive with an instrument but were miraculously intact here. My docARTES studies at Leiden University began with a historical inquiry about the Grenser & Wiesner bassoon and its parts, but my research then evolved towards an attempt to determine its context within the nineteenth-century bassoon repertoire in Sweden, resulting in a practical investigation of performance-related issues described below.

Connections to Sweden and Preumayr

As the address label on the instrument case suggested a destination in Stockholm, I wondered if the bassoon could have belonged to the nineteenth-century bassoon virtuoso Frans Preumayr, who had first performed Franz Berwald's *Septett* in 1818, and was the youngest brother of three musicians. Little was known about him previously, aside from his activities in the Royal Orchestra and concerts he played in Stockholm and London. He wrote a travel journal in Swedish during a European tour in 1829–30, of which only a partial transcription by musicologist Martin Tegen has been made; there is no published version. This valuable historical manuscript surfaced in Stockholm in the 1970s, and has inexplicably been neglected until now. One of my initial tasks was to discover if any information connecting Preumayr and

[5] During the course of this study, another complete bassoon (here afterwards referred to as the "Vichy" Grenser) from the Dresden workshop surfaced stamped with "H. Grenser, Dresden" along with a pair of swords, dating it from 1797–1806 [see chapter 3, table 3.2, 74]. It was also preserved in its original case, which contained a second wing joint, two boxes of reeds and two bocals. Its excellent condition indicated that it has hardly ever been played; noteworthy are its rare ivory keys. The measurements of its parts proved to be very similar to my Grenser & Wiesner instrument; the reeds, however, were stamped by a maker active towards the latter part of the nineteenth century. The bassoon belongs to a private collection in Switzerland and I am most fortunate to have access to this second example.

my instrument (or its type) could be found there, and/or if I could identify any details about my bassoon's previous owner.

Investigating the figure of the virtuoso Preumayr, I discovered that not only Franz Berwald, but other composers in Sweden, such as Édouard Du Puy, Bernhard Henrik Crusell, and Eduard Brendler wrote solo and chamber music works for him, and that these have hardly, if ever, been performed with period instruments; modern players are also generally unfamiliar with many of the pieces belonging to this collection. Closer scrutiny revealed obvious reasons why historical bassoonists had not yet claimed them as their own: the range of most of these pieces was a full three-and-a-half octaves, stretching up to $e\flat^2$, well beyond the three octaves commonly used, and additionally coupled with virtuosic passagework. I was curious if performances of this virtuosic literature could actually be documented, and if so, by whom, where they took place, and the tenor of any public reactions.

Material and technical questions

Furthermore, questions about Preumayr's instrument remained open; a relevant point connected to performance of this extraordinary repertoire concerned determining if his choice of materials particularly favored high-register playing. These fundamental issues, together with other questions regarding technical matters, such as fingerings and physical approach, formed the basis of my practical research, and I set about identifying the means and methods that would best lead to an extended range.

Overview of chapters

Chapter 1 introduces the three Preumayr brothers, all musicians who emigrated from Germany to Sweden at the beginning of the nineteenth century, where King Gustav III had established a flourishing environment for the arts in the 1770s.[6] The Kungliga Hovkapellet, or Royal

[6] See chapter 1.

Orchestra in Stockholm, was one of the largest orchestras in Europe at the end of the eighteenth century, numbering over 50 musicians in 1787.[7] The Preumayrs, who immigrated at the beginning of the 1800s, became prominent artists in the Swedish capital, appearing as soloists and chamber musicians, in addition to fulfilling their duties with the Royal Orchestra and on the opera stage.

Selected passages from Frans Preumayr's lengthy and unpublished *Reisejournal* serve to give an intimate portrait of him in chapter 2, as he reports on his meetings with musicians, comments upon performances, and describes how he experienced musical life in major European centres. By revealing the name of his bassoon maker as being Grenser, the answer to a major research question of this study was given, confirming my first hypothesis about Preumayr's instrument. He compared his Dresden instrument to those of his French colleagues, philosophizing about the substantial national differences he observed between quality of timbre of woodwind playing, also a subject of debate found in French concert critiques concerning Preumayr.

Part 1 of chapter 3 describes the dynasty of the Grenser woodwind builders and its strong links to musicians in the Royal Orchestra in Stockholm, including clarinettist and composer Bernhard Crusell, as well as to Frans Preumayr, providing evidence of this important connection. The popularity in Sweden of the famed makers in Dresden, one of the most important woodwind workshops in a tradition spanning over one hundred years, has been confirmed, mainly due to the large numbers of instruments located there.[8] In part 2 of chapter 3, a detailed description is provided of the above-mentioned Grenser & Wiesner bassoon in my possession, which may be considered representative of the model preferred by Preumayr, with all its rare parts. Here the

[7] Owe Ander, 'The Royal Court Orchestra in Stockholm 1772–1885', in Niels Martin Jensen and Franco Piperno (ed.), *The Opera Orchestra in 18th- and 19th-Century Europe* (2; Berlin: Berliner Wissenschafts-Verlag, 2008), 511–15. The size of the ensemble varied considerably over the next decades, but later stabilized again to about 50 members until into the twentieth century. Additionally: Kungliga Hovkapellet, http://www.hovkapellet.com/om-orkestern/#english [accessed April 20, 2015].

[8] See chapter 3, figure 3.2.

dimensions of six original reeds are compared with examples found in previous historical reed surveys, offering valuable data for trials carried out and described in chapter 5.

Chapter 4 includes a brief investigation of nineteenth-century bassoon range, followed by a description of selected solo works composed for and performed by Preumayr. Examples taken from these works illustrate specific technical issues challenging period bassoonists, and are supplemented with performance details and biographical information about their composers.

The processes and experiences leading up to obtaining the three-and-a-half-octave range are summarized in chapter 5, where practical issues related to cane and reed construction, descriptions of different reed styles, and fingerings are outlined. While observing students and colleagues, it became apparent that physical positions and psychological mind-sets are equally significant factors influencing the realization of high-register playing; various examples are provided in short case studies.

The aim of this study was to discover information about the history of my Grenser & Wiesner bassoon, together with details about the virtuoso Frans Preumayr, and ultimately develop a practical approach leading towards performance of his singular repertoire. One limitation affecting researchers outside of Sweden is the fact that many sources concerning subjects associated with Preumayr and a nineteenth-century musical context are only available in Swedish; hopefully this will not remain so in the future. Many archives, libraries, museums and private holdings there contain accessible and intact collections that may offer even more and relevant data for continued research about this topic.

A recording of chamber music associated with Preumayr is a first on period instruments, and is included in this thesis. It is my sincere wish that the information and suggestions offered here will inspire period musicians to approach these relatively unknown works, eventually enlarging the modest collection of repertoire available for nineteenth-century instruments.

Chapter 1 The three Preumayr brothers in Stockholm

1.1 An attractive cultural center and the institution of the Royal Orchestra

An auspicious cultural environment already existed in Stockholm some thirty years prior to the arrival of the German musicians Johann Conrad, Carl Josef and Frans Carl Preumayr, at the beginning of the 1800s. With the ascension of Gustav III (1746–92) to the throne in 1771, Sweden experienced a period of cultural enlightenment, accompanied by massive political changes and military actions under his reign.[9] A patron of the performing arts, Gustav III established the Royal Academy of Music in 1771 and the Royal Swedish Opera and Royal Swedish Ballet in 1773. The construction of a new opera house began in 1775, and the Royal Dramatic Theatre was created shortly thereafter. The Royal Orchestra had already been in existence in a smaller form and dated from the first part of the sixteenth century, making it one of the earliest of its kind; musicians from all of Europe could be found within its ranks throughout its long history. In the late eighteenth century, the orchestra became an institutionalized part of the Royal Opera ensemble.[10]

Those who had been drawn to Stockholm included a sizeable number from Germany, and included the composer Joseph Martin Kraus (1756–92), who spent his adult life in Stockholm; Johann Gottlieb Naumann (1741–1801), whose opera *Cora och Alonzo* was performed at the inauguration of the newly-completed opera house in 1782, as well as Abbé Vogler (1749–1814), who was appointed to the post of *kapellmästare*, or conductor, in 1786.[11] Although the Royal

[9] Marie-Christine Skuncke, Oxford Reference, http://www.oxfordreference.com/view/10.1093/acref/9780195104301.001.0001/acref-9780195104301-e-288 [accessed April 2, 2015]. Gustav III abolished the parliamentary constitution in 1772 in a *coup d'etat*, reinstating the power of the monarchy. Political conflicts and opposition to his rule led to his assassination at a masked ball in the Royal Opera House in 1792. This event was the subject of at least two operas, Daniel Aubert's *Gustave III, ou Le bal masqué* (premiered in Paris, 1833) and Giuseppe Verdi's *Un ballo in maschera* (premiered in Rome in 1859).

[10] Ander (2008), 477, 483–85, 497–500.

[11] Ibid., 507–08.

Orchestra was disbanded for several years at the beginning of the 1800s by the following monarch Gustav IV, it resumed its functions after 1809 upon his abdication, and the young Preumayrs were listed as members several years later.[12]

1.2 The Preumayr brothers

The three Preumayrs were sons of the bassoonist Severin Preumayr (ca.1750–?) an employee with variable duties as musician, servant and footman at the Hochstift Augsburg in the second part of the eighteenth century:

> Um die hohen Kosten für solchen Luxus zu mindern, mussten im Hochstift Augsburg selbst der Violinendirektor Joseph Almerigi, wenn er nicht spielte, als Hoflakai, der Fagottist Severin Preumayr als Tafeldecker und Lakai, sowie der Waldhornist und Paukenschläger Joseph Schmid als Hofkoch arbeiten. Nur unter diesen Umständen konnte Joseph I. von Hessen-Darmstadt es sich leisten, bei Festen eigene Musiker spielen zu lassen.[13]

In the 1780s, Father Preumayr is also reported to have played in the Trier Electoral Kapelle in Coblenz, where all three sons were born.[14] Arriving in Stockholm in 1802, the Preumayr sons eventually became members of the Royal Orchestra, joining many other musicians and composers from Germany or of German descent who were active at and connected to the Swedish court.[15] The Preumayrs were well-known and successful musicians; their membership in the Swedish literary and musical society, Par Bricole (established in 1779), suggests an elite

[12] Gunhild Karle, *Kungl. Hovkapellet i Stockholm och dess musiker 1772–1818 [The Royal Court Orchestra in Stockholm 1772–1818 and its Musicians]* (Uppsala: TryckJouren, 2001), 321–22.

[13] Hayat Dorothea Wiersch, *'Zeremoniell im Wandel'*, PhD (Ruhr Universität Bochum, 2011), 110. "In order to reduce the high cost of such luxuries at the Hochstift Augsburg, even the leader and violinist Joseph Almerigi, if he wasn't playing, had to work as footman, the bassoonist Severin Preumayr as servant and footman, and the hornist and timpani player Joseph Schmid, as court cook. Only under these circumstances could Joseph I of Hessen-Darmstadt afford to have his own musicians perform at festivities."

[14] Johann Nicolaus Forkel, *Musikalische Almanach für Deutschland: 1782–1789* (Leipzig: Schwickertscher Verlag), 153.

[15] Ander (2008), 497–502. Nationalities of orchestra members from 1772–1885 are reported here in detail. For a complete listing by instrument group from 1772–1818, see also: Karle (2001), 458–77. Additionally, AMZ, no 36, Sept 2, 1812: 594-95. The reporter mentions various German musicians holding positions in the Royal Orchestra in 1812.

status and level of activity in the cultural community of the capital city.[16] This study focuses on the youngest, Frans Carl (1782–1853), who eventually gained international recognition as a talented virtuoso.

Johann Conrad Preumayr, the eldest, was born in 1775 and held a position as bassoonist in the Royal Orchestra from 1811–19. Several performances of Ludwig van Beethoven's *Septett in Es-Dur,* op. 20 with orchestral colleagues are noted in the years from 1805 until 1813, and his performances with solo concerti in Stockholm are reported in the *Allgemeine musikalische Zeitung* in 1812, 1813 and 1814.[17] On various occasions, programs including *sinfonie concertante* composed by Louis-Emanuel Jadin and Bernhard Henrik Crusell for winds with orchestra, were presented by Johann Conrad with Bernhard Crusell (clarinet), and Johann Hirschfeld (horn), all virtuosi wind players in the Royal Orchestra.[18] Johann Conrad was evidently a very accomplished musician and we can only speculate if the eldest Preumayr would have become as renowned a bassoon soloist as his youngest brother Frans, had he not met with an untimely death at the age of forty-four, in 1819.[19]

Following Johann Conrad's death, the second eldest, Carl Josef (1780–1849), otherwise employed in the Royal Orchestra as a violoncellist and singer at the Opera, moved into the position of bassoonist during the years 1820–23.[20] Although not cited as a bassoon soloist, Carl Josef's name appeared regularly in reports describing musical events in the Swedish capital,

[16] Par Bricole, http://www.parbricole.se [accessed August 2, 2013]. Members in the nineteenth century also included such musicians as Bernhard Crusell and Franz Berwald. The Par Bricole homepage states: *"Par Bricole är ett ordenssällskap. Dess mål är att vårda och bevara det svenska kulturarvet, särskilt i form av sång, musik, teater och talekonst."* "Par Bricole is a society whose purpose and goal is to nurture and preserve the Swedish heritage, primarily in singing, music, theater and oratory." This traditional fraternity still exists today, and plays an active role in the Swedish cultural environment.

[17] Fabian Dahlström, *Bernhard Henrik Crusell* (Helsingfors: Svenksa Litteratursällskapet I Finland, 1976), 249–56. Also: AMZ, no 53, Dec 30, 1812: 867; no 19, May 12, 1813: 320; and no 18, May 14, 1814: 308.

[18] Ibid., 249, 252–55.

[19] Woodrow Joe Hodges, 'A Biographical Dictionary of Bassoonists Born Before 1825', PhD (University of Iowa, 1980), 524.

[20] Ibid., 518-19. Carl Josef played cello in the orchestra 1808–20 and 1823–38, and bassoon from 1820–23.

documenting his capabilities as a bass singer. In 1814, a reviewer commented favorably upon his roles in productions of *Armida* by Gluck:

> Mit vielem Vergnügen haben wir auch auf unser Bühne, als eine alt Bekanntschaft, die schöne Oper, *Armida* von Gluck, wiedergesehen. Hidrast (Hr. Carl Preumayr) und Aronte (Hr. Wichström) singen gut: aber Sidonie, (Mad. Sevelia), Ubald (Hr. Aman) und Artemidor (Hr. Lindman) waren desto schlechter.[21]

and Mozart's *Die Zauberflöte*:

> . . . worin wir mit Freude den Hrn. Lindström (Tamino) und Hrn. Carl Preumayr (Sarastro) gehört haben.[22]

Another writer noted that the performance of *Armida*, given later in the season, suffered musically due to Carl Josef's absence and subsequent replacement by Mr. Broman:

> Wir haben von diesem Monate nur sehr Unbedeutendes zu melden. Wegen anderer Festlichkeiten fanden keine Concerte statt. Das Vorzüglichste, was die Opernbühne gab, war Folgende. *Armida* von Gluck worin Dem. Wäselia die Hauptrolle mit allgemeinem Beyfall ausführete. Auch Hr. Lindström (Renaud) verdient Lob. Das Ganze gelang, obgleich die Rolle des Hydrast, statt von Hrn Carl Preumayr, von Hrn. Broman gegeben ward; wodurch der Gesang allerdings litt.[23]

Carl Josef also appeared as violoncellist, along with his brother Frans Preumayr, Bernhard Crusell (clarinet), Johann Hirschfeld (horn) and Franz Berwald (violin and composer) in chamber music concerts in Stockholm, where several performances of Beethoven's *Septett* were noted.[24]

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[21] AMZ, no 18, May 4, 1814: 308. "With much pleasure we have seen again, like an old acquaintance, the beautiful opera, *Armida* by Gluck on our stage. Hidrast (Mr. Preumayr Carl) and Aronte (Mr. Wichström) sing well [enough]; but Sidonie, (Mad.Sevelia), Ubald (Mr. Aman) and Artemidorus (Mr. Lindman) were the worst."

[22] Ibid., no 25, June 22, 1814: 424. ". . . where we listened to Mr. Lindström (Tamino) and Mr. Carl Preumayr (Sarastro) with pleasure."

[23] Ibid., no 9, March 1, 1815: 154–55. "We have only very insignificant events to report this month. Due to other festivities, no concerts were held. The best from the operatic stage was the following: *Armida* by Gluck, in which Miss Wäselia performed the title role receiving general applause. Also Mr. Lindström (Renaud) deserves praise. On the whole, it was successful, although the role of Hydrast was taken by Mr. Broman instead of Mr. Carl Preumayr, whereby the vocal quality therefore suffered."

[24] Dahlström, 253, 256.



Figure 1.1. Portrait of Frans Preumayr, courtesy of the National Library of Sweden

The youngest Preumayr, Frans Carl was born in Ehrenbreitstein near Coblenz in 1782 and died in Stockholm in 1853. Frans was a celebrated bassoonist and member of the Royal Orchestra (1811–35), director of the Svea Lifgardet (Swedish Lifeguards military band) (1814–19), Upplands Dragonmusik, and the Kalmar Regiment (1826–49), as well as choir conductor in the

society Par Bricole (1832–53).[25] He married Sophie, the daughter of his colleague, the clarinettist Crusell (whom he referred to as "Pappa") in 1821, and they had three children.[26]

Frans Preumayr's name was often mentioned in chamber music programs with Crusell and Hirschfeld, as he gradually replaced his eldest brother, Johann Conrad. Later known as a virtuoso in Sweden and abroad, his performances were generally met with enthusiastic public acclaim.[27] Édouard Du Puy, Franz Berwald, and Bernhard Crusell, all colleagues in the Royal Orchestra, and other composers, including Pierre Crémont and Eduard Brendler, wrote highly-virtuosic pieces for Frans, some of which he performed during an extended European tour in 1829–30; a travel journal of substantial historical interest exists from this period [see chapter 2]. After his retirement from the Royal Orchestra in 1835, Preumayr was awarded membership in the Royal Academy of Music and received a royal pension, although he continued his activities with military music until the end of his life in 1853.[28]

1.3 The bassoon trio

The popularity of *Harmoniemusik*, or music for wind ensemble, increased towards the end of the eighteenth century together with the common practice of transcribing well-known compositions for varying kinds of settings, ranging in size from duo to large military band. *Harmoniemusik* ensembles not only provided entertainment, but also music for social functions

[25] Hodges, 519. Additionally: Johan Leonard Höijer, *Musik-Lexikon* (1864), 376. Project Runeberg, http://runeberg.org/muslex/0376.html [accessed October 3, 2014].
[26] Ibid., 519-20. Additionally: Alf Hörberg, 'Musik och musiker i Crusells Stockholm', Kungliga hovkapellet website, http://www.hovkapellet.com/2008/11/05/musik-och-musiker-i-crusells-stockholm/ [accessed August 2, 2013].
[27] Various international reviews of Frans Preumayr's concerts can be found in chapter 2.
[28] Hodges, 519. Additionally: WP, https://sv.wikipedia.org/wiki/Frans_Preumayr&prev=search [accessed January 21, 2014].

such as weddings and other celebrations, having the advantage of being available for outdoor performance, without a keyboard.[29]

On various occasions before Johann Conrad's death in 1819, the brothers performed together as a bassoon trio, illustrated by the following series of reviews that report of their success in public performances. An early appearance of the Preumayrs at the German Seebad Doberan (a summer spa located on the Baltic coast) is documented in an enthusiastic account from 1806 with news about the *Harmoniemusik* corps and the musical activities to be found in this romantic setting during the bathing season. The reviewer declared that the artistic talents of the young men were equally matched by characteristics of modesty, good manners and respectfulness, and hoped that they would be just as warmly received elsewhere during their travels. Furthermore, he commented that the performing artists deserved a larger audience than that present at the three concerts offered in this series:

> Das zweyte Konzert gaben die drey Gebrüder Preumayr aus Coblenz, sämmtlich Fagottisten, eben so talentvolle Künstler als, durch Bescheidenheit und gute Sitten, achtungswerthe Menschen. Möge ihnen die gute, herzliche Aufnahme, die sie hier, besonders von Seiten der H. Hofharmonie fanden, auf ihrer Reise überall finden! . . . Alle drey Konzerte waren indess nicht sehr besucht; das zweyte noch am meisten, aber doch nicht im Verhältnis mit dem Verdienste der Künstler.[30]

At another concert in Stettin, a writer conveyed his pleasure in hearing the eldest, Johann Conrad, master the bassoon in a singularly refined manner and admired his beautiful tone quality in all registers, evidently something not commonly heard from this instrument. The bassoon trio was noteworthy as an ensemble, and certainly as exceptional in 1806 as it would be nowadays:

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[29] Stephen L. Rhodes, 'A History of the Wind Band', 2007. http://www.lipscomb.edu/windbandhistory/rhodeswindband_04_classical.htm#harmonie_instrumentation [accessed July 19, 2011].

[30] AMZ, no 7, Nov 12, 1806: 112. "The second concert was given by the three brothers Preumayr from Coblenz, all bassoonists, and just as much talented artists as modest, good-mannered, and respectable people. Let them find the good, warm reception they found here, particularly from the court *Harmoniemusik* band, everywhere they travel! . . . All three concerts were not, however, very well-attended; the second the most, but not in relation to the merits of the artists."

> Fremde Virtuosen haben uns eine Menge von extraordinaren Konzerten zuwege gebracht, worunter einige sehr interessant waren. . . . Das letzte, was wir vor einigen Tagen hatten, war das der drey Brüder Preumayr, alle drei Fagottisten. Der ältesten unter ihnen zeichnet sich durch ein überaus schönen, weichen und dabey kräftigen Ton aus – in der Höhe nicht schneidend, in der Tiefe nicht knallend, was auf diesem Instrument so häufig ist! Das *Allegro* trägt er mit bewundernswerther Fertigkeit und Rundung, wie das *Adagio* einfach und edel vor. . . . die beyden jüngern Brüder . . . erreichen ihn zwar nicht an Virtuosität, blasen aber auch sehr rein und präzis. Einzig ist das Ensemble, das sie in Trios hören liessen. Besonders schön war ein *Adagio,* dass alle Zuhörer aufs innigste ergriff.[31]

A note from the *Allgemeine musikalische Zeitung* regarding a concert given in Stockholm on April 11, 1813, reports that a Swedish hymn with variations arranged by Crusell, was performed "masterfully" by the bassoonists and contrabass player; the cellist Megelin however was severely criticized for significantly harming "the otherwise good effect" of the ensemble with his "nasal tone":

> Schwedisches Nationallied mit Variationen, v. Hrn. Crusell eigentlich für drey Fagotte und Contrabass componiert. Dem letzten wurde diesmal noch ein Violoncello zugesellt, das, da es immer nur in Octaven mitging, auch Spieler desselben (Hr. Megelin) nur einen Nasenton hervorbrachte, der sonst guten Wirkung beträchtlich schadete. Die drey Brüder Preumayr und Hr. Wirthe (Contrab.) trugen ihre Partien meisterhaft vor.[32]

On January 8, 1814, the Preumayrs performed an arrangement of a Mozart serenade for three bassoons with orchestra accompaniment in Stockholm and were highly praised. Unfortunately, neither title nor arranger is noted:

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[31] Ibid., no 1, Oct 1, 1806: 14–15. "Foreign virtuosi have offered an assortment of extraordinary concerts, some of which were very interesting….The last virtuoso concert that we had a few days ago was with the three Preumayr brothers, all bassoonists. The eldest distinguished himself by a very beautiful and soft but strong tone - not shrill in the upper register, nor explosive in the lower, which is so often heard on this instrument. He played the *Allegro* with astounding facility, as well as the *Adagio* simply and nobly. . . . both the younger brothers . . . do not reach his virtuosity, but also play very purely and precisely. Unique is the ensemble, which presents itself as a trio. Especially beautiful was an *Adagio* that moved all listeners deeply."

[32] Ibid., no 19, May 12, 1813: 320–21. "Swedish national folk song with variations, from Mr. Crusell, actually composed for three bassoons and contrabass. A cello joined in, playing along in octaves and the player of the same (Mr. Megelin) brought forth only a nasal tone, which detracted considerably from the otherwise good effect. The three brothers Preumayr and Mr. Wirthe (Contrab.) played their parts masterfully."

> Mozart's Serenade variirt für 3 Fagotte mit Orchesterbegleit[ung], von den drey Brüdern Preumayr sehr gut geblasen.[33]

Aside from the pieces previously mentioned, no original works or other arrangements composed for the Preumayr trio have been identified thus far.[34] Nonetheless, other examples from the period for this combination exist, such as ten trios for three bassoons composed by François-René Gebauer and an anonymous nineteenth-century arrangement of Carl Maria von Weber's opera, *Der Freischütz.*[35]

Although both of his brothers were also established musicians in Stockholm, it is the youngest, Frans Carl, whom Finnish musicologist Fabian Dahlström referred to as "possibly the most talented bassoonist in Europe."[36] Preumayr's legacy not only includes a substantial body of compositions written for the celebrated virtuoso, with at least half a dozen solo works and numerous others in diverse chamber music settings, but also a travel journal of significant interest which offers reports of his experiences and impressions of European musical life. Selected passages from this document are the subject of chapter 2, as we follow Frans Preumayr's journey through major cities such as Hamburg, Paris, and London in 1829–30, where he performed as a soloist in concerts and soireés, visited opera productions, collaborated with famous musicians such as Ignaz Moscheles and Maria Malibran, and also paid a brief visit to Louis Spohr in Cassel.

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[33] Ibid., no 18, May 4, 1814: 307. "Mozart Serenade arranged for three bassoons and orchestral accompaniment, was very well played by the three Preumayr brothers."

[34] Unfortunately, the arrangements mentioned here have not yet been recovered.

[35] Francois-René Gebauer, *'Trios Nr 1–10 für 3 Fagotte',* Jean-Christophe Dassonville (ed.), (Warngau: Accolade Musikverlag Nr. 4089, n.d.). And: Carl Maria von Weber, '*Der Freischütz für drei Fagotten'*, Helge Bartholomaeus (ed.), (Leipzig: Friedrich Hofmeister, 2002).

[36] Dahlström, 'Bernhard Henrik Crusell: Concertante Wind Works', [CD booklet, BIS Records,1990], http://www.eclassical.com/shop/art90/BIS-CD-495_booklet_scan.pdf-8324b6.pdf [accessed July 20, 2015].

Chapter 2 Concerning Frans Preumayr's *Reisejournal*, 1829–30

2.1 The manuscript

Frans Preumayr's *Reisejournal*, now preserved in the Rare Collections at the Music and Theatre Library of Sweden, was written during his European tour which lasted from October 9, 1829 until December 4, 1830.[37] In a short and descriptive article about the document, Swedish musicologist Jan Olof Rudén reports that this valuable manuscript was either ignored or unknown until 1972 and then bought by the Library from Hagelins Antik in Stockholm.[38] Remarkably, no extensive research seems to have been carried out about the journal, nor has a transcription of the entire document been completed to date.

As well as offering information about his own concert experiences and reactions of audiences to his appearances, Preumayr shares his opinions about the quality of the many performances he heard, reports of meetings and collaboration with famous musicians and composers, notes the differences among national schools of bassoon and woodwind playing, and comments on daily events in detail, all resulting in a rich and varied reflection of his time. Particularly relevant for this study are the virtuoso's remarks about his choice of instrument and concept of tone quality.

At the beginning of his tour, Preumayr frequently mentions his longing to be at home again with his beloved family and workplace in Stockholm, clearly indicating a profound attachment to Sweden. Later, while in Paris, he notes his eagerness to learn more about contemporary style from respected musicians such as Pierre Crémont, and he raves about fine performances of such

[37] Preumayr, Frans Carl, *Reisejournal 1829–30*, 4 vols., Rare Collections, MS 329 (Stockholm: Music and Theatre Library of Sweden, 1829–30).
[38] Jan Olof Rudén, 'Das Reisejournal Franz Carl Preumayrs 1829–30', *Svenskt musikhistoriskt arkiv bulletin* 9 (1973): 19–20. Rudén's bibliography includes various Swedish sources compiled by Ove Hagelin, including newspaper accounts from *Heimdall (*1829–30), *Stockholms Dagligt Allehanda* (1831) *and Aftonbladet* (1853).

singers as Maria Felicità Malibran and Henriette Sontag. A regular series of Preumayr's reports appeared in the weekly Stockholm newspaper *Heimdall* while he was underway.[39]

Transcription and translation

The unpublished journal, numbering 841 pages in length, has been only partially transcribed by the Swedish musicologist Martin Tegen.[40] It consists of four leatherbound volumes, varying in size from ca. 16–18 cm x 19– 23 cm [fig. 2.1], and is in excellent and legible condition. Although written in Swedish, a German idiom is apparent throughout. As fascinating and informative as Preumayr's reports are, the document is not the main focus of this research and therefore will not be considered here in full detail. Nonetheless selected passages, especially those describing his extended stay in Paris, have been chosen to provide an intimate portrait of the central figure of this study and give a contextual element to compositions written for and performed by the bassoonist.

In order to facilitate reading, Swedish texts are cited in their English translations here; Tegen's unedited modern Swedish transcriptions can be found in appendix 1. The translations were created in several stages: an initial version made by a translating engine from the Swedish transcription; the next version was created with assistance of the Swedish tenor Anders Dahlin, who translated specific terms and phrases; the last fine-tuning took place with the invaluable aid of musicologist Vesmelöy Heintz. In an attempt to capture the author's meaning in an manner understandable to the modern reader, capitalization and grammar have been modified to create a more fluid text.

[39] *Heimdall* (Stockholm), 1830: 24, 31, 76, 96, 112, 115–16, 132, 147–48, 152, 160, 168, 199–200, and 208.

[40] Tegen completed his transcription until page 438, the point at which Preumayr announced his arrival in London, on April 27, 1830. I obtained copies of the transcriptions and manuscript thanks to the kind assistance of Áurea Domínguez Moreno, and staff at both the Music and Theatre Library of Sweden and the National Library of Finland in Helsinki.

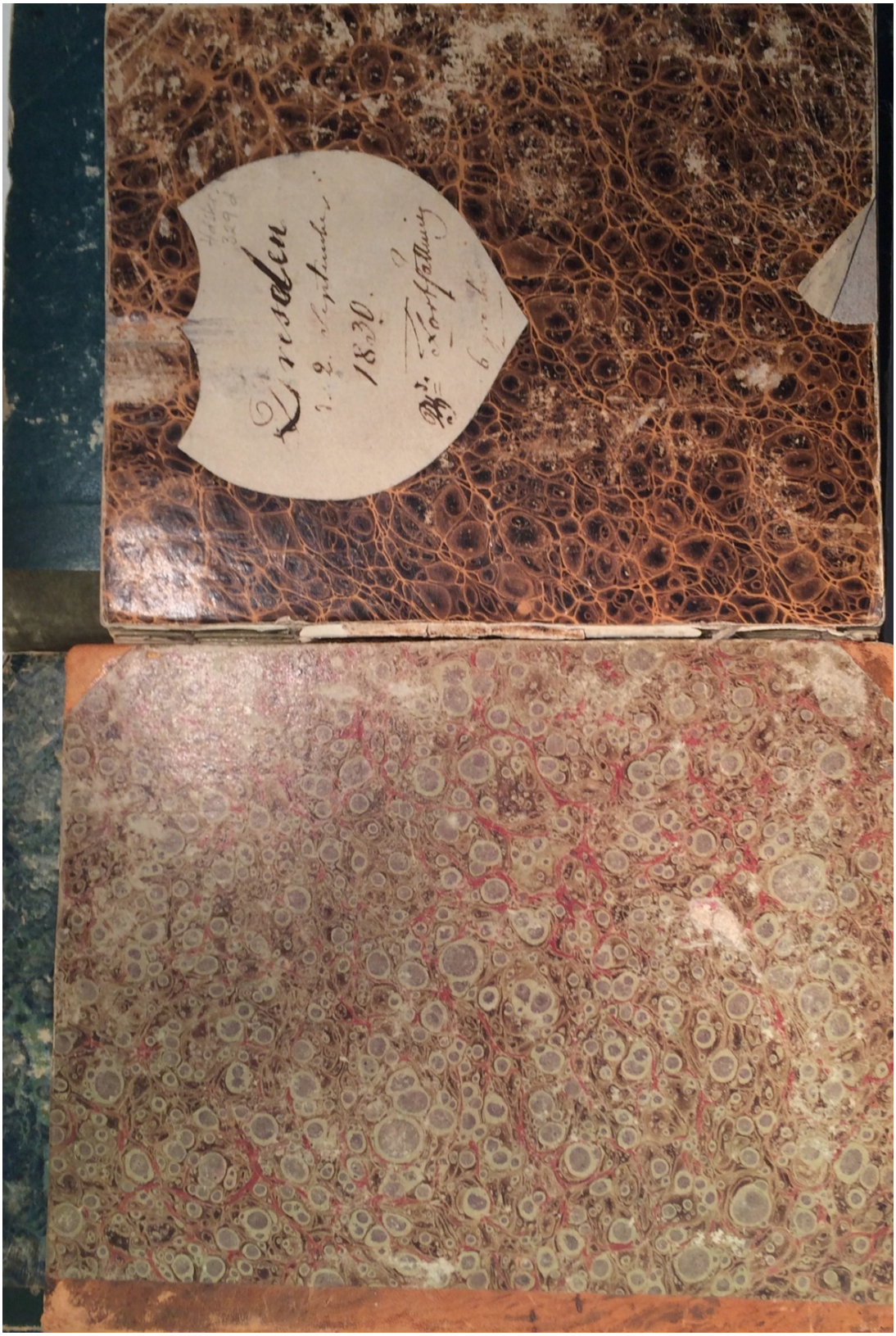


Figure 2.1. Four volumes of Preumayr's *Reisejournal,* courtesy of the Music and Theatre Library of Sweden

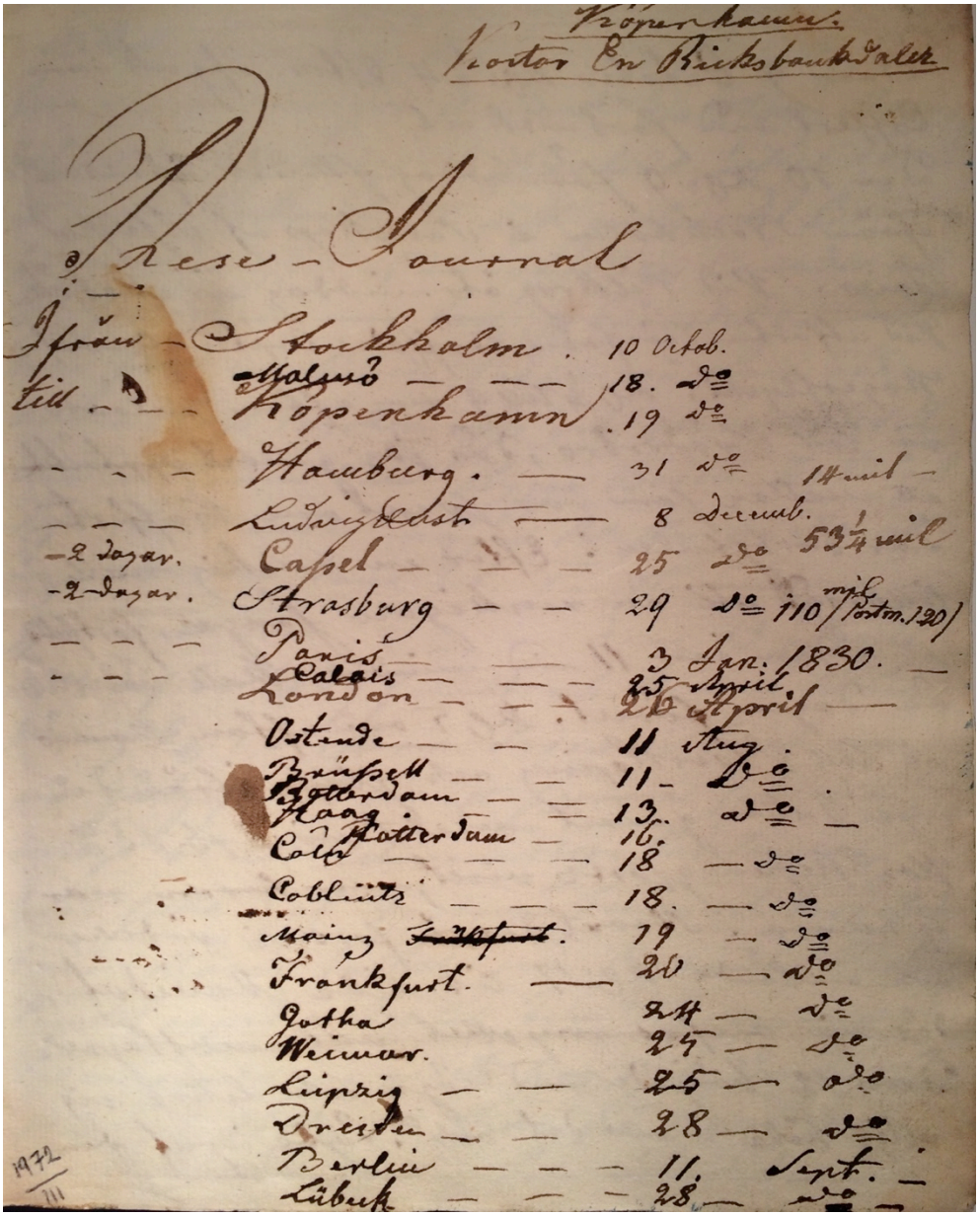


Figure 2.2. ***Reisejournal,*** **volume 1, itinerary, inner right cover**

Preumayr's itinerary and organizational concerns

Frans Carl Preumayr's travels took him through major cities such as Copenhagen, Hamburg, Paris, London, Dresden, and Berlin, where he performed solo pieces by Bernhard Crusell, Franz Berwald, Édouard Du Puy, and Eduard Brendler, as well as the *Concertino militaire,* written for him by Pierre Crémont in Paris. The first twelve months of his itinerary are depicted in figure 2.2.

Details of Preumayr's journey, including luggage and accommodation arrangements, customs formalities, meals and weather conditions, give the reader some insight into the necessary organization such travels involved. Preumayr's noticeable preoccupation with the itineraries of other travelling musicians such as the violin virtuoso Nicolò Paganini is evident throughout the diary, suggesting that Preumayr was keenly aware of the financial liability of his concerts. His performances, self-arranged for the most part, would have been significantly and adversely affected if more prestigious musicians were performing in the region around the same time, thus resulting in disastrous financial consequences. It is not directly apparent how he financed his sojourn abroad; his remarks about various expenses are frequent enough to indicate that he was dependent upon earning some income.

2.2 The European journey

Departure from Stockholm

Leaving Stockholm on October 9, 1829, Preumayr travelled south for nine days in the direction of Malmö, before sailing into Copenhagen. Underway, he describes most unfavorable weather conditions and his poor health; rather inauspicious beginnings for the musician's long international tour:

> Meanwhile rain transformed itself to snow and now it was a real blizzard. Observing the situation, I made the spontaneous reflection: Whoever embarks on such journeys in such weather for more or less urgent reasons is excused, but he who by whim or caprice travels away from an agreeable family in this season deserves his fate. . . . I will, with patience and priviation, face my destiny. If only my health will stand by me. Instead of getting to Malmö on Friday, as I thought we would, I see no hope of getting there until tomorrow, Sunday, and may God will it so, because if I have to wait everywhere as long as this, I will never get there. Road conditions are terrible with rain and snow. After much trouble and a slow drive, foot by foot, I finally reached Ågarp. Wet through and through the thick coat all day, I felt that I had finally caught cold. Shivers and aches throughout the body were certain symptoms of it. Glad to arrive, I sought to warm myself by a good fire and a sip of cognac and felt soon thereafter somehow better. A bowl of hot *äggöl* now stands in front of me, and I hope it will do some good; then I will go to bed and as a real German, under a feather

> quilt, made here.[41]. . . Not a half an hour could I sleep. The quilt was too short and I froze on the chest and neck and was sweating on my lower parts. I have a fever and have taken a tablespoon of Carl's Life Essence for that.[42]
> (Ågarp, October 16, 1829; 10–12)

This depressive mood prevails as he expresses a poignant homesickness and yearning for his adopted country Sweden, crossing the border into Denmark:

> In a moment I shall be separated from Sweden, a country where I have all that in my life I hold dear, and I confess that it costs me indescribably much to leave it. Farewell my dear Sweden! Farewell wife, children, parents, kin and friends! May I soon get to see you all again!!!!!!!
> (Malmö, October 19, 1829; 16)

The bassoon is not usually regarded as a solo instrument in the same way as violin, flute or piano, and few bassoonists pursue solo careers; the main role of the instrument and the greater part of its nineteenth-century repertoire is found in chamber and orchestral works, although numerous solo compositions exist and several were composed specifically for Preumayr. He admits to having grave doubts and uncertainties about undertaking such an ambitious journey as a middle-aged man of 47, being well aware of his "inadequacies" as a soloist. Referring to his sadness upon immigration to Sweden some twenty-five years earlier, he now laments leaving his adopted homeland and finds himself too old and lacking what might be needed to be a successful travelling performer. What motivated him to undertake such a long and strenuous journey at this point in his life? Indeed, one hopes that an explanation will appear here in his text, but none is forthcoming. Instead of the musings of a self-confident and successful musician in his prime, the following passage illustrates the extent of his worries:

> From far away, I have already seen the country where I will make my first attempts abroad, if I have good fortune. Here I sit now in the town's inn and make my reflections. They are not cheerful, as I am not in a position to lift my mind and for the second time the same sad feelings occupy me as when I (and Carl) left my father, and all that was dearest to me then. To make such a journey, much more suited to a

[41] *Äggöl* is egg beer, a traditional remedy against the common cold.
[42] "Carl's Life Essence" was presumably a health-promoting concoction made by his brother, Carl Johann.

> younger age than mine and the conviction of my inadequacy, knowing what is now required of an artist, diminish my courage all the more, the nearer I approach my target. All reasoning is in vain, and I am not able to not dispel the dark clouds burdening my mind.
> (Malmö, October 18, 1829; 14–15)

Copenhagen: Meetings with Ignaz Moscheles and other artists

Arriving in Copenhagen on the evening of October 19, 1829, ten days after departing Stockholm, Preumayr had his first encounter with the renowned pianist and composer, Ignaz Moscheles, a protégé of Beethoven and later a teacher of Felix Mendelssohn. Moscheles developed strong contacts with Sir George Smart of the Philharmonic Society in London, as well as other cultural circles hosting concerts, for which he regularly recruited musicians from the Continent.[43] As an important and influential musician, the pianist undoubtedly took note of the fine bassoonist from Stockholm, confirmed by his subsequent invitations to Preumayr for appearances in Paris and London later in the same concert season.[44] Other musicians on the touring circuit at that time, the soprano Anna Milder-Hauptmann and flautist Joseph Guillou, also had concerts scheduled in Copenhagen in the coming month and Preumayr notes that this could prove to be unfortunate timing for his own plans.[45] Preumayr mentions a performance of these soloists at the court, commenting that Moscheles' playing was appreciated the most:[46]

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[43] Jerome Roche and Henry Roche, 'Moscheles, Ignaz (Isaac)', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/19185 [accessed October 10, 2014]. Born in Prague, Ignaz Moscheles' (1794–1870) career began in Vienna. A well-known piano virtuoso, one of his extensive tours brought him to London, where he became a member of the London Academy of Music in 1822, and co-director of the Philharmonic Society in 1832. He accepted the post of director at the Leipzig Conservatory after Mendelssohn's death in 1847.

[44] Preumayr, 181. See figures 2.5 and 2.6 in this chapter, 62-63.

[45] Christopher H. Gibbs and F.A. Marshall, 'Milder-Hauptmann, (Pauline) Anna', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/18669 [accessed October 10, 2014]. Anna Milder-Hauptmann (1785–1838) was a well-known soprano who appeared primarily in Vienna and Berlin. Françoise-Joseph Fétis, *Biographie Universelle des Musiciens* (2nd edn.; Paris: Didot Frères 1867), 160–61. Joseph Guillou (1787–1853) was a student of François Devienne in Paris; he went to St Petersburg in 1829 as principal flautist.

[46] This report must have been based on opinions Preumayr heard from others; he arrived in Copenhagen a few days after the concert of the three musicians had already taken place.

> At dinner, I made the acquaintance of Moscheles, who unfortunately for me, would leave the next morning for Gothenburg. His concert here will be on November 15, and a sensible man uses his time well. Madame Milder-Hauptman shall give her concert on November 8. Next Sunday, Mr. Guillou, flautist, will give a concert. The situation is not good for my prospects . . . I made the acquaintance of Mr. Guillou, who has already stayed here five to six weeks. . . . The concert at the court was last Saturday, where all three let themselves be heard. Milder pleased the least, Moscheles, the most.
> (Copenhagen, October 20, 1829; 18–19)

Preumayr's initial reaction upon hearing more details about the current competitive concert schedule in Copenhagen was one of great disappointment, but he nonetheless made several appearances there at private soireés, performing, among other pieces, Berwald's Concert Piece*,* Du Puy's Quintet and Crusell's ("Pappa's") Concertino*,* all of which generated various complimentary comments, despite intonation problems between the bassoon and fortepiano:[47]

> I played Dupuy's Quintet, which was well received. Then a quartet of Onslow followed, and I played the Concertino of P[appa's], which pleased them indescribably. A fine dinner followed, where champagne was not lacking, to which a glass of recommendation was lifted: a toast to my prosperity. With Mr. Waage Pedersen, I acquired an effective friend in case of my return, and a concert.
> (Copenhagen, October 23, 1829; 24)

> In the evening Guillou and I went . . . to Mr. Brun, who lives ½ mile out of the city. There were many people . . . I played the Potpourri from *Preciosa,* but was too high in pitch to the fortepiano.[48] Four amateurs sang very well together, then I played B[erwald's] Concert Piece, which everyone enjoyed very much.
> (Copenhagen, October 22,1829; 22–23)

He performed at another event, where the music director of the opera, Claus Nielsen Schall (1757–1835) was present.[49] The skills of a bassoon colleague named Keyper impressed

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[47] Bruce Haynes, *A History of Performing Pitch: The Story of "A"* (Lanham, MD: Scarecrow Press, 2002), 327–41. See Haynes' discussion about the subject of pitch for woodwinds. It is not surprising that Preumayr mentions having tuning problems; pitch was not at all standardized at that time, even within a single city, and travelling wind players suffered the consequences in such situations.

[48] The piece referred to is: *Potpourri sur des Thêmes de Preciosa par Carl Maria von Weber, op 18*, arranged by Charles Koch. A modern edition of this work has been published by Accolade Verlag.

[49] MuSa, http://musicsack.com/PersonFMTDetail.cfm?PersonPK=100028530 [accessed August 2, 2014]. Additionally: Nils Schlørring, 'Schall, Claus Nielsen', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/24748 [accessed June 28, 2015].
Claus Nielsen Schall (1757–1835) was a composer, violinist and dancer, and was also the musical director at the Opera in Copenhagen from 1818–34.

Preumayr as being limited and unrefined, although he was happy to receive a good bassoon bocal from the man, apparently attempting to alleviate some of the tuning problems he was experiencing.[50] It was common to have several bocals or even a second wing joint on hand in various lengths to enable adjustment to changing pitch circumstances. In exchange for the bocal, he gave Keyper a reed and some new fingerings, which were noted by his colleague, the second bassoonist. The reed was apparently of no use to Keyper; it was probably too heavy or resistant:[51]

> "Now Keyper should play something," demanded Schall. He performed something rather old and I did not like his playing: *"Thud-thud"*.[52] At the end, Keyper and I played a couple of small duets.
> (Copenhagen, October 22, 1829; 23)

> On the 24th in the morning, . . . Took farewell of Prof. Schall, who paid me many compliments and said he never heard such bassoon playing before . . . I went to Keyper with my bassoon to try some bocals. The sad fact was that nothing was in tune and I wanted solutions; Keyper offered me one of his two old, good bocals. He gave me one as a present. I gave him a good reed, which he, like all others, couldn't play because of weak muscles. Furthermore, I showed him some fingerings that he didn't know, but which he, together with the man who plays second, took careful note.
> (Copenhagen, October 24, 1829; 24–25)

Although he had not been able to secure a formal date for a concert in the Danish capital, he was optimistic that he had already established a good network and built up an abundance of good will that would enable him to arrange a real performance upon a future return to that city. Preumayr left Copenhagen on October 25, after having spent only a week there.

> Everywhere I have been met with kindness, friendship and benevolence, and the Andersens (both brothers) did me many favors. Although the main object of my visit to Copenhagen so far has not been realized, I am convinced, that should I come back,

[50] MuSa, http://musicsack.com/PersonFMTDetail.cfm?PersonPK=100054804 [accessed November 2, 2014]. Frantz Jacob August Keyper (1792–1859) was a bassoonist, organist and composer in Copenhagen.
[51] At least this is Preumayr's implication, as he says that Keyper's lip muscles [embouchure] were too weak to be able to control the reed.
[52] *"Thud-thud"* is Preumayr's description of the sound of the heavy and primitive tonguing of the bassoonist Keyper.

> because of my little efforts and willingness, have paved the way for all of the benefits a traveling artist could expect in Copenhagen.
> (Copenhagen, October 24, 1829; 25)

Arrival in Hamburg: Disconcerting news about Paganini's schedule

Arriving in Hamburg at the beginning of November, Preumayr was temporarily disheartened by the report that the violinist Nicolò Paganini was expected to arrive in town shortly.[53] This would have been an unfortunate event as far as his own intentions were concerned, as Preumayr was aware that this famous virtuoso would certainly capture all public attention. He skeptically describes what others reported, not yet having experienced a performance of Paganini's himself, and is finally relieved that their paths would evidently not cross in Hamburg after all:

> At two o'clock I went home and ate dinner at the hotel. My neighbor, an Englishman, mentioned that Paganini would arrive this week. This was a new blow. Although I'm curious to hear him, it's sad for me as well; everyone else is hoping for an engagement. . . . The beast Paganini could have stayed away longer.
> (Hamburg, November 1, 1829; 31)

> During the dinner conversation, I learned that Paganini is now in Magdeburg. He will never be able to please, only amaze, and those who heard him once, it is said here, do not want to hear him again. He is supposedly a swine in appearance and a great player who loses what he earns.
> (Hamburg, November 2, 1829; 34)

> It is now said that Paganini will not come here so soon; I have drawn the longer straw, because he will not come here before me.
> (Hamburg, November 5, 1829; 39)

Preumayr describes what Wilhelm Braun, a respected friend and colleague, had to report about the virtuoso, this time in a more neutral tone:[54]

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[53] Edward Neill, 'Paganini, Nicolò', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40008 [accessed October 11, 2014]. Paganini began an extended tour of Austria and Germany in 1828, taking him through most major cities.

[54] Werner Braun, 'Wilhelm (Theodor) Braun', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03873 [accessed October 10, 2014]. Wilhelm Braun (1796–1867), oboist from Ludwigslust, was the brother of Preumayr's colleague Carl Braun, principal oboist in Stockholm. The Braun family was a dynasty of musicians, primarily oboists.

> W. Braun is captivated by Paganini's playing. He states, and with much knowledge of the facts, that it is impossible to describe P's talent. Language has no words which can express the effect his playing has. Inhuman difficulties are conquered with utmost ease; he invests the *Adagio* with one of the saddest feelings.
> (Hamburg, November 19, 1829; 82)

Further discouragement in Hamburg

Preumayr made the acquaintance of a distant relative, a bass singer named Woltereck at the Stadttheater, who advised him to contact someone administrating local artists.[55] The concert schedule in Hamburg seemed to be already quite filled up for the season and Preumayr was clearly not encouraged by his initial meeting with a certain Herr Minister Signeul, who saw very little possibility for the Swedish bassoonist to perform at any major event, although he suggested that some "small occasion" might arise. Preumayr countered this in a noble fashion, saying he was not necessarily in Hamburg with the intentions of performing, and if he would, then certainly only at the best venue and occasion befitting his reputation and that of the Royal Orchestra in Stockholm. In the end, the air of an insulted artist seems to have made some effect on Herr Signeul, who eventually invited the bassoonist to perform in Altona:

> Woltereck has invited me to their office about my affairs, and I am convinced that he can be very useful for me as he has been here a long time and has many acquaintances. . . . This morning on November 2, I made my visit to Minister Signeul, when Woltereck did not appear at the appointed time. There I got to hear everything which might discourage one to give a concert here in town. . . . He mentioned that here there are already so many concert givers, and that next Saturday, Mr. R., 1st Violinist in the Orchestra, is giving a concert and that many lists of subscriptions are circulating to which relatively few subscribe. Then I found it best to let him know that I am not so exceedingly anxious to give a concert, and that my journey would be more for health and pleasure . . . in addition to business, I wanted to enjoy myself. As I had already heard, that gentleman would be stingy and not do much for his compatriots. I found that I didn't need to concede much. He then mentioned that it might serve to play at some small occasion or other that deserves something, whereupon I replied that I was not interested in a few small occasions. I owed it to myself, my name, and the orchestra of which I am a member, that either I shall give a concert in a first-class hall or just won't bother. When he heard such language, he became practical and offered me his services whenever useful to me.
> (Hamburg, November 2, 1829; 31–33)

[55] MuSa, http://musicsack.com/PersonFMTDetail.cfm?PersonPK=100194819 [accessed October 3, 2014]. Friedrich August Andreas Woltereck (1797–1866) was a bass-baritone singer in Hamburg.

Attending the theatre

Preumayr spent more than a month in Hamburg, where he made acquaintances and gathered references, building up the professional and social network required for the organization of his own rehearsals and concert, additionally attending performances at the theatre or concerts in the evenings. His critical reports about theatre productions, such as Mozart's *Die Zauberflöte* and *Don Giovanni,* contain not only detailed descriptions about each singer, the orchestra and the conductor, but also commentary on the staging and scenery, often comparing these to similar productions in Stockholm. An experienced opera orchestral musician and himself a conductor, his views are generally positive, with the exception of some musical details and his description of an overly-active *Kapellmeister:*

> I have now seen *Die Zauberflöte* here and enjoyed it very much. Woltereck is an excellent Sarastro. His voice is incomparable; he goes with strength down to C in the first duet with Pamina. Madame Kraus Wranitsky is an excellent singer, but almost too old for the role of Pamina; she sang the Cavatina in 6/8 quite masterfully. Oh, if we had just such a singer with us [in Stockholm]. The Queen of the Night was pretty good too, but she took no risks in the D major aria. She changed a staccato passage. When she forced her voice, it became very ugly.
> Papageno, I found nothing to say about. Tamino was good. The work is performed here very brilliantly. Scenery and costumes are very beautiful and totally different from ours. Sarastro first appears in hunting gear with spears, then in another costume, very fine, but not priest-like; the other initiates are not either. They look like wizards with high caps. The caps and gowns are white with red and golden edges . . . Some in blue troll costumes with long blue harpoons, the others in red . . . with long red rods with flames on the top. The last scene is infinitely brilliant. . . . Scenery is magnificent. The music was, on the whole, good, although several errors occurred. Many tempi were taken slower, but nothing of any benefit to the music, I thought. Mr. Krebs fussed much with both hands.
> (Hamburg, November 2, 1829; 35–37)

Preumayr already described Krebs' mannered conducting in detail a few days earlier:[56]

[56]John Warrack, 'Krebs, Karl August', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/15500 [accessed July 24, 2015]. Karl August Krebs (1804–80) was born in Nuremberg, and studied in Vienna with Scheible and Seyfried. After a short period as third *Kapellmeister* at the Kärntnertortheater, he moved to Hamburg in 1827, taking on a post there until 1850.

> Mr. Krebs appeared to be an ambitious *Kapellmeister*. His whole body was moving but especially the arms and head. For every entrance, both for the songs and in the orchestra he gave a sign with his hands . . . he . . . danced, indeed he gesticulated appallingly, and for me this disrupted the illusions of the play. This method has the appearance of charlatanry, but unfortunately seems to be a necessity nowadays. (Hamburg, October 31, 1829; 29)

Rehearsals and performances

At a private social event, Preumayr's performance touched the hostess to the extent that she couldn't help shedding tears listening to the beautiful tone of the bassoon. It is not known which pieces he presented that evening, but he writes that he hopes audiences will appreciate Crusell's Concertino, his "war horse", from start to finish:

> Mad. Pacius is supposed to have honored me with a few tears during the performance, moved by the tone as she claims. I marvel that my tone, diluted by champagne, would be so sad. Maybe I became a little melancholy without knowing it myself. It would be funny if at the beginning my audience became so upset that they did not want to hear the rest. . . . One thing, however, I wished that everyone would hear from the beginning until the end, and it is Pappa's Concertino. It will be my *cheval de bataille* [war horse].
> (Hamburg, November 18, 1829; 77)

Preumayr was finally able to procure a date for his own concert, set on December 2 1829, in the Apollo Saal. Before that came to pass, he appeared at the Musikverein in Altona with the *Adagio* and *Rondo* from Du Puy's Concerto, the first opportunity he actually had to present himself publicly on this journey. He mentions that he has had enough time for preparation and that his instrument is finally functioning. Preumayr had complained earlier that the leather pads under his keys were not completely sealing the tone holes; he evidently could remedy this problem and stop the air leakage, which would account for the instrument not "speaking well":

> This was the first time that I performed in front of a large audience of strangers on this trip. Several such occasions should give me the experience I need. How beautiful the *Adagio* of Du Puy is! The rest of the pieces were the first *Allegro, Andante* and the *Minuet* from Beethoven's C-major Symphony [no.1], an aria from *Titus* with a miserable tenor, a solo for fortepiano by Kalkbrenner, . . . the *Finale* from the above-mentioned symphony, *Overture* from *Othello* by Rossini, then my piece . . . . After the concert I was invited to dinner and drinks, but I did not accept. I went home in a fine and large wagon and am glad that I came home early once again at 10:30 in the

> evening. This was good, for in my absence a message arrived with notice of the rehearsal tomorrow morning for the series concert in the Apollo Saal. Since beginning to play again, and with that I am pretty happy, I have become more skilled. It came in handy that I was rather diligent here whenever I had time. I have also made an advantageous change on my bassoon. It now speaks quite well, a condition that previously annoyed me.
> (Hamburg, November 26, 1829; 98–99)

He performed the same concerto in another series concert in the Apollo Saal a few days later, but on this occasion he was rather dissatisfied with the results. Chastising himself for his fears, he practiced afterwards at night as punishment. The 10 *Louis d'or* he was paid the next day was the first fee he had earned thus far on his tour:

> A moment ago, I came home from the concert, which was way too packed, just as our series concerts, because it costs so little. As far as my playing is concerned, I was not particularly satisfied, as fear got hold of me again and robbed me of at least 2/3 of my abilities. I'm so mad that I could flog myself that I cannot overcome such fears. It seems as if nothing would ultimately succeed for me to be as tranquil as all the others. . . . Although I was tired after today's events and solos, I punished my vile flesh with another hour of practicing at night. If the fear is derived alone from uncertainty, I shall seek to gain confidence. . . . Today in the morning on the 29th, a messenger came from Doctor Busch, one of the Apollo directors with the fee, 10 *Louis d'ors* -- and I don't deny that I particularly enjoyed the beautiful-looking gold pieces.[57] I immediately put them with my ducats and hid them. These are the first earnings on the trip. May they draw more behind!
> (Hamburg, November 28–29, 1829; 102)

As the date of his own concert in the Apollo Saal approached, Preumayr was preoccupied with the difficult task of organizing an adequate ensemble of professionals. This was accomplished during the regular and obligatory social calls and meals, as he reports here:

[57] Concerning the value of these coins, Dr. Michael Matzke, curator at the Kurator Münzkabinett, Historisches Museum Basel says: "The payment in *Louis d'or* still in 1829 is unusual, but for a commercial city like Hamburg not too surprising, considering also that in the early nineteenth century there was a certain shortage of new money. The *Louis d'or* was the old French standard gold coin from the seventeenth century and abolished after 1794, hence practically abolished by Napoleon's reforms. Its latest type, the *Louis d'or neuf,* had ca 6.8 gr. gold. This means the payment was quite high, representing 68 gr. of gold, vaguely corresponding to 20 ducats. But it is hard to find corresponding values nowadays . . . because the monetary economy of the early nineteenth century is very different from now."

> I met Woltereck and we ate at Mr. Lindenau's, a previously-mentioned violinist, to ask him to assist in my concert, which he promised to do. Then to Mr. Pedersen, also a violinist, who was not at home. There are so many music societies and private concerts, as well as the theatre everyday, that it is difficult to get a capable orchestra together. It is therefore necessary to include some amateurs, which also does not cost anything.
> (Hamburg, November 26, 1829; 98)

Cold temperatures and tuning troubled Preumayr at the rehearsals.[58] Additionally, the fortepiano he had arranged was suddenly withdrawn, causing him more last-minute inconvenience and expense. The program consisted of an overture, again Du Puy's *Adagio* and *Rondo* from the Concerto*,* several concert arias with Madame Kraus (Wranitsky), and his own Swedish songs with orchestral arrangements, which he admittedly found boring:

> At the rehearsals it was terribly cold and the violins would not willingly tune down, so as before, I was too low. Tomorrow I hope it will be more accurate.
> (Hamburg, November 27, 1829; 100)

> Began my rehearsal half past twelve in the Apollo Saal. Everything went well enough, but there were misunderstandings with the Overture and embarrassment about a fortepiano, which Mr. Cranz promised, but was missing. Both problems were nevertheless solved and the rehearsal was over at two. My Swedish songs did not really please me with orchestra. They are, what is called "flau"[dull]. I now just wish that tomorrow might be over and I will be happy. The only question is whether or not to take the trouble to deal with little things nevertheless necessary for a concert, but a man also deserves to have something left over.
> (Hamburg, November 30, 1829; 106)

> With no instruments have I had so much trouble as with a piano. Cranz had promised me quite distinctly to send one of his instruments to the hall; just as I was going to the rehearsal the message came. Mr. Schmidt got one, but the owner, very scared about it, withdrew it immediately probably because a string broke. Today I had to run around so as to not be missing one again, and to get a tuner. Finally will get hefty bills from all sides.
> (Hamburg, December 2, 1829; 108)

Astounded by the local custom that dictated the distribution of a generous amount of free tickets to ensure an audience, Preumayr complains:

[58] Wind instruments subjected to cold temperatures may be initially low in pitch, and only get higher when sufficiently warm.

> It's incredible that you get praise if you give free tickets. It is amazing how many free tickets one has to give away; it's not a matter of one or two, but rather 8–10–12 to each. That way you can get the hall full, but get nothing on the purchase price paid for free tickets. Oh dear, what miserable prospects I find . . . Sig[neul] was right about the concerts here.
> (Hamburg, November 30, 1829; 105)

> Today, on December 2 early in the morning, many came around to get free tickets. . . . It is the custom to do that here when giving a concert. . . . All are such great music lovers and like to visit concerts with free tickets, but paying – no. Bah–
> (Hamburg, December 2, 1829; 108)

Several concert reviews appeared after Preumayr's appearance in the Apollo Saal, but still rather irritated about the practice regarding free tickets, he does not go into detail about their contents and dismisses them with a slightly sarcastic note:

> Newspapers *Der Freischütz, Exchange Halle* and *Correspondent* have honored me with reviews and as I roughly understood, a new article will be in *Der Freischütz* next week. When one has not sent in an article to praise himself (like Moscheles learned to do) one might well read such without blushing. Who can stop people from writing what they want? Men scribble things. May as well get something for the many free tickets you have to give them.
> (Hamburg, December 4, 1829; 111–12)

After all the expenses, taxes and free tickets were deducted, Preumayr complains about a meager financial profit from his concert in the Apollo Saal. He remains optimistic about his future undertakings, however, and recognizes the potential for improvement, noting that he would profit from any performing experience. He does not mention any more musical details about this event and seemed satisfied to leave it and Hamburg behind him when he received an invitation to visit Ludwigslust:

> On the 3rd in the morning Mr. De Chapeaurouge came to invite me to dinner today or on Saturday. I could accept neither. He congratulated me that the hall had been so unusually full. I was about to laugh, but he was right, for usually it is quite empty. In short, the whole income was 308 marks, 12 schillings. Since the costs accrue to 245 marks, 10 schillings, after deductions 63 marks, 2 schillings remains. This is now called "a good concert"! No, Hamburg is now awful in this case. Many great and famous artists have visitied and now it is folly to give a concert here. For me it was still not so useless. I have become a little known; praise and acclaim, I suffered no

> lack, neither verbally or printed. All beginnings are difficult! It will surely go a little better later on. Today got I received a letter from [Wilhelm] Braun with the invitation to come to Ludwigslust and let the Grand Duke hear me . . . . My bad concert has not robbed me of my courage – no! Good night!
> (Hamburg, December 3; 109)

> At 7 in the evening . . . direct to Ludwigslust with the same horses. Tomorrow evening I hope to arrive. I am quite happy to go there. Farewell, nasty Hamburg!!
> (Hamburg, December 7, 1829; 116)

An invitation from Ludwigslust

After his long stay in Hamburg, Preumayr was relieved to receive confirmation of the invitation from his friend Wilhelm Braun to participate in a concert in Ludwigslust, at the court of Friedrich Franz I, Grand Duke of Mecklenburg-Schwerin, where musical activities had a long history with eminent musicians such as Franz Benda and Antonio Rosetti.[59] An ambitious program was planned, including a *sinfonia concertante* for oboe and bassoon by Carl Braun, Bernhard Crusell's Concertino, and two movements from Édouard Du Puy's Concerto. A preparatory rehearsal was planned the day after his arrival and Preumayr was anxious about the condition of his embouchure; he immediately rehearsed with Wilhelm Braun upon his arrival in Ludwigslust, who informed him that the fees would unfortunately have to be shared with a visiting violinist from Berlin, Mr. Müllenbroek:

> A little while after, W. Braun came to me. He had ordered a room for me and asked me to come out as soon as I had dressed myself. He informed me also, that the rehearsal for the court concert would likely be on Saturday evening, the day after my arrival, thus the 9th. This was somewhat soon and I was afraid that the lips would not take it. But it could not be changed now. The Double Concerto, and the *Adagio* and *Rondo* would even be included. Took therefore my bassoon for one hour of playing with B[raun] did my lips good and I became less anxious for myself. B[raun]

[59] Sterling E. Murray, *The Career of an Eighteenth-Century Kapellmeister: the life and music of Antonio Rosetti* (Rochester, NY: University of Rochester Press, 2014), 164. "By 1784, the north German composer and music critic Johann Abraham Peter Schultz was able to characterize Ludwigslust as a celebrated centre for religious music. When Duke Friedrich died in 1785, he was succeeded by his nephew Friedrich Franz I . . . . Under the new duke's patronage the Mecklenburg-Schwerin Hofkapelle reached even greater heights. . . . Friedrich Franz was intensely interested in a variety of music. By the time he hired Rosetti, the older focus on German oratorio had been expanded to include a broad range of *galant* orchestral and chamber music. The duke was himself a capable musician."

> mentioned that unfortunately . . . a violinist Müllenbroek . . . from Berlin had arrived and thus the fee would be shared. This was less agreeable to me.
> (Ludwigslust, December 8, 1829; 117)

In Ludwigslust, the report he gives about the orchestral rehearsal with the other soloists Madame Braun (soprano), Mr. Müllenbroek (violin), and Madame Thech (alto), is mixed. Preumayr was favorably impressed by the first two, if somewhat concerned about soprano Braun's nervousness. Crusell's Concertino made a good impression, and although he felt comfortable playing with Wilhelm Braun, he found serious fault with Madame Thech's abilities and those of an unnamed flautist. The program also included a movement of Beethoven's Symphony no. 1:

> At 4 we went to rehearsal, where I met several old acquaintances. It started with an overture by WB[raun], *Rondoletto,* Mullenveins, an aria from the midst of *Die Stumme,* etc. by Mad. Braun. Charmingly performed – Mad. Braun has a really beautiful voice and sings with great taste, purity and nicety. Her coloratura falls like pearls, and she pleased me very much, although she might not be numbered among the top singers. Meanwhile, she pleased me far more than all the ones I've heard before, with the exception of Mad. Kraus [Wranitsky)].[60] It is a pity that the Mad. Braun is so scared, she is now almost sick with fear. Then Mad.Thech sang an alto aria from *Semiramis* with choir. It was so badly performed that I do not want to talk about it. . . . Concertino – which pleased everyone – Concert Piece by Müllenbroek, his own composition – similar to Spohr's, but well played. – Concertante, W. Braun plays many things like his brother, that I believed myself to be at home. Finally Finale of Beethoven C-Major Symphony [no. 1],beginning with a March. . . . A worst flute, I have never heard. Our Ebeling is a god in comparison.
> (Ludwigslust, December 9, 1829; 118–19)

On the day of the performance, Preumayr mentions his lack of self-confidence again and worries about cadenzas. The concert at the court was not nearly as successful as the rehearsals had been, and he even describes it as the worst he has ever heard, due to the nervousness of his colleagues. In particular, Madame Braun was quite hindered by her stage fright, and her distress afterwards is noted in detail by the bassoonist. Preumayr did not yet feel satisfied with his

[60] Preumayr mentions hearing Madame Kraus (Wranitsky) in performance in *Die Zauberflöte* in Hamburg; she also sang in his concert on December 2, 1829 [see pages 30 and 33 of this chapter].

performance of Crusell's Concertino, although he felt more at ease with Dupuy's *Adagio* and *Rondo* from the Concerto:

> Here I sit now, ornate as a peacock, waiting for the court wagon. The usual destructive feelings have already overpowered me and I fight with hands and feet against – Cadenza, cadenzas, they are hard things for such a cowardly fellow like me. (Ludwigslust, December 12, 1829; 125)

> As I didn't get home before after 12 o'clock in the night I had no strength to sit up yet and write. I return, therefore, now to December 13 at 9 am . . . to the continuation of my, God knows, not particularly interesting stories. The concert here at the court, is now also over, just like everything passes. . . . This court concert was not great, in my opinion! Well, it was actually the worst I have heard on such an occasion. At the rehearsal, everything went pretty well, but on the last evening every single number was more than bad. B[raun] accompanied us poor guests badly. My accidental comrade, who otherwise seemed to be endowed with a happy countenance, quivered when he had finished. This evening we were thus three who were dominated by the same abominable feeling. That fact had the effect on me that I was completely tranquil and when we did *Adagio* and *Rondo* from [Du Puy's] Concerto, I was quite at ease. Pity that I was not in this state with [Crusell's] Concertino, which I so far have not played well even for my own pleasure. Most of all, Mad. Braun was still lamenting. She was more scared than anyone I've ever seen. Her voice was rather thin, whereas at the rehearsal it was strong and rich. The *Overture* and everything else went pretty badly . . . . Hall is quite beautiful and the music makes a good effect. . . . After the concert . . . we were invited to supper at Mother Braun's, which became a sad scene. Madame Braun, the younger, was so sorry about her singing, she wept bitterly and asked her husband to stop her from ever singing again, and she wanted to beat her head at the stove to end her singing immediately; she was close to having convulsions. We had all we could do to calm her down a little, which eventually succeeded.
> (Ludwigslust, December 13; 125–26)

Despite this initially unpleasant experience, Preumayr decided to apply to perform again in Ludwigslust a week later with the Musikverein, and did so this time with more satisfying results. He repeated the same two movements of the Du Puy Concerto, which were well-received, and Beethoven's Symphony in D major, no. 2 was also played. Approached by the Grand Duke, he reveals his travel plans to Paris:

> On the concert program was Beethoven's D major Symphony, . . . after that I played Du Puy's *Adagio* and *Rondo*, and then the duet from [Spohr's] *Jessonda* followed. Mr. Stocks is a miserable tenor and I think I would have sung better. *Overture* of

> Mozart in C major, a Cavatina from [Rossini's] *Il barbiere di Siviglia.* . . .
> The respect for the nobility is so great that no one dared applaud. It is more verbal praise that I reaped. The Grand Duke and His Consort, both came to me after last number and thanked me and asked me if I would be traveling to Berlin. My response – to Paris – they wished me both happiness and success. By the way, not many people were there and the income thus even quite insignificant. My sojourn will be covered though, and I have had a few entertaining days. What this concert has rendered, I will know tomorrow.
> (Ludwigslust, December 20, 1829; 136)

Considering all of the problems of giving concerts in large cities like Berlin, Preumayr complains that it is very difficult to earn anything as a touring musician, but in his later calculations he sees he has earned more in 14 days in Ludwigslust than during five weeks in Hamburg.[61] He decides, however, not to alter his itinerary and commences his journey southward on December 22, in the direction of Paris, via Cassel.

> This Müllenbroeck, . . . who is engaged at Königstädter Theater, talks about how bad it is in Berlin for a concert giver; that there is absolutely nothing to gain. . . . It's the same way in all big cities now as in Berlin. Well, I've already had a telling example from Hamburg, which put me out considerably. It would be wise to give the major towns a detour and keep to the small, whence we have several. As for me, I must surely now follow my pre-arranged plan. My recommendations are now so pledged, and God grant that it will not be a repetition of Hamburg, because then I will be destroyed by my debt and should be playing for 100 more years. Alas! It is difficult to earn anything nowadays!
> (Ludwigslust, December 20, 1829; 123–24)

A visit to Louis Spohr in Cassel

Preumayr arrived in Cassel on Christmas day, where he planned to visit the composer and violinist, Louis Spohr (1784–1859). He reports that Spohr was primarily interested in hearing news about his operas, discussing his business in Stockholm, and appeared to be a cold and discourteous person:

> We did however visit Spohr, who received me, although rather busy, as he was teaching a pupil. He asked me which of his operas had been performed in Stockholm? I replied, "*Jessonda* and *Zémire.* . . ." "It is thus correct that *Zémire* has been done in Stockholm?", he asked. "Yes, of course.", I answered.

[61] Preumayr, 137.

> "Then I shall write to the management in Stockholm to get what is due to me.". . . As for the rest, he seems like a cold and unfeeling human, like a great ox of a figure . . . inspiring a punch to the ear rather than a courteous word. We lingered for a long time and left with an unpleasant impression of him.
> (Cassel, December 26, 1829; 143–44.)

After briefly contemplating a public performance in Cassel, Preumayr did not proceed with this idea, recognizing the extent of organizational difficulties that he would likely encounter.

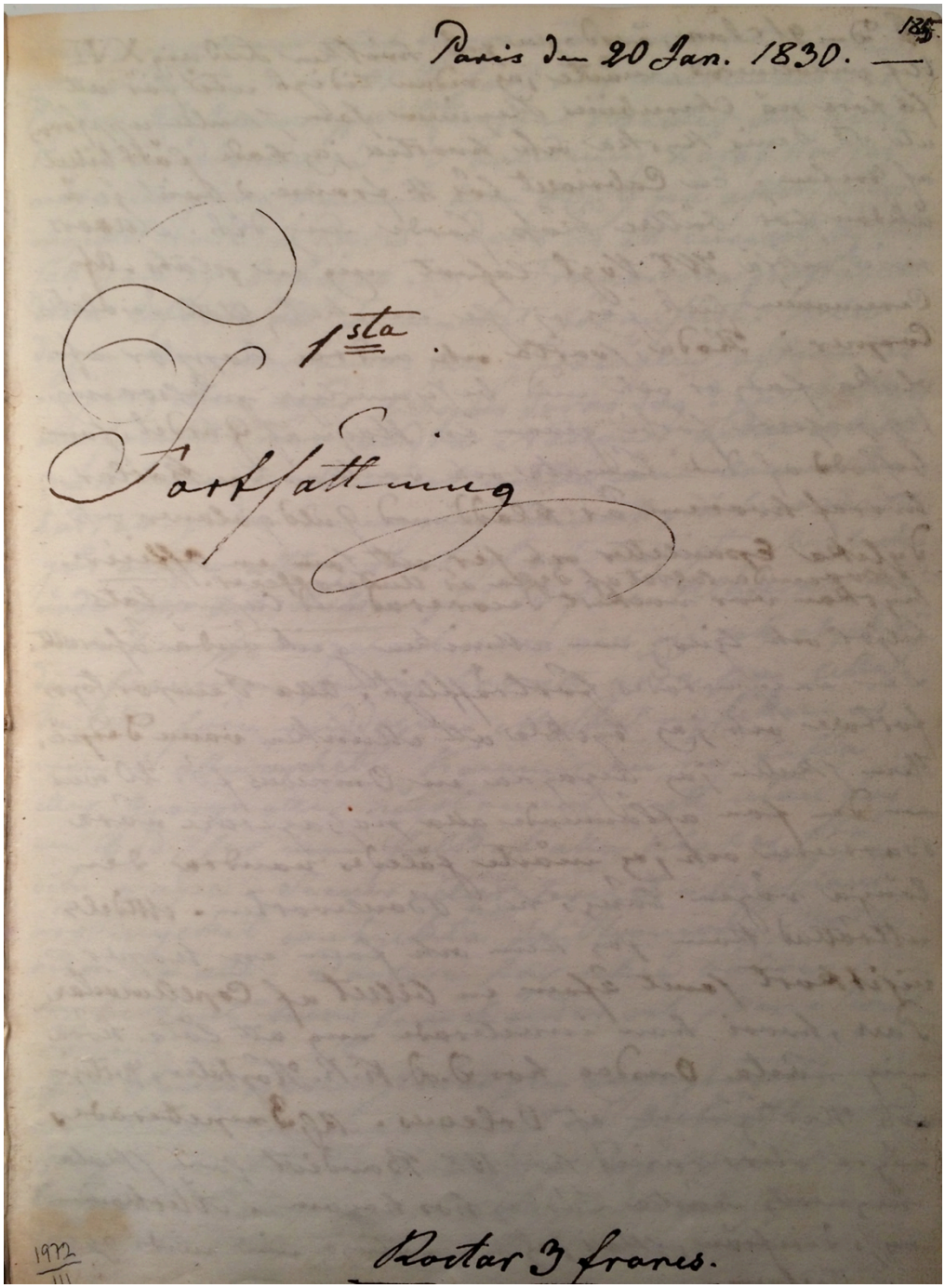


Figure 2.3. ***Reisejournal,*** **volume 2, title page**

Arrival in Paris and a new instrument case

After a cold, arduous journey taking him through Frankfurt, Heidelberg, Kehl, Strasbourg, and Verdun, Preumayr arrived in Paris on January 3, 1830, and spent the first few days settling into his living quarters, paying visits, presenting his letters of introduction, and taking care of errands, one of which included having a new bassoon case made. He was concerned that his fragile instrument could be too easily damaged, leaving him in a most awkward position. For this, he visited the luthier Frederic Guillaume Adler,[62] who in turn arranged a meeting with François-René Gebauer, one of the most important bassoonists in Paris:[63]

> I just had to have a solid bassoon case made. Hundred times I have been afraid that the damned sinister post coach driver would crush my poor bassoon, . . . if something had happened, I would be left standing there alone. No, rather afford it and be tranquil, although it looks like I would earn nothing with it.
> (Paris, January 4, 1830; 157)

> The need of a wooden case for my bassoon brought me to the luthier Adler, a pretty decent German. He wanted to introduce me to Gebauer, principal bassoonist and asked me, therefore, to dinner on Saturday in the company of Gebauer.
> (Paris, January 7, 1830; 160)

Introduction to French bassoon colleagues

The meeting took place as arranged, and Preumayr was introduced to four bassoon colleagues with whom he dined and with whom he could favourably measure his abilities by playing new trios by Gebauer and an arrangment of cello duets.[64] Judging by the curiosity shown and the reactions of the French players to his bassoon and reeds, it was clear that substantial differences existed, specifically concerning instrument models, reed styles, and the concept of tone quality,

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[62] NLI, 3. Frédéric Guillaume Adler (ca.1808–54) was a well-known woodwind instrument maker of German origin in Paris.

[63] Hervé Audéon and David Charlton, 'Gebauer, François René', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/43729 [accessed October 3, 2014]. The famous composer and bassoonist, François-René Gebauer (1773–1845) was a member of the orchestra at l'Opéra, and professor at the Paris Conservatoire.

[64] James B. Kopp, *The Bassoon*, (New Haven: Yale University Press, 2012), 94. Also: *Orchestres de l'Opéra et l'Opéra-Comique,* http://www.artlyriquefr.fr/dicos/Orchestre.html [accessed April 10, 2015]. The other basssoonists present were: Antoine Nicolas Henry (1777–1855) from the l'Orchestre de l'Opéra-Comique, also known for his performances of the Anton Reicha Quintet series. Two others were from the l'Opéra: Pierre Marie Testard (1792–1845) and Jean Simon Louis Dossion (1779–unknown).

the latter which will be discussed in depth below in reference to newspaper reviews.[65] Preumayr writes that the French players used reeds like "straw", which could either mean that these were scraped very thinly, or that they resembled primitive plant stalks, enabling a wide dynamic range but compromising in tone colour and producing what he described as "miserable sounds".[66] Preumayr's style of reed was perhaps one that tended towards a darker, rounder timbre.[67]

This difference in taste, still evident today between contemporary German and French woodwind players, was already a strong subject of debate in the nineteenth century, as pointed out by instrument restorer and scholar Rainer Weber.[68] Although instrument builders are not specifically mentioned here by Preumayr, it is quite probable that the French bassoonists were

[65] See chapters 3 and 5 for detailed descriptions of historical reed research and reed styles.

[66] A thinly-scraped reed may have tendencies towards being "reedy" and "buzzy" in its timbre, but these characteristics could also be found in a heavy reed with only a thin portion of the tip vibrating.

[67] See Preumayr's comment about the bassoonist Keyper in Copenhagen in this chapter on page 27.

[68] Rainer Weber and William Waterhouse, 'Early Double-Reeds', GSJ, 54 (May 2001), 238–39.
"In the nineteenth century a 'Berlin School' was identified, whose best known representative was probably Carl Bärmann (1780–1862). It is his style of reed-making that Joseph Fröhlich described in his treatise of 1829. These reeds were described as being decidedly narrow, with a tone praised for its flexibility and elegance, especially in the upper register. Bärmann must have set great store on quality of tone. It is known that he slightly roughened his reeds with a file on the inside surface of the tip in order to produce a velvety tone. He also expressly recommended that each player should make his own reeds. However his contemporaries often found shortcomings in his tone, complaining that it lacked fullness in the bottom register. Georg Wenzel Ritter (1748–1808), with whom Mozart was friendly, also came from this school. The 'Paris-London' school stood in clear contrast to this, according to contemporary reports and reviews. Their reeds were described as being broader and more powerful. The most important representative of this other tendency in German-speaking lands was probably Carl Almenräder (1786–1843), famous for his tutor and as an instrument-maker. His reed-making was reported on by Weber in the periodical *Caecilia* in 1826. Almenräder's reed was described as being wider than the Saxon and Berlin models, which were 'too thin and narrow at the wire'.
Three years later Fröhlich stated categorically in his tutor that Bärmann had declared his opposition to reeds that were too wide. Almenräder's reeds were able in this way to produce a fuller tone, especially in the low register. The English bassoonist James Holmes was praised in 1819 in the columns of the Leipzig *Allgemeine musikalische Zeitung* for the fullness and soft quality of his bottom register. Naturally enough there were encounters between the representatives of both schools. For example, in 1814 Bärmann was compared with Anton Romberg (1771–1842) of Stuttgart when they performed a concerto together for two bassoons: 'Romberg's tone was fuller, more Italiante and clearer than that of Bärmann.' Contemporary reports also testify to the fact that the use of broader reeds did not prejudice the upper register. It was thus purely a question of tone-colour.
Together with the considerable differences in design of instrument between the French and German systems that still persist, there were thus also basic differences in the design of reed, not only within the confines of country but individually between player and player."

using Savary or Adler models, favored there at that time.[69] In any case, at least one of the bassoonists, Mr. Henry, had a bassoon equiped with a low B key, a feature that Preumayr did not have on his own instrument; he does not seem to be very interested in this novelty, however. Throughout his entire stay in Paris, Preumayr frequently writes that he is open to new ideas and humbly admits to his shortcomings; the self-critical vein, so prominent earlier in his diary, seems to have slightly diminished. Nonetheless, he was clearly unimpressed by his Parisian colleagues, which in turn gave him the motivation to promote himself as a soloist to a certain Mr. Baudiot:[70]

> At 4, I went to the luthier Adler, who had invited me to dinner. There, I met four of the best bassoon players in Paris: Gebauer, Henry, Dossion, Testard. At 6 we ate . . . an excellent dinner and drank good wine, even champagne. As soon as we rose from the table, they all put their bassoons together to play new trios by Gebauer. I was terribly surprised to hear such miserable sounds from the top bassoon players. They were not lacking skill, nor the *forte* or *piano,* but the *forte* was abominably blaring and *piano* pretty weak on those straw-like reeds that they all use. They then asked me to play a trio; . . . I did not make many or significant errors, though the trio was new to me and they complimented me; they were quite flattering. They examined my reeds, grabbing them from me, so that I was anxious about them; studying my bassoon in- and outside, surprised that I had no low B key. . . . Mr. Henry, who fancied his own talent, had arranged cello-duets for bassoon, which we tried. [They were] rather impractical, but I still had the pleasure to play my part no worse than he who had studied it. He seemed to be most in love with his low B key and played the rest of it like a schoolboy. "Aha, my old fellow, I thought, you are not better than that." Immediately tomorrow at the concert, which is given by top artists on the first Sunday in every month, I will play a solo, and . . . without that stupid fear. . . . even if it does not give benefits, it will at least not be damaging. At 11 tomorrow morning I will meet Mr. Baudiot and go to listen to the Mass and I will present my solo to him.
> (Paris, January 9, 1830; 161–63)

[69] BNF, http://data.bnf.fr/15897591/jean-nicolas_savary/ [accessed October 5, 2014]. Jean-Nicholas Savary *jeune* (1786–1853) was a woodwind maker and bassoonist in the orchestra at the Théâtre-Italiens. Additionally, information from James Kopp: 'Frédéric Berr and the Savary Bassoon of 1836' [paper presented at the conference, *Exakte Kopie oder im Sinne historischer Vorbilder*, at the Hochschule für die Künste, Berne, Switzerland, on Febuary 24, 2012].

[70] Hugh Macdonald and Valerie Walden, 'Baudiot, Charles-Nicolas', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/02344 [accessed October 10, 2014]. Charles-Nicolas Baudiot (1773–1849) was a cellist, composer, and teacher at the Paris Conservatoire, as well as a member of La Société Academique des Enfants d'Apollon, where Preumayr made his first solo appearance in Paris.

First concert experiences in Paris, as performer and listener

Preumayr's proposal to Charles-Nicolas Baudiot was successful, and he made his first public appearance in Paris for La Société Académique des Enfants d'Apollon the following Sunday, on January 10, 1830, playing the *Adagio* and *Rondo* from the Dupuy Concerto, after which he was awarded a medal for being a very distinguished artist.[71] Earlier that day, he enjoyed listening to a mass by Luigi Cherubini (1760–1842), and was introduced to the composer and other prominent musicians present:

> Sunday . . . was a very great day for me. According to plan, I met Mr. Baudiot and followed him to dine at the royal chapel where I got to . . . hear some divine pieces from a new Mass by Cherubini, indescribably well-performed . . . in the arias . . . Mr. Baudiot then presented me to the gentlemen Cherubini, the Chaplain Pautade, Vougt, Baillot, Habeneck and several of the most distinguished artists, who showed me the greatest courtesy. From there we went to La Société des Académique Enfants d'Apollon where I was introduced to the whole party and I was received with applause. . . . I played Du Puy's *Adagio* and *Rondo*. . . . I did well in front of such an assembly, and I was not afraid. It was good enough and I reaped much acclaim. A moment afterwards I was taken up to the chairman's table. The chairman expressed the entire assembly's gratification and presented me with a medal*, "Réservée aux Artistes à plus distingués"*, accompanied by much applause.
> (Paris, January 10, 1830; 163–64)

Dining with several of his new acquaintances from two days earlier, Preumayr was offered a ticket to attend a performance of Giuseppe Rossini's *Tancredi* at the Théâtre-Italien on January 12, with both legendary singers Maria Malibran and Henriette Sontag in the leading roles, an experience which made an enormous impression upon him.[72] He admired their skill and

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[71] Université Lumière Lyon 2, https://sites.univ-lyon2.fr/musiquefr-18/salles/paris/salleconcert/salon/enfants.html [accessed October 24, 2014]. "La Société Académique des Enfants d'Apollon was established in 1741. From 1784 at least one public concert per year was given, run by its own members. The inauguration took place on 27.05.1784, Rue Dauphine, in the Hall of the Museum. The annual concerts were free, but required the possession of a ticket. It closed its doors in 1790, but was reorganized on September 14, 1806 and was able to continue all its musical activities until 30 June 1880."

[72] OLO, https://openlibrary.org/books/OL24811776M/L'Opéra-Italien_de_1548_à_1856 [accessed August 3, 2014]. Also: Maria Felicità Malibran (1808–36), a Spanish mezzo-soprano in the role of Tancredi, and Henriette Sontag (1806–54), a German soprano in the role of Amenaide, were described as *"duo merveilleux"* by Castil-Blaze in *L'Opéra-Italien de 1548 à 1856***,** 403.

expression, describing the performance in a most complimentary fashion, wishing he could share this most enjoyable experience with those at home in Sweden:

> Who was Tancredi? Madame Malibran. Who was the Mistress? Miss Sontag. . . . Bravo screams and applause began from all sides. My joy was such as nobody can imagine. My seat was good, . . . Alas! My God! I have never in my lifetime had such pleasure from any music. I have never heard such singing. I cannot possibly say who pleased me the most. . . . The crowd seemed nevertheless to think that Mad. Malibran took precedence, as two flower bouquets were thrown at her with a great cheer. But when Miss Sontag came back on stage again shortly afterwards, she too was received with much acclaim. . . . The song is everything – accompaniment, little or nothing. Recitatives were accompanied by fortepiano, violoncello and a double-bass. What purity, . . . taste, . . . ease and confidence. What force, where needed, and what moderation of their voices! Alas, I can not say what I felt. I was absolutely delighted, ecstatic, and it's not just because I heard them for the first time. The audience who had already heard them before had the same delight as I did. There was even a good tenor - but everything else was standing in the shadow. Once again, I have no words to describe the impression that these two singers made on me. In a duet between Tancredi and Mistress there was a cadenza which was divinely beautiful and sounded like two equal instruments not separated by a hair's breadth from each other. . . . Flower bouquets which lay on stage remained until the end of arias, but then Miss Sontag took them up and handed them over to Mad. Malibran. This gesture stole the hearts of the French . . . . The curtain had hardly gone down when shouting started for both singers, who didn't want the crowd to get impatient, but came forward hand in hand and bowed three times. I clapped so much my hands stung. Never have I had such musical enjoyment and how willingly I wished my friends at home had such!
> (Paris, January 12, 1830; 168–69)

On January 14, 1830, Preumayr had the opportunity again to hear Sontag and Malibran sing together in a performance of Mozart's *Don Giovanni,* the former singing at the Théâtre-Italien for the last time. He found the orchestra to be exceptional, particularly the wind players:

> Miss Sontag, Donna Anna, sang like an angel and is regarded as an excellent actress. Mad. Malibran as Zerlina was inimitable and Miss Heynefetter as Elvira charming. . . . One can not hear a better cast than this. Bunches of flowers were thrown to Miss Sontag afterwards. She sang the aria in F major so divinely that it might be impossible to sing it better. . . . All string instrumentalists are excellent, and the best wind players are at l'Opéra and Théâtre-Italien.
> (Paris, January 14, 1830; 172–73)

Performing at soirées

Preumayr spent almost five months in Paris, an intensive period to which he devoted approximately 300 pages of his diary. The cultural metropolis offered ample opportunity to attend many opera and ballet performances, and Preumayr took in as many of these as possible.[73] Soirées, where many musicians would perform in one evening, were also a regular activity for him, either as spectator or performer. The pianist Moscheles, whom he had already met earlier in Copenhagen, engaged him for such an event at the last minute, and he was irritated about being erroneously announced as a bassoonist from Denmark before even agreeing to participate:

> I learned that . . . Moscheles already announced that I would play on his soirée on Tuesday, without asking me further about it and I had not yet given him any definite answer. Meantime I'm stuck. . . . On January 25 I was visited by Moscheles, who made his guilty admission that he wrote announcing "first bassoon from Denmark". (Paris, January 23–25, 1830; 191–93)

> The vile jew M[oscheles] has still not amended posters regarding me as promised and they will see that newspapers call me a bassoonist from Denmark. This really exasperates me that Moscheles could be so stupid, though I had left him my card with the correction. Frenchmen are in this case very ignorant; they know no more about Sweden than Denmark. If they review me as bassoonist from Denmark, I will announce myself as coming from Sweden.
> (Paris, January 26, 1830; 198)

Preumayr admits, however, that no one in Paris could rival Moscheles' genius, and perhaps realizes that it would be advantageous to keep this important contact in view of his future trip to London:

> If I have ever heard anyone with taste and with the utmost precision performing everything, it's him. Paris abounds with pianists: Hertz, Pixis, Kalkbrenner, etc. But all must yield to him. . . . Moscheles stood there like a God with his talent. . . . He showed all what his genius was capable of, he totally defeated the mechanics [of the instrument] and he was richly rewarded by the audience by clean, undivided praise.
> (Paris, January 19, 1830; 180–82)

[73] Preumayr attended, for example, performances of Rossini's *Guillaume Tell* [four times], *Othello, Moses in Egypt, Le Comte Ory,* and Nicolo's *Joconde.*

A general problem Preumayr encountered while performing at soirées was related to the length of his pieces. It seemed that a composition was often cut to an extent that what remained of the piece was absurd; his frustration was compounded by the fact that the spaces where these events were held were often very inadequate; crowded halls with poor acoustics and a superficial atmosphere were disappointments. During a rehearsal of Crusell's Concertino for a concert the next day, he reports:

> And now it was my turn – I pulled out the best I had – everybody liked the composition Concertino [from Crusell]; musicians and art lovers said this Concertino is very dear and beautiful – but . . . it is too long. If you tire the nobility with a piece which is too long, it displeases them, and I agreed, as the time was lacking to arrange it differently, to start off with the chord of the theme in F major.
> (Paris, January 26, 1830; 195–96)

And on the same day, rehearsing a potpourri with Moscheles for his soirée, he also decides at this moment that a performance of Berwald's Concert Piece would neither be properly appreciated nor appropriate at such events, and he would therefore not perform it publicly in Paris:

> Here, Gudnås [endearing term for his wife], I encountered the same misery. Everything was too long - I had myself already made cuts, but it made no difference; Moscheles and several other well-known, talented artists asked me to cut more. The taste is so: one wants to have a little from everything, therefore, there shall be many pieces selected. Moscheles and I helped each other now to cut it so preposterously that at least half is gone. . . . This fatal circumstance combines with another, equally sad, that here there are no large halls. The orchestra is usually in a small room with several doors. The audience sit in the rooms to the right and left, in front and behind. . . . No! Here one is sitting like a fashion doll and if you cannot accept that, you remain in the darkness; that can not be suitable for the B[erwald].
> (Paris, January 26, 1830; 196–97)

On January 27, 1830 he performed Crusell's Concertino at Duc d'Orleans palace with Maestro Ferdinando Paer, an Italian singer and conductor, and Madame Malibran, among others. Despite the unpleasant circumstances of the venue, he appeared to be pleased with himself on

this occasion. He received compliments all around, but comments on this polite habit as being a very French custom, and therefore not to be taken too seriously:

> Both singers and players suffered terribly in the room and I became really anxious. . . . My number was the third piece and thank God! I had a fair amount of courage and it went better than I expected. I was more pleased or rather, less dissatisfied with myself today than yesterday. Mr. Paer, Grasset, Ceprera, Berr and everyone else paid me many compliments. On this occasion I spoke with Mad. Malibran and Mad. Pisaroin. . . . I thanked these ladies for the great pleasure their talents gave me and they thanked me back very politely. Compliments from such excellent artists are flattering, but you can expect them from the French. They give compliments in general.
> (Paris, January 27, 1830; 200)

At another similar event, Preumayr publicly revealed the name and place of his instrument's maker – Grenser in Dresden – the first concrete indication in this journal that his bassoon stemmed from the famous woodwind workshop [see chapter 3]. According to Preumayr's account of their enthusiastic reactions, this audience had never heard the instrument played so well and in this manner, and Preumayr enjoyed feelings of triumph and satisfaction. He delighted his hosts Count and Countess Meroué and their guests with a piece by Friedrich Berr and as an encore, a set of variations.[74] At the same time, he realized that although there was no financial gain to be realized from these performances in Paris, the sense of pride acquired was well worthwhile. Reflecting on this state of affairs to his wife, Sophie, he explains that musicians can often obtain glory but seldom become rich, despite all their efforts:

> Time: it is now 1:30 in the morning and just now, I came home from a soirée at the Countess Meroué's. The soirée began with a poorly-sung aria by a bass amateur, who had even played bassoon in his younger years. [It was] followed by an even worse duo between the same bass and a lousy tenor. Then came a better duo between Miss. Maillard and Count Mandors. After this, I would then play. While I put together my

[74] The first piece was Friedrich Berr's *Fantaisie pour le Basson, avec acc. de Piano, où de l'Orchestre, sur la Cavatine de Marie.* A modern edition is published by Accolade Verlag. The second work was probably Charles Koch's *Fantaisie et Variations pour le Basson avec acc. l'Orchestre où de Pianoforte sur des Thèmes de l'Opera, La Dame blanche*. Preumayr presented this work earlier in Paris, during a soirée at Dr Heller's on February 11, 1830. See: Preumayr, 196–97.

> bassoon, the aforementioned amateur came and was curious to know where my bassoon had been constructed. Upon my answer, "in Dresden, at the Grenser factory" he said, "There were no good bassoonists there." I then played a few notes to try the reed, and he was strengthened in his conviction and knew enough. I smiled inwardedly to myself about his imagination. I properly mustered courage and presented myself at the piano, where a large and fat Mr. Petit was ready to accompany, which he did quite badly. . . . I played *'Air variée Marie'* from Berr with a couple cadenzas. . . . I sought make the melody sing as much as possible, which was fairly successful. Ten times applause was heard during the very first part, . . . and bravo shouts after every variation and at the end also general and loud cheering cries . . . every room where I passed through to return to my bassoon case, the applause was renewed and I felt really flattered. Not long after, . . . Mr. Amateur, who had second thoughts about my instrument, asked me on behalf of the Society to play another piece. . . . I resumed with my B-flat major variations. The entire instrument's range was used . . . and I must confess to myself, though unwillingly, I enjoyed the most perfect triumph an artist can ever attain. . . . Now I heard on all sides that such a bassoonist had never yet been heard in Paris, that, and until now it was not known what this instrument is capable of and that it was found that it can produce a decent melody and God knows what else everyone said. Miss Maçon, the same who sang at Moscheles' soirée, was very friendly – she will travel at the beginning of next month to London, her native country, and has promised that she will introduce me to the top musical houses. . . . The count and countess thanked me at least ten times and I also wanted to be polite in my way. I said that if they ever were lacking a piece for their soirées, I would gladly oblige, upon which they replied that in that case, they would gladly remove several others. So we exchanged pleasantries of no significance here in the great and superb Paris. . . . None of all these enthusiastic men care about the concert costing anything – many excellent artists have already experienced this – "What is honor?" you ask, my dear Sophie, in the letter I got today – Much and nothing – if one volunteers good reviews for us, we gain honor – the passage of time has divided the two benefits of glory and wealth – Nowadays, one can often achieve the first, but more rarely the latter. Enough of these philosophical remarks . . . and therefore, good night!
> (Paris, February 19–20, 1830; 260–63)

Although originally planning to organize a concert of his own, the administrative problems concerning financial matters and scheduling proved to have been too great for Preumayr to overcome. The rental of an appropriate hall was too expensive, some well-known musicians (without whom the likelihood of an audience was small) were not available on a specific date and lastly, a deficit most certainly could have been expected. After an extended effort, he realized that it would only be possible to perform at various soirées; he was finally also invited

to appear in the series Concert Spirituel, administered at this time by the Société des Concerts du Conservatoire.[75]

Preumayr meets Friedrich Berr

Friedrich Berr, a reputed German composer, bassoonist and clarinettist working in Paris, was not an unknown figure to Preumayr.[76] Dining together at midday, Berr enthusiastically offered to show the bassoonist a recently-completed solo work, even going as far as to retrieve it from the publisher and to dedicate it to Preumayr. The promised concertino, or rather a rondo with variations based on a theme by Rossini, was however no masterpiece according to Preumayr, and he does not mention if he performed it there any time afterwards. The two musicians had a common interest in military music for wind band and Preumayr went away from the meeting with a renewed sense of motivation. He regrets not having come to the French capital earlier, as his playing would have certainly profited from this exposure; nonetheless, he vows to take all opportunities to learn more, and notes that even the famous Miss Sontag had regular coaching from Italian singing teachers:

> [Met] in the morning with Mr. Berr, first clarinettist at the Théâtre-Italien and even the first in Paris, soon to be a professor at the Conservatory. As he is a very reputable composer, I am interested in becoming more acquainted with him. . . . We went and had lunch together and talked a lot about composition. He holds dear the compositions of Pappa's and Pappa's clarinet duets . . . . When I complained about the lack of good bassoon music, he mentioned that he had composed a concertino recently and already given it to a publisher. I regretted that I would not get to see it during my stay, . . . but he wrote immediately to the publisher to send the concertino

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[75] Olivier Morand, *'Les derniers feux des concerts spirituels parisiens (1816–1831)',* thesis (Sorbonne, 2002). Thèses, École nationales des chartes, http://theses.enc.sorbonne.fr/2002/morand [accessed on October 27, 2014]. Additonally: WP, http://en.wikipedia.org/wiki/Concert_Spirituel [accessed on October 18, 2014]. This is not to be confused with the original series in Paris from 1725–90. "Concert Spirituel . . . a regular feature at the Société des Concerts du Conservatoire shortly after it was founded in 1828 and remained so for most of the nineteenth century. They were frequently benefit performances featuring notable soloists."

[76] Pamela Weston, 'Berr, Friedrich', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/02885 [accessed August 20, 2014]. Friedrich Berr (1794–1838) was a German bassoonist, clarinettist, and composer. Professor at the Paris Conservatoire, he was additionally director of the Gymnase de Musique Militaire and wrote methods for various instruments, including one for the bassoon, *Méthode complète de basson,* in 1836.

> back, and said that with my permission, he would dedicate it to me. This was quite flattering for me and tomorrow I will get it. I have some Airs and Variations of Berr's and a couple are quite beautiful. His compositions here are much sought after and publishers pay him well. He composes and organizes all the wind music used in all regiments. In addition, he publishes a music journal. . . . Mr. Berr is such a *bon garçon* . . . and everyone knows him well. . . . I find now more than ever that I have to put my nose to the grindstone. One month here has given me completely different ideas about instrumental performancea, though I find that I can rival . . . a lot of colleagues.
> Alas! If I had only come here 15–20 years ago! A few months around here would have made a difference in my playing. But one is never too old to learn. If work can help, I will not lose a good opportunity to learn something. [Even] Miss Sontag has often taken lessons with skilled Italian singing teachers.
> (Paris, February 3, 1830; 217–18)

> In the afternoon I met accordingly with Mr. Berr, who had already received the Concertino back. We went to a nearby cafe, where we could be undisturbed and go through it; it is not really a concertino, but much more *Air variée* with an *Allegro*. The melody is by Rossini and is one of his most popular.
> (Paris, February 4, 1830; 218–19)

Preumayr describes an agreeable meeting with the Viennese composer Hieronymus Payer (1787–1845), who was later helpful with improving the accompaniment for Berr's work:

> I made a pleasant acquaintance with a Mr. Payer, a Viennese whose name I know from some insignificant compositions for wind music. He's a . . . stocky man, a little more than 50 years: good, honest, with his heart on this tongue . . . one of those people who you get to know at first sight. After we had eaten an excellent dinner and rested and talked for a while – I played my variations in B-flat, which he accompanied splendidly. Payer paid me many compliments and was delighted to once again hear enjoyable bassoon playing. He hates most bassoonists' mannerisms and tone.
> (Paris, February 7, 1829; 223–24)

> At 10 in the evening I joined my Viennese at the piano to try Berr's so-called Concertino, but alas! It is not worth much. A few variations are good, but the whole thing is not brilliant; at the end, a variation is difficult and ineffective. The piano part is miserably arranged. The honest Payer has invited himself to make the necessary changes and improve the accompaniment.
> (Paris, February 15, 1830; 249)

The *Concertino militaire* by Crémont

Around the same time as his meeting with Berr, Preumayr visited Pierre Crémont, whom he already knew from an earlier visit to Stockholm of the composer;[77] their collaboration on a solo composition for bassoon was renewed. This piece met with Preumayr's hearty approval from the very beginning, although he had reservations about several technical passages, particularly the lack of occasions to breathe:

> Mr. Crémont received me with the same friendship he showed me in Stockholm and reminded about the concerto that he had started for me there, and offered now to compose for me. He spoke with enthusiasm about his sojourn in Stockholm, . . . Right away he said he will start for me and the next Thursday we can already try out what has been completed until then.
> (Paris, February 1, 1830; 211)

> Today . . . at 10 in morning I was already was at Crémont's, who lives outside the Barriere de Clichy, past the new Tivoli. . . . I had the bassoon along for trying what was written down for the first solo. If everything goes as in the beginning, it cannot fail. . . . Crémont gave me many compliments about my tone and my playing, and said it was a pleasure to write something for me.
> (Paris, February 4, 1830; 218)

> Monday at 10 am I went as planned to Crémont . . . . We tried out all that was finished, and I think this composition is attractive; however, I fear that this concertino is even too long for Paris . . . . Crémont even honors me with a dedication and will have the composition published later. Next Thursday . . . it shall be finished. I want to get it soon and intend to rehearse it with him.
> (Paris, February 8, 1830; 225)

> I had the opportunity to go early to Crémont to retrieve the last sheets of the score. Everything was now ready and we are now finished with the entire concertino. It is really beautiful and will certainly please the *le Tambour*.[78] There are several places, in particular passages, which could be changed somewhat to make them easier for the fingers when the main tonality is E-flat major. As string player who composed something for a wind player will never be quite satisfied; he believes that one has lungs and lips of iron. One hundred times I have asked Crémont to remember to write opportunites to breathe, but healthy and long melodies lead on to passages and one

[77] François-Joseph Fétis, *Biographie Universelle des Musiciens* (2nd edn.; Paris: Didot Frères 1867), 214. Additionally: WP, http://fr.wikipedia.org/wiki/Pierre_Crémont [accessed October 20, 2014]. Pierre Crémont (1784 –1846) was a violinist, clarinettist, composer and conductor at the Théâtre de l'Odéon.

[78] Parts for timpani, bass drum and cymbals are scored; this combination was commonly known as "Turkish music" and added for a military effect. See: Anthony Baines and Stanley Sadie, 'Janissary' music, in Alison Latham (ed.), *The Oxford Companion to Music* (Oxford: Oxford University Press), http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3528 [accessed July 29, 2015].

> can see red, yellow and black before coming to the trill. I'm afraid that I cannot get through it, and yet I am forced to use it in my concert if it comes to that.
> (Paris, March 3, 1830; 301)

Continuing to work with Crémont on completing the piece, Preumayr's primary motivation for his extended sojourn abroad is most clearly communicated here, specifically to further develop his own musical sensibilities by exposure to all the cultural experiences Paris has to offer and to learn from respected musicians, such as Payer and Crémont, how to increase his abilities as a performer. Ruefully, he observes that he could not realize all of his potential earlier but now is eager to take this opportunity to do so, despite his age. The modest and sincere characteristics of this musician are obvious in the following passage, written in an earnest and idealistic mood, as he expresses his deep wish to develop his artistry:

> At 10 in the evening went to my Viennese, the unassuming Payer and I will try the finished part of Crémont's Concertino at the piano – also other things, that Payer undertook to arrange. . . . When it is completely finished, I will ask Crémont if I may study it with him. I'm not embarrassed to take instruction and advice of such excellently skilled artists like Crémont and Payer, who know the current prevalent taste . . . and, therefore, the best advice is to follow the spirit of the time. For Those Who Sit at Home quietly and peacefully, it might not matter, but for Those Who Travel, there is not any other alternative, he must follow that path or go home. Now that I am out here, I will make every possible effort to follow the general stream and if I could just stay here a year, I would then reap many benefits. However, I will profit from this as much as I can and still develop further. With my still-lively inclination to make progress on the path of art, though at an already advanced age, I find myself in more musically happy circumstances, and want to progress further. My soul is open and available for a deeper impression of our divine art, but the seed, which was covered by a hard-trodden ground in younger years, was delayed growing – and the fruit did not ripen. However – this thought, this conviction should not reduce my greed for learning. With diligence and perseverance and with attention to what pleases, I can still profit a lot. Paris is the most useful capital city for any artist and he who regrets his trip here or laments over what it might have cost, is a fool who does not deserve to see or hear anything.
> (Paris, February 22, 1830; 271–72)

After preparations with accompanist Payer and Crémont, Preumayr's dress rehearsal with the orchestra for the Concertino apparently went well enough, although he reports that his reeds were behaving unpredictably, he was feeling physically weak and was generally anxious about

the lack of rehearsal time alloted for the orchestral accompaniment. Tickets organized for Crémont remained unused; the composer was otherwise engaged:

> Tried my reeds when I arose early in the morning . . . They did not obey me and God knows how it will go – I am already worried . . . . At 9:30 I appeared at the rehearsal – they were doing a Beethoven symphony. After that I rehearsed the Concertino, during which my concentration was required for my part, as well as the orchestra's. They had to hurry, as always at the concert rehearsals and I was not allowed to take [more time], which I wanted. All praised me nonetheless, for the tone and singing. Weak and frail in body, thus tired in the lips, I had not the strength to come up to the high tones, which play an important role in the Concertino and I presented myself worse than I otherwise could. The Concertino seemed to work, but some wanted the bass drum removed. The choirmaster . . . left me two tickets, which I offered to Crémont, but he could not use them.
> (Paris, April 6, 1830; 377–78)

A performance of the young Franz Liszt

Later that same evening, Preumayr attended a soirée of Charles Lafont, a well-known French violinist and composer.[79] He heard the young Franz Liszt there, who must have been nineteen years old at that time. In a scathing report about the pianist's performance, Preumayr notes that he was compelled to leave the room, unable to tolerate any more of the disturbing theatrics of this "fool", describing the sweaty and copious movements of a young, crazy-looking musician. Here Preumayr reveals his skepticism of and distaste towards the growing popularity of a showman's virtuosity for virtuosity's sake. In contrast to all the positive feelings expressed two months earlier about the cultural opportunities to be found in Paris, his tone now hints of a weariness of the French scene and he seems ready to move on:

> The first part of this grand concert program, was a solo for flute with accompaniment of piano and violoncello, a composition by Lafont; I did not think much of it, nor was it brilliant for the soloist . . . Then came an Italian duet, a thousand times already heard, . . . and afterwards a youngish man played who looked like a real fanatic or a runaway and crazy student. Probably, as he was playing the piano with accompaniment of a violin and bass, it was his own composition. . . . His acting and

[79] Boris Schwarz, 'Lafont, Charles Philippe', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/15815 [accessed October 4, 2014]. Charles Philippe Lafont (1781–1839) was a French violinist and composer, known for his "contest" with Paganini.

> playing was the most affected I've ever heard – he worked so hard with the body that sweat poured from his forehead, and his head rolled around like a madman with eyes facing the ceiling. Now and then he glanced at the ladies, probably to see if such high sensitivity and expression communicated themselves. As for myself, I felt really bad after these endless follies, and with pleasure I observed that the audience, too, every single one, with visible impatience waited for it all to end. Dejected and sincerely chagrined by this fool, whom I think is called Litz [sic], if I'm not mistaken, . . . I hurried . . . away, convinced that I had not missed the slightest from the twelve remaining pieces. God spare me from such concerts and companionship at soirées! I'm starting to come to the point that when hearing music I think of escaping it like the plague.
> (Paris, April 6 1830; 380–81)

The premiere, reviews, and reflections on "French" vs "German" sound

The next day, April 7, 1830, Crémont's *Concertino militaire* was premiered at the Concert Spirituel; Preumayr was not entirely happy with his performance, although it seems to have been generally well-received. He is relieved however, to have "the worst test" behind him and is curious to read concert reviews, particularly as a bassoonist from the German school:

> I won't bother to make a description of every number – symphony – choral, overture, performed excellently. My solo, Crémont's Concertino: I was not altogether pleased with it; a few low notes did not come out right out for me – but the high, all the better – I won a lot of acclaim. The worst test is now past; now wait to see how it is assessed? But if Frenchmen do not willingly tolerate any foreigners, here you have plenty of evidence.
> (Paris, April 7; 385)

According to audience reactions at previous soirées and the two reviews included below, as well as in individual conversations that Preumayr reports, there was clearly considerable controversy about the characteristics of the German tone quality of the bassoonist in comparison to that of his French colleagues, and for that matter, regarding the tonal concept of the other woodwind instruments, as well. The differences were those of taste: what one considered beautiful and pure was regarded as weak and unnatural to another. Preumayr copied the following entry from the *Journal des débats* into his journal, concerning his performance at

Moscheles' soirée on January 26, 1830.[80] The writer insists that each woodwind instrument must protect its innate natural characteristics in color and states that Preumayr's sound resembles the English horn while playing in the high register:

> Mr. P[reumayr], bassoniste de Roi de Suède, nous a rendu cette galanterie en jouaut une *Fantaisie sur l'Airs de la Dame blanche.* On entend rarement le basson placé en première ligne dans les concerts. Cet instrument si précieux pour l'orchestre, peut aussi figurer avec avantage dans le solo. Mr. P[reumayr] possède un beau talent sur le basson; il doigte avec agilité dans le milieu comme dans le deux extrémités ou les difficultés sont bien plus grandes; il tire un son flatteur de son instrument, mais ce son qu'il a voulu rendre doux et rond a perdu son énergie et son caractére. On croirait entendre un cor anglais quand la mélodie est dans les ton élevés. . . . Il faut que le hautbois conserve sa voix mordante et même un peu nasarde; c'est la sa physionomie s'il imite la flûte ou la clarinette, il cessera d'être hautbois, et l'harmonie aura un interprète de moins. Je pense donc que l'agrément de l'embouchure de M. P[reumayr], dans le ton élevés, ne serait pas incompatible avec un accent plus vigoureux et même un peu de rudesse d'attaque dans le basses.[81]
> (Paris, January 30, 1830; 205–06)

Agreeing that the reviewer has given criticism from which he can profit, Preumayr readily admits that he must strive for more control and consistency in all registers of the instrument in order to maintain a rich sound color throughout. Nonetheless, he cites the unfavorable conditions in the crowded hall and and a "weak accompaniment", vehemently defending his choices and also giving his own opinion about the quality of the French woodwind playing he has thus far heard. He finds that the Parisian woodwinds sound bright and buzzy and not at all to his taste. The French clarinet tone he describes as being "razor sharp" and "piercing" and no rival to that of his father-in-law's, Bernhard Crusell:

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[80] Preumayr, 205–06.

[81] "Mr. P[reumayer], bassoonist of the King of Sweden, has given us pleasure by playing a *Fantaisie sur l'Airs de la Dame blanche*. We rarely hear the bassoon in a position of prominence in concert. This important instrument of the orchestra may also appear advantageously in solos. Mr. P[reumayr] has a fine talent on the bassoon; his fingers are as nimble in the middle as in the two extreme registers, which are much more difficult; he draws a flattering sound from his instrument, but in making his tone soft and round, it has lost energy and character. It sounds like an English horn when the melody is in the high register, . . . An oboe must retain its biting and even somewhat nasal voice; this is its nature; if imitating the flute or clarinet, it would cease to be an oboe, and the *harmonie* has one interpreter less. So I think the beauty of Mr. P[reumayr's] embouchure in the high register would not be inconsistent with a stronger focus and even a little more attack in the bass." [Translation courtesy of Guy van Waas]

> This article, which I read through several times to really comprehend the terms and deal with them, is of use to me. I must learn to observe what is now lacking, namely, a rich tone over the instrument's entire register. It seems that the reviewer did not remember. . . an insufferable congestion, embarrassing position, weak accompaniment and quite plainly and simply said, an unfavorable hall. Had it remained in the evening as it was in the rehearsal, there would have been no reason to complain about too little volume. Concerning the comparison with the English horn, I must say that here they have never heard another bassoon tone than that of the present bassoonists that is so poor and small and weak and buzzy in the low tones and sharp in the high and pathetic in middle register, so I, by all means in this world, would not wish to take it on. . . . However, people are used to such bassoonists and one believes that it is the correct way and therefore find fault with it, if it is different. Concerning Mr. Vougt's *hautbois:* he has without a doubt a rare skill, accentuation on every note; if it is beautiful? The worst oboe playing I've heard can be called nasal with a vengeance. It is said that each instrument should retain their natural tone quality. Should the oboe be nasal? Should the bassoon be buzzy and yelling? In that case, we Germans do injustice to the French. The baroque taste should not deceive us. May they keep their bad taste, we maintain ours. . . . It is even so with clarinettists. Their tone is razor sharp and piercing, if you want this . . . oh well, I willingly bestow a half dozen of all these clarinettists against one of Pappa's tones. The French are too many too full of themselves and find faults in others. . . . I hope meanwhile that I will have several opportunities to expose myself to their critique and for my own amusement will give in to both boldness and added volume of the tone.
> (Paris, January 30, 1830; 205–06)

The following review, also copied into Preumayr's journal, concerns the debut of Crémont's *Concertino militaire*; the reviewer, Castil-Blaze, although commenting positively on Preumayr's agility and lyrical style, was not satisfied with his tone quality in the high register, suggesting that the root of this problem lay with bassoonist's ambition to go half an octave beyond the usual range of three octaves. He advises Preumayr to "cut the four new strings of his lyre" and return to a smaller range:

> Mr. P[reumayr], bassoniste suèdois, nous a fait entendre un Concerto composé par Mr. Crémont. . . . Ce concerto, est bien conduit; il renferme de traits disposes avec art pour employer toutes les ressources d'un instrument dont la tablature immense égale maintenant celle de la clarinette, trois octaves et demie. Mr. P[reumayr] est d'une grande habileté sur la basson; il doigte la dernière octave avec une rapidité imprenente, et galope Chromatiquement en des lieux où l'on n'arrivait qu'à pascomptés, aprés avoir posé le grapin. Les traits les plus scabreux ne ralentissent point sa marche; il chante fort agréablement; sa poitrine fournit du souffle comme un sommier d'orgue; mais je n'ai pu accoutumer encore mon oreille au son qu'il tire du

> fagotto. Ce son est rond, à la vérité mais court et peu vibrant; c'est un son de cor anglais dont la douceur uniforme est bientôt importune. On ne peut pratiquer avec autant d'aisance haute de basson. Sans se servir d'une anche trés forte; et pour obtenir trois ou quatre notes de plus à l'aigu on décolore, on sacrifie plus d'une octave au grave. Les Virtuoses du Nord ont adopté cette qualité de son; elle favorise singulièrement les enterprises d'escalade et d'agilité et place plus souvent les bassonistes parmi les recitans d'un concert. Les raisons et le beau talent de Mr. P[reumayr]. ne sauraient me persuader. Coupez s'il le faut, les quatre cordes nouvelles de votre lyre, decapitez la, il lui restera trios octaves encore,et l'oreille charmée par des résultats sonores bien autrement satisfaisans, retrouvant les sons larges du diapason élevé qui contrastent avec les accens vigoureux et légèrement acerbes du grave, ne réclamera point sur la suppression des quelques notes aiguës, suppression qui n'aurait lieu que dans les traits rapides, ces notes pouvant toujours être obtenues avec les précautions que l'anche faible demande.
> J'ai applaudi Mr. P[reumayr] de toutes mes forces, et ne crains pas d'avouer que j'épiais les Bassons de l'orchestre pour retrouver les sons accoutemés, et que je trouve préférables dans la symphonie comme dans le récit. [Preumayr copied this report from *Journal de débats*][82]
> (Paris, April 11, 1830; 400–02)

Preumayr obviously did not consider taking Castil-Blaze's advice in any case, and vows that he would certainly never imitate the French style of bassoon playing:

> So this is his, Mr. Castil-Blaze's, opinion. He deceives himself much, if he thinks I will follow his advice. *Je ne couperai rien de ma lyre et je n'adopterai jamais la methode des bassons français.* I'll cut nothing off my lyre and never adopt the method of the French bassoonists.
> (Paris, April 13, 1830; 402)

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[82] "With Mr. P[reumayr], Swedish bassoonist, we heard a concerto composed by Mr. Crémont. . . . This concerto is well presented; it contains features that artfully exploit all the resources of an instrument whose huge range now equals that of the clarinet, three and a half octaves. Mr. P[reumayr] has great skill on the bassoon; he negotiates the last octave with impressive speed and gallops chromatically to dizzying heights. The trickiest sections don't impede his progress; he sings pleasantly; his chest supplies air like an organ bellows. But I could not yet accustom my ear to the sound he gets from the fagotto. This tone is round, that is true, but dry and with little resonance. It is like the sound of an English horn whose uniform sweetness is soon unwelcome. One cannot exploit with ease the high range of bassoon without using a very strong reed and in order to obtain three or four more high notes, one sacrifices the quality of sound of more than one octave in the low register. The Virtuosos of the North have adopted a quality of sound that particularly favors climbing higher with agility, and puts bassoonists in the foreground of a concert. The reasoning and the fine talent of Mr. P[reumayr] could not convince me. Cut if necessary, the four new strings of your lyre, behead it, have three octaves again, and charm the sound with results far more satisfying. To obtain the broad sounds of the high register, which contrast with the strong and slightly bitter accents of the low, it is worth sacrificing a few high notes, a sacrifice which only needs to be made in fast passages, and which can always be obtained with the precautions that the weak reed demands.
I applauded Mr. P[reumayr] with all my heart, and don't mind admitting that I, noticing the sounds to which I am accustomed of the bassoonists in the orchestra, find these preferable both in orchestral and solo playing."
[Translation courtesy of Guy van Waas]

Just how nationalistic this topic became for Preumayr was noted in another comment, attributed to the Dresdner pianist and composer Karl Traugott Zeuner (1775–1841):[83]

> Zeuner even gave me compliments about my tone; see, he is German.
> (Paris, April 18, 1830; 422)

Triumphant finale and farewell to Paris

On the morning after the concert Preumayr received visits from bassoonists Henry and Gebauer, who both offered their congratulations; the latter presented him with a concerto and invited him for another gathering with colleagues:

> Mr. Henry, bassoonist, came to thank me and no sooner had he left after a long . . . chat . . . Mr. Gebauer arrived, with his bassoon and music under his arm. He, too, made me many compliments and left me a score, containing a bassoon concerto of his, which he dedicated to me. Moreover, he invited me for duets and breakfast in the morning on Good Friday at 10.
> (Paris, April 8, 1830; 386)

After a day of music-making with Parisian bassoonists, Mr. Gebauer declared that Preumayr had deservedly earned the unofficial title *"le vrai père des bassons",* which he himself had held for many years. Finally having overcome the deep fear and doubt which had plagued him earlier on his tour, Preumayr finds himself in a position to confidently and happily accept his own artistic level and recognized status as a virtuoso:

> On Good Friday I trotted over with my bassoon at 10:00 to Gebauer, where there was a breakfast of fish and omlette. Several amateur bassoonists eventually presented themselves. Gebauer brought out one of his new Duo Concertantes and chose the hardest in A-flat major. When I glanced at the first part, I made a little fuss and said it was too difficult to play at sight. Since I therefore had paid my dues to modesty, I said that I wanted to try it as well as I could. I felt that I had a fairly good embouchure. Without bragging, I wanted to see who played the duo's first part (sight-reading) as well as I did for the first time. I was pleased with myself for my performance and my tone was soft, round and strong. I was overwhelmed by compliments and today I finally had the satisfaction that all these bassoonists regarded my tone as the best they've ever heard, and faulted their own severely. They then played a trio while I rested. Then I sight-read another trio, which even went as

[83] Jennifer Spencer and Michal Musgrave, 'Zeuner, Karl Traugott', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/30935 [accessed October 8, 2014].

> though I had played it twenty times before. May I be forgiven if I was sincerely delighted to feel that I was better than the others.
> (Paris, April 9, 1830; 387–88)

> Old man Gebauer had so far not made any comparisons yet between the others and me. In the evening, he could retain himself any longer and said that none of the mentioned bassoonists were comparable with me. He had for several years been considered as *"le père des Bassons",* but that he in all possible fairness and with great pleasure . . . is of the opinion that this title belongs to me. He took me by the hand and told the party *"voila, le vrai père des bassons"*. . . . The other bassoonists were more reticent and perhaps a little envious, their imagination and self-love has gotten a slap. I am glad that the worst test on my entire trip turned out reasonably well - the rest are a balance of trifles – if the Paris journals write further good reviews about me it will make my reputation and it will be valid everywhere.
> (Paris, April 10, 1830; 393–94)

Preumayr spent the rest of the month preparing for his departure for London; organizing his affairs, sending luggage and making farewell visits to the many friends and acquaintances he had acquired in the last months. On his 48th birthday, April 24, he left Paris and arrived in London on April 27, 1830. At this point, Tegen's transcription of the journal ends; several of Preumayr's solo performances in London are, however, documented in the following newspaper accounts.

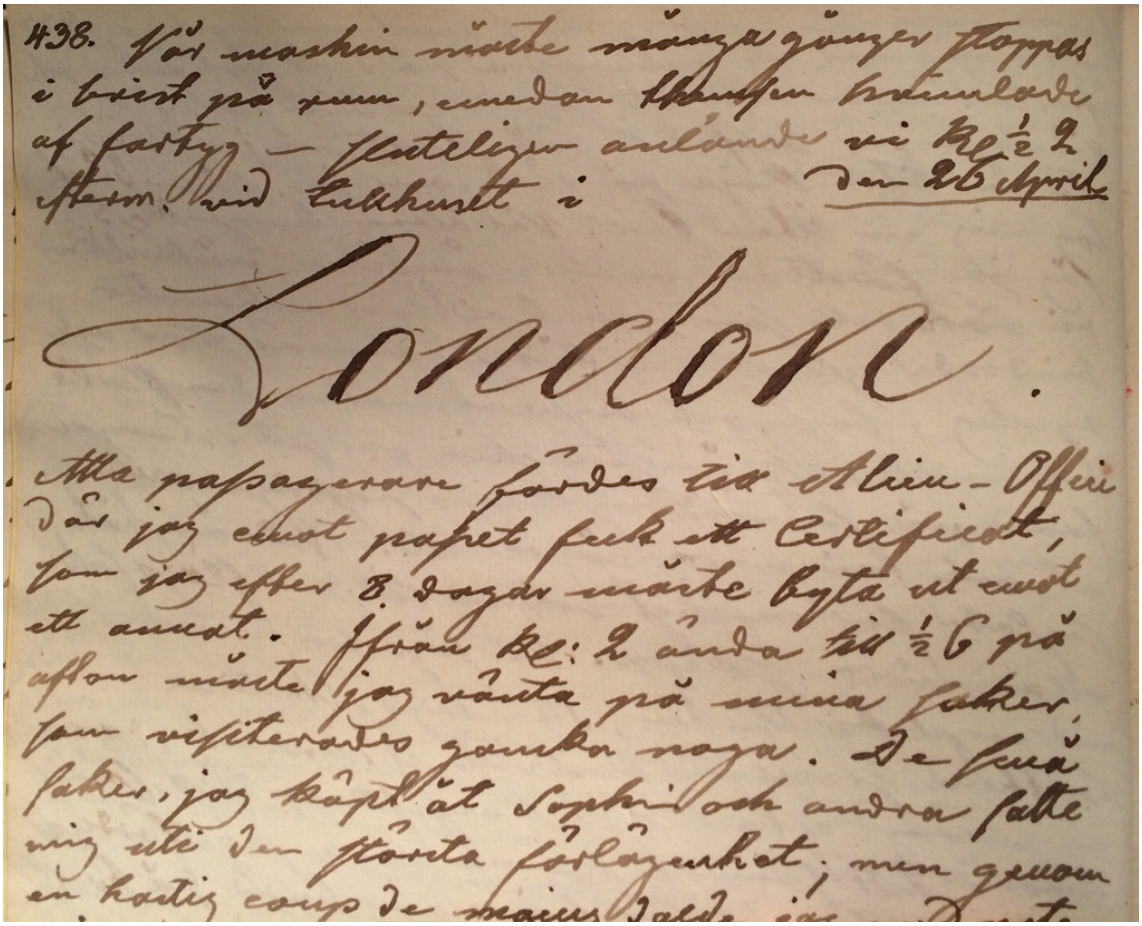


Figure 2.4. ***Reisejournal*** **detail, page 438**

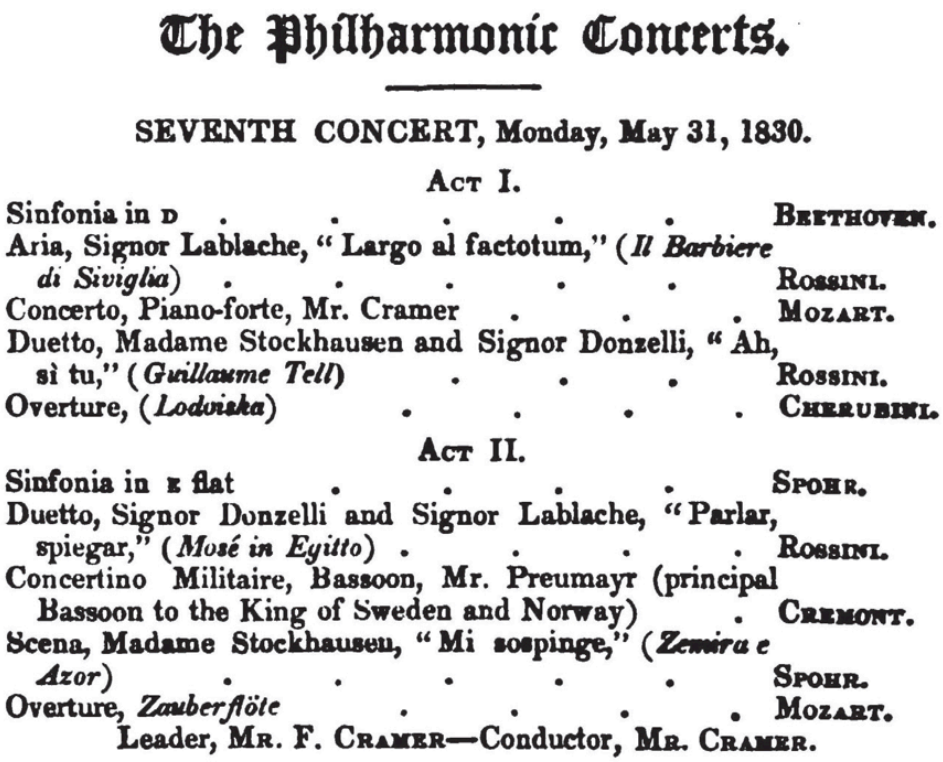
The London concerts and reviews

Six or more concerts featuring the bassoonist took place in London; in two programs, Preumayr performed Crémont's *Concertino militaire*.[84] In a letter confirming his participation in the seventh concert at the Royal Philharmonic Society on May 31, 1830, Preumayr writes that he is very flattered to have the opportunity to be heard, and that the fee is less important than the honour. He is therefore happy to receive a "modest" payment of 10 guineas:

> Monsieur! C'est avec la satisfaction la plus flatteuse que j'accepté l'occasion vivement desirée, de me faire entendre au Concert Philarmonic du 31 de ce mois. Contant moins par l'interêt pecuniaire que sur l'honneur d'avoir joué quelque Solo dans Votre Réunion incomparable, circonstance qui a joute puis amment à la reputation, je me donnerai au terme modest de 10 Guinéas. -- -- Acceptéz les

[84] William Ayrton, *The Harmonicon,* (1830), 304, 306–07.

sentiments les plus distingués, avec les quels j'ai l'honneur d'être Monsieur Votre Servant, Fran. C. Preumayr, 1° Basson de S. M. le Roi de Suède et Norwège. – London. 18 Mai, 1830.[85]



The Philharmonic Concerts.

SEVENTH CONCERT, Monday, May 31, 1830.

ACT I.

Sinfonia in D . . . . . BEETHOVEN.
Aria, Signor Lablache, "Largo al factotum," (*Il Barbiere di Siviglia*) . . . . . ROSSINI.
Concerto, Piano-forte, Mr. Cramer . . . . MOZART.
Duetto, Madame Stockhausen and Signor Donzelli, "Ah, sì tu," (*Guillaume Tell*) . . . . ROSSINI.
Overture, (*Lodoiska*) . . . . . CHERUBINI.

ACT II.

Sinfonia in E flat . . . . . SPOHR.
Duetto, Signor Donzelli and Signor Lablache, "Parlar, spiegar," (*Mosé in Egitto*) . . . . ROSSINI.
Concertino Militaire, Bassoon, Mr. Preumayr (principal Bassoon to the King of Sweden and Norway) . CREMONT.
Scena, Madame Stockhausen, "Mi sospinge," (*Zemira e Azor*) . . . . . SPOHR.
Overture, *Zauberflöte* . . . . . MOZART.

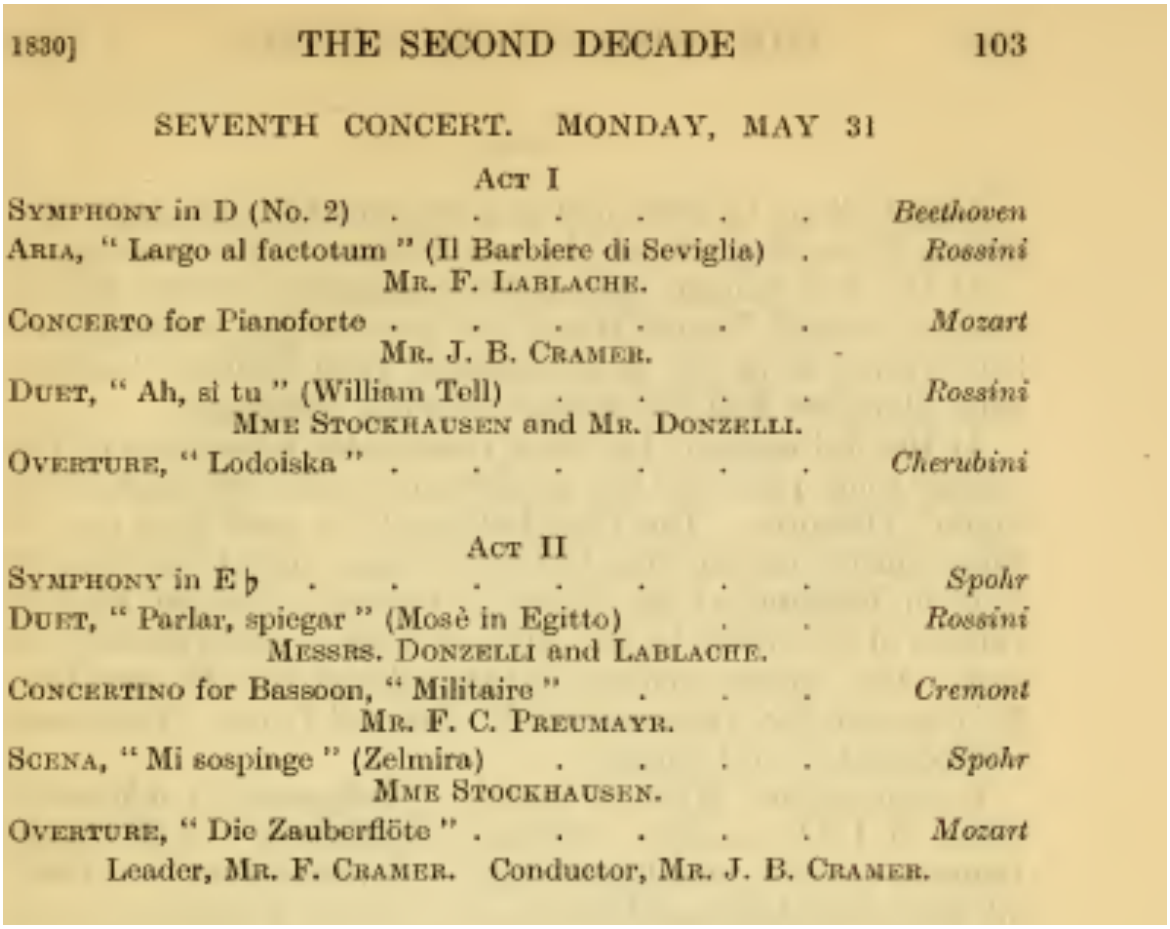
Leader, MR. F. CRAMER—Conductor, MR. CRAMER.

Figure 2.5. Advertisement for Philharmonic Concert[86]

The advertisement for Preumayr's first appearance in London at the Philharmonic series on May 31, 1830 is depicted in figure 2.5. A varied program was offered, where orchestral numbers (Beethoven's Symphony No. 2, Cherubini's *Overture* from *Lodoiska*, Spohr's Symphony in E♭ major and Mozart's *Overture* from *Die Zauberflöte)* framed various arias, a solo piano and Crémont's *Concertino militaire* [fig. 2.6].

[85] Letter from Frans Carl Preumayr, bassoon player, to William Watts, Secretary, Philharmonic Society, 1830. (British Library, RPS MS 359, 'Original Letters': Patey–Pyne (ff. 256), 1819-1913, folio 212). [This information was kindly provided by James Kopp.] "Sir! It is with the most ingratiating contentment I welcome this eagerly desired opportunity to be heard at the Philharmonic Concert on the 31st of this month. Being exceedingly exalted by the prestige of playing a few solos for your incomparable Society - an accomplishment that elevates one's stature greatly- more than by the monetary compensation, I will dispense my art for the humble fee of 10 Guineas. -- -- Please accept my most distinguished sentiments, with which I have the honor of being at your service, Fran. C. Preumayr, 1st Bassoonist of His Majesty, King of Sweden and Norway. - London. 18 May, 1830." [Translation courtesy of Mélodie Michel and Olivier Picon]

[86] Ayrton, 303.



1830] THE SECOND DECADE 103

SEVENTH CONCERT. MONDAY, MAY 31

ACT I

SYMPHONY in D (No. 2) . . . . . *Beethoven*

ARIA, " Largo al factotum " (Il Barbiere di Seviglia) . *Rossini*
MR. F. LABLACHE.

CONCERTO for Pianoforte . . . . . *Mozart*
MR. J. B. CRAMER.

DUET, " Ah, si tu " (William Tell) . . . . *Rossini*
MME STOCKHAUSEN and MR. DONZELLI.

OVERTURE, " Lodoiska " . . . . . *Cherubini*

ACT II

SYMPHONY in E ♭ . . . . . *Spohr*

DUET, " Parlar, spiegar " (Mosè in Egitto) . . *Rossini*
MESSRS. DONZELLI and LABLACHE.

CONCERTINO for Bassoon, " Militaire " . . . *Cremont*
MR. F. C. PREUMAYR.

SCENA, " Mi sospinge " (Zelmira) . . . . *Spohr*
MME STOCKHAUSEN.

OVERTURE, " Die Zauberflöte " . . . . . *Mozart*

Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.

Figure 2.6. Concert program for Philharmonic series[87]

Preumayr copied out a most complimentary public comment [fig. 2.7] that noted:

> Among the instrumental performances the most novel was a solo on the bassoon by M. P[reumayr] hwom [sic] the programme announced to be first bassoon to the King of Sweden. He is evidently a master of his instrument, and his performance afforded considerable gratification.
> (London, May 22/23 [?] 1830; 499)

[87] Myles Birket Foster, *The History of the Philharmonic Society of London 1813–1912* (London: John Lane, the Bodley Head, 1912), 103. Also: https://archive.org/details/historyofphilhar00fost [accessed August 3, 2014].

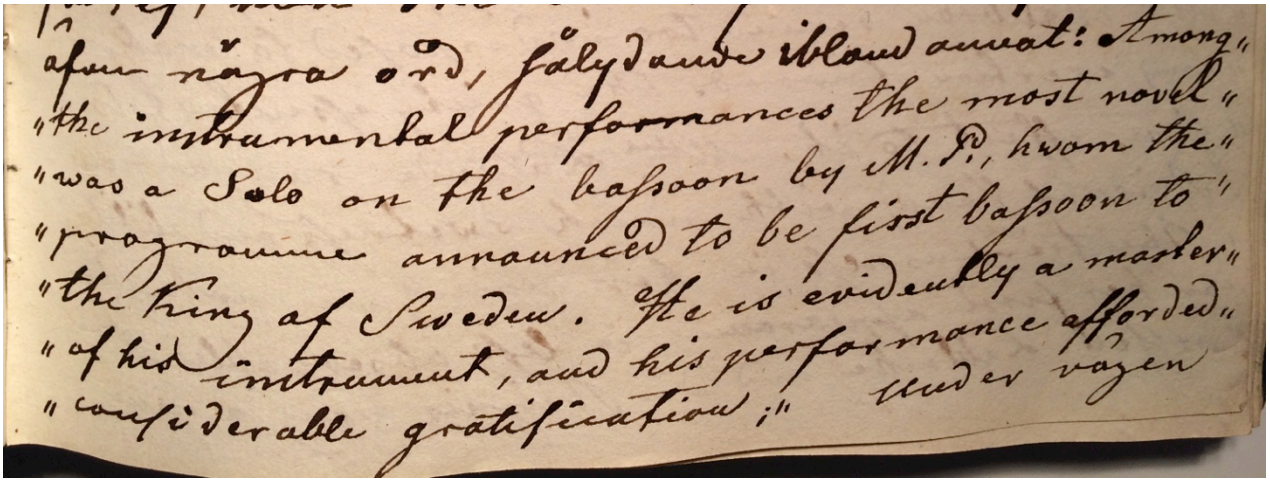


Figure 2.7. *Reisejournal* detail, page 499

A review published in *The Harmonicon* referred to both Preumayr's appearance in Mr Begrez's morning concert at the King's Theatre on May 31, 1830 and the Philharmonic series later that day.[88] It praised Preumayr's rich tone and abundance of technical facility, and was also pleased with his composition entitled *Recollections of Sweden* (a collection of folk songs, composed by himself). Preumayr meticulously copied it into his journal [figs. 2.8 and 2.9]:

> Mr P[reumayr], who now performed for the second time in London, is a bassoon player of the highest qualifications. His tone, unlike most that we have heard abroad, is full and rich, in quality resembling that of our countryman, the late Mr. Holmes, whose unmatched exellence will long be remembered. His execution is much greater than can ever be called into use for orchestral purposes, or in accompanying, though now and then it may be allowed free play in a concerto and his taste seems pure. His music, too, differing from many things of the kind which are contrived to show attainments that few really value, was clever, pleasing, and of a modest length. His merits were clearly understood by the audience, and the pleasure he afforded was not concealed from him. If he remains in England, he will undoubtedly prove a valuable acquisition.
> (London, July 10, 1830; 560–61)

[88] Ayrton, 304.

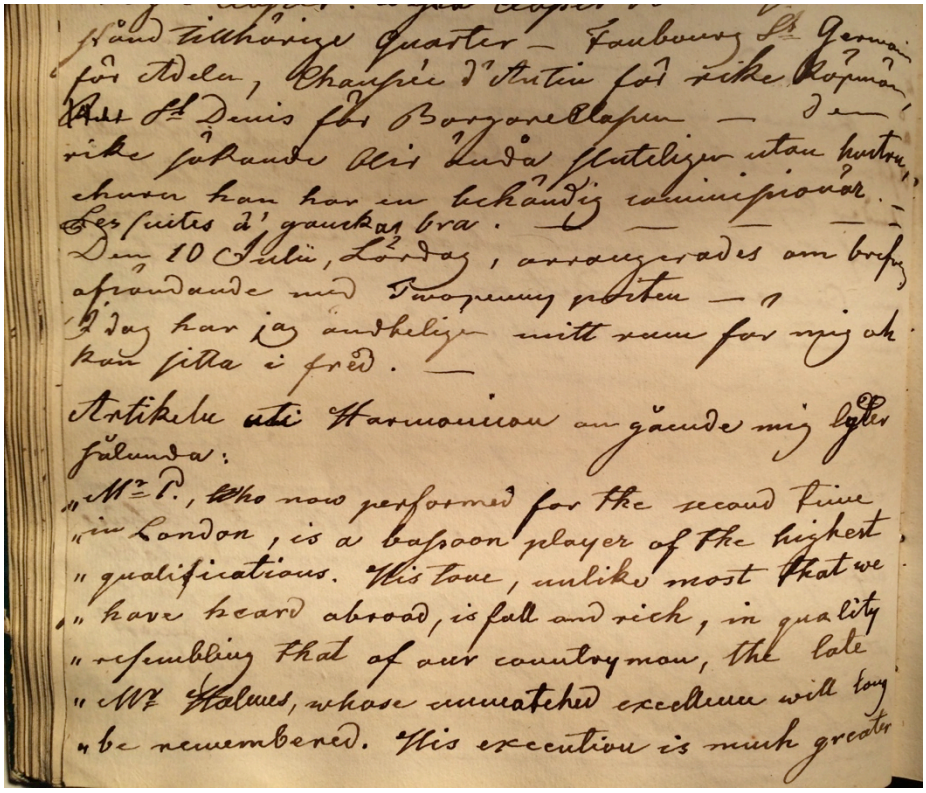


Figure 2.8. *Reisejournal* detail, page 560

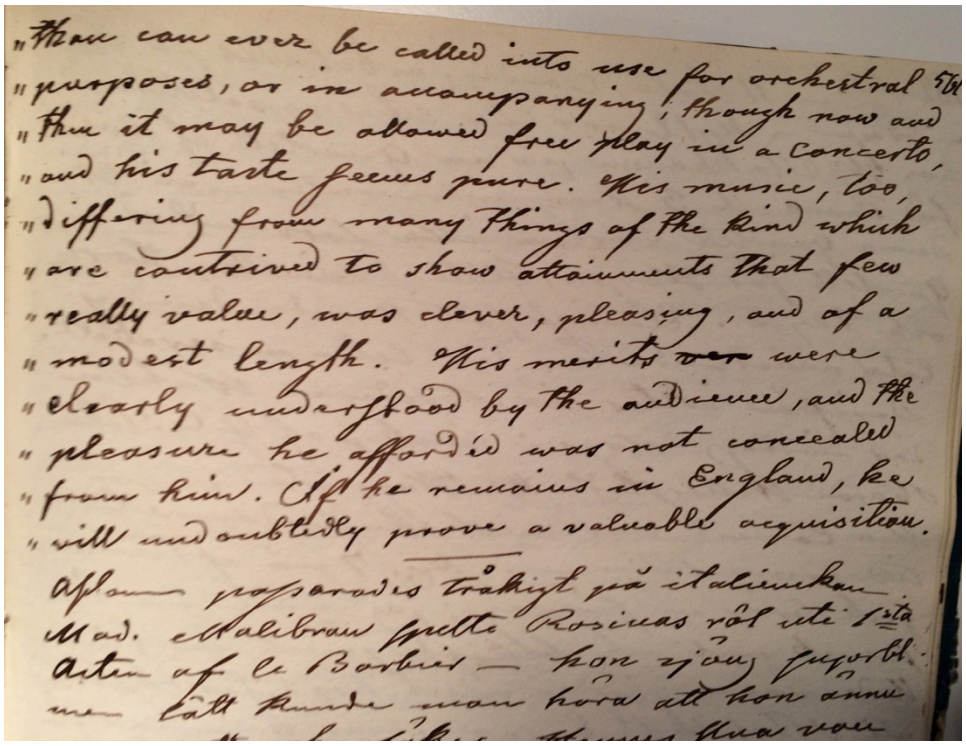


Figure 2.9. *Reisejournal* detail, 561

Preumayr's fame evidently spread as far as India. Another review, this time from a publication in Calcutta referring to the Philharmonic concert in May, confirmed previous opinions about Preumayr's singular virtuosity, citing perfect intonation, and mentioning his range to e♭^{2}. The report ends with a perceptive comment that a malfunctioning reed was apparently the cause of a "buzzing noise" affecting his otherwise pleasing tone:

> Mr. Preumayr is possessed of a good tone and considerable execution upon his instrument; we have heard no one who preserves the same accuracy of intonation on the bassoon, with anything like a comparable taste or command over passages of difficulty. The music he selected was good. He ascended to the E-flat in the fourth space of the treble stave with facility and made the whole of this imperfect instrument appear more equal than we ever yet heard it. In some parts the quality of the sound was infused by a buzzing noise, which, we presume was attributable to a defective reed. Mr. Preumayr's performance was loudly applauded. [89]

Another concert took place at the King's Theatre, on June 30, 1830 where Preumayr performed Henri Brod's Trio with flute and piano, and *Recollections of Sweden,* in addition to Crémont's *Concertino militaire.* According to a newpaper report beforehand, the program consisted of two parts; various well-known artists such as Moscheles, Malibran, and Lablanche were also scheduled to perform [fig. 2.10]:[90]

Part I
Overture, Weber
Aria, Miss Riviere
Duo, Signor Santini and Signor De Begnis (Rossini)
Concertino militaire, bassoon, Mr. Preumayr (Cremont)
Duo, Madame Malibran and Signor Lablache (Rossini)
Concerto, pianoforte, Mr. Moscheles (Moscheles)
Duo 'Non palpitar', Madame Stockhausen and Mr. Begrez (Mayer)
Quartetto, Madame Malibran, Stockhousen, Signor Donzelli, and Lablache
Fantasia, violin, Mr. Eliason (Eliason)
In the course of the Concert Madame Stockhausen will sing a *Swiss Air*

Part II
Variations, Madame Malibran, Hummel
Fantasia Sur les Motifs de Guillaume Tell, Violoncelle, Mr. Ronselot (Ronselot)
Terzetto, Madame Stockhausen, Mr. Begrez and Signor De Begnis, (Martini)
Trio, piano flute and bassoon, Mesers. Cianchettini, Sedlnizek, Preumayr (Brod)
Aria 'Il Pirata', Signor Donzelli, (Bellini)
Polonaise, Guitar, Mr. Schulz (Giuliani)
Duo, Miss Riviere, Signor Santini
Recollections of Sweden, Bassoon, Mr. Preumayr
Leaders: Mesers. Spagnoletti and Mori; Conductor, Mr. Cianchettini

Figure 2.10. Program from June 30, 1830

[89] June G. Allas, 'Philharmonic Society–Seventh Concert, Monday, May 31', *Oriental Observer* (Calcutta), October 24, 1830, sec. Arts and Entertainment.
[90] Anonymous, *Morning Post* (London), June 23, 1830, issue 18574. See also: Áurea Domínguez Moreno, *Bassoon Playing in Perspective: Character and Performance Practice 1800 to 1850,* (Helsinki: Studia musicologica Universitatis Helsingiensis, 26, 2013), 226–27.

Preumayr reaped enthusiastic praise from several reviewers in London, in contrast to the partially critical tone of some of the Parisian reports about his appearances. A writer from the *Morning Post* in London mentioned Preumayr's virtuosity, specifically referring to his extraordinary range, musical taste and beautiful tone quality:

> Preumayr is the best performer on the bassoon that we ever heard, taking tone, taste and execution into consideration; he makes nothing of a rapid flight from the lowest B-flat in the bass to E-flat, fourth space in the treble, three octaves and a half![91]

Another observer in London, reported that, unlike his peers, Preumayr was capable of playing well in awkward tonalities, and had technical facility up to the tone e♭^{2}, higher than what was usually demanded of bassoon compositions:

> Keys in which, to other bassoon players, passages are impracticable, are to him nothing: but not content with a facility or command within the bounds of former *fagotto*-music, he has extended his domain of flourish, and actually can arrive at will upon E-flat (4th space treble), and rest there as long as he pleases.[92]

Preumayr's return to Sweden as "the greatest bassoonist in Europe"

Preumayr's journal entries covering the last legs of his journey taking him through The Netherlands and Germany still remains untranscribed. On December 4, 1830, he returned to Stockholm, where he was hailed as *"der grösste Fagottist Europas."* [93] By all accounts, Preumayr seems to have made the greatest impression on English audiences with his artistry and taste, while reports from Paris were somewhat mixed.

The portrayal provided by his journal is one of a humble and serious musician who was well-versed in musical matters; his areas of expertise included the operatic repertoire as well as military and chamber music. Stage fright was a topic about which he openly wrote, and the reader can appreciate Preumayr's relief on the occasions where he expressed satisfaction about

[91] Anonymous, 'Preumayr's Concert', *Morning Post* (London), July 20, 1830, issue 18597.
[92] James Silk Buckingham, (ed.), 'Mr Preumayr's Concert', *Athenaeum* (London), July 24, 1830.
[93] Rud®n, 19, "the greatest bassoonist in Europe."

a successful performance. Particularly remembered in London reviews for his exquisite tone quality and extended range, he remained active as a player and conductor in Sweden until the end of his life in 1853. His travel journal deserves to be the subject of a more profound examination in its entirety, together with a complete transcription and translation.

We do not know what kind of instrument father Severin Preumayr used, and perhaps this is noted at some point in his son's journal, but Frans Preumayr defended his choice of the Grenser instrument (based mainly on its timbre) in diary passages written in Paris.[94] This preference may have been influenced by a strong tradition in Stockholm favoring the woodwind instrument builders from Dresden, if the relatively large number of Dresden instruments located there are any reliable indication.[95] The popularity of Grenser woodwind instruments in Sweden is the subject of the first part of chapter 3; the second part contains details of my Grenser & Wiesner bassoon, which was sent from Dresden to Stockholm in the early nineteenth century.

[94] Preumayr, 161–63. Here he describes his meeting with French players, comparing their tone quality in a comparison of their reeds and instruments with his. In pages 260–63, he publicly announces the name and place of his bassoon builder at a soireé. Further, on page 402, he vows in response to a concert review in Paris never to imitate the method of French bassoon playing.

[95] See chapter 3.

Chapter 3 Grenser bassoons in Sweden

Part 1: History and general overview

3.1 The popularity of Grenser woodwind instruments in Sweden

In Preumayr's journal, the bassoonist announces his instrument's maker as being "in Dresden, at the Grenser factory" during a performance at a soirée in Paris, when questioned by an amateur player about its origins.[96] In an article about Dresden woodwind makers, scholar and organologist Phillip T. Young points out that, "Grenser & Wiesner instruments are numerous and especially so in Sweden, where perhaps half the surviving instruments are found".[97] This popularity may partly be due to the fact that Johann Friedrich Grenser (1758–95)[98], son of workshop founder Carl Augustin Grenser Sr. (1720–1807),[99] was employed as an oboist and flautist in the Royal Orchestra in Stockholm and could have established a lucrative business contact there already in the 1780s. Another member of the orchestra, the prominent clarinettist and composer, Bernhard Henrik Crusell (1775–1838) played a Heinrich Grenser clarinet built in about 1811.[100] Many other German musicians could be found in the ranks of the Royal Orchestra, including the Dresdner flute player, Johann Franz Brendler (1773–1807), the father of composer Eduard, who later dedicated a solo work to Preumayr.[101]

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[96] Preumayr, 260.
[97] Phillip T. Young, 'Inventory of Instruments: J.H. Eichentopf, Poerschman, Sattler, A. and H. Grenser, Grundmann', GSJ, 31 (May 1978), 108.
[98] GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/O901813 [accessed July 27, 2015].
[99] NLI, 145.
[100] Dahlström (1976), 79–80, 313, 315; and: Young, *4900 Historical Woodwind Instruments: An Inventory of 200 Makers in International Collections* (Second edn.; London: Tony Bingham, 1993), 103, Y9. [Both cited in: Albert R. Rice, *The Clarinet in the Classical Period* (Oxford: Oxford University Press, 2003), 167, 255. And: Eric Hoeprich, *The Clarinet* (Norfolk: Yale University Press, 2008), 126.]
[101] Swedish Musical Heritage, http://levandemusikarv.se/composers/brendler-johann-franz/ [accessed January 5, 2014].

The sheer numbers of these instruments located in Sweden lead one to conclude that a strong tradition and taste for the Dresden woodwind style likely existed there for several generations.

3.2 A brief history of the Grenser workshop

In 1744, Carl Augustin Grenser Sr. founded in Dresden one of the most esteemed European woodwind workshops of the second half of the eighteenth century after he had apprenticed with the instrument maker Johann Pörschmann (ca 1680–1757) in Leipzig between the ages of 13 and 19.[102] Grenser instruments, particularly flutes, bassoons and clarinets, were reputed for their beautiful tonal characteristics, and the workshop was additionally renowned for its excellent quality of craftsmanship.[103] Receiving the privilege to provide instruments for the regional court in 1753 as *Hof-Instrumentenmacher*, Grenser quickly developed a more widespread reputation. In an article about the workshop, organologist Herbert Heyde reports that the Dresdner Hofkapellbläser undoubtedly popularized Grenser instruments during their travels; orders for oboes and bassoons from Salzburg, and bassoons, basset horns, and a dozen reeds from Ludwigslust are documented from the second half of the eighteenth century.[104]

His son, Carl Augustin Jr. (1757–1814) also became an instrument builder with his own business, but apparently was not as successful.[105] Carl Grenser Jr.'s sons eventually became musicians in the orchestra in Leipzig, and the eldest, Carl Augustin III, authored a history of

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[102] NLI, 305.

[103] Ernst Ludwig Gerber, 'Grenser (August)', *Neues historisch-biographisches Lexikon der Ton-künstler* (Leipzig, 1812), 392: *". . . ist schon seit vielen Jahren wegen der guten Flöten, Klarinetten, Hoboen und Fagotte, die wir von seiner Arbeit haben, rühmlichst bekannt."* " . . . has been well-known for many years already for making good flutes, clarinets, oboes, and bassoons." Bayerische StaatsBibliothek digital, http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11011755_00204.html [accessed August 12, 2015]. Here an early nineteenth-century citation mentions Carl Augustin Grenser's fame.

[104] Herbert Heyde, 'Die Werkstatt von Augustin Genser d. Ä. und Heinrich Grenser in Dresden', *Tibia*, /4 (1993), 596.

[105] NLI, 146.

music about that city.[106] Another apprentice, Friedrich Gabriel August Kirst (1750–1806), became a well-known instrument maker in Potsdam who supplied flutes to Frederick the Great.[107]

Carl Augustin Sr.'s nephew Johann Heinrich Wilhelm (1764–1813) apprenticed to his uncle, married his daughter Caroline, and directed the workshop from 1796 until 1812.[108] Along with the growing fashion of *Harmoniemusik* ensembles, as well as military wind bands, the demand for woodwind instruments increased rapidly towards the end of the century and the factory produced a wide variety of all sorts, including clarinets, basset horns, bass clarinets, oboes, English horns, oboes d'amore, in addition to flutes, bassoons, *fagottini,* and contrabassoons, according to a list compiled by Philipp Young.[109] Herbert Heyde notes evidence of orders from Kassel, Gotha, Chemnitz, Frankfurt, as well as Riga, Aschersleben, Darmstadt, Lübeck and Stockholm.[110]

After Heinrich's death in 1813, Caroline married the workshop journeyman Samuel Gottfried Wiesner (1791–1868) in 1817,[111] who took over the business and continued the distinctive instrument tradition into the second half of the century. Wiesner began at the workshop in 1811 and moved on to lead the business from 1813 onwards, only receiving his own concession in 1826, when he finally was officially allowed to use his sole name as maker. He may have already omitted Heinrich Grenser's name on stamps after 1822, when Caroline died, according to business correspondence.[112]

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[106] Carl August Grenser, *Geschichte der Musik in Leipzig 1750–1838: Hauptsächlich aber des großen Conzert- und Theater-Orchesters* (Leipzig: Taurus, 2005). This book catalogues musical performances given in Leipzig over a period of almost 40 years.
[107] Heyde, *Musikinstrumentenbau in Preußen* (Tutzing: Schneider, 1994), 354-58.
[108] NLI, 145–46.
[109] See a detailed chart of instruments in Young (1978), 100–34.
[110] Heyde (1993), 599.
[111] NLI, 428.
[112] Heyde (1993), 600.

A visual comparison of the three bells of bassoons spanning almost fifty years clearly illustrates the characteristic and distinctive Grenser shape [fig. 3.1]; this aesthetic form is one example indicating the continuity of the makers' tradition [From left: H. Grenser, ca 1796; Grenser & Wiesner, between 1817–22; and G. S. Wiesner, ca 1844].[113]



Figure 3.1. Two Heinrich Grenser bassoon bells and one by Grenser &Wiesner

[113] Two of these instruments belong to the author's collection; the earliest one, from ca 1796, is on loan from another private collection.

TABLE 3.1. THE GRENSER FAMILY AND INSTRUMENT WORKSHOP

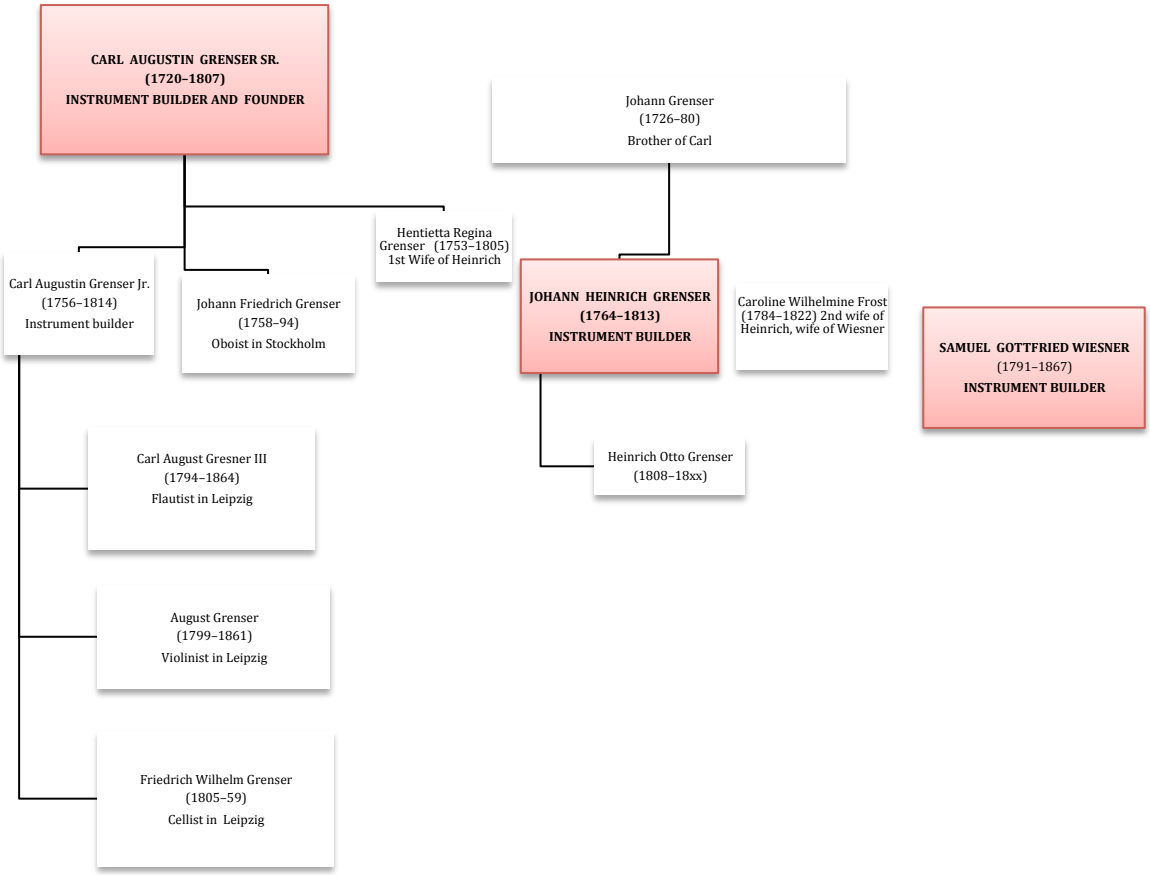


Table 3.1 illustrates the family lineage and generations of instrument builders in the Grenser workshop.[114] The method used for dating Grenser instruments is the maker's stamp, which is usually imprinted on each joint. Information about makers' stamps and their dates, as summarized by Heyde and Waterhouse, is found in table 3.2.[115]

[114] NLI, 145. See also: *Allgemeine deutsche Biographie*, vol. 9, Geringswald–Gruber, Leipzig, 1879, 639–40.
[115] Heyde (1993), 601. See also: NLI, 145–46, 428. Grenser and Wiesner makers' stamps are depicted here.

TABLE 3.2 GRENSER, GRENSER & WIESNER, WIESNER MAKER STAMPS

Symbol	Stamp Name	Date
Lily (with two stars)	A. GRENSER	After 1744
Lily	A.GRENSER/DRESDEN	
Lily	A.GRENTZER/DRESDEN	Before 1753
Crown/Swords	GRENTZER	1753–63
Swords	A.GRENSER/DRESDEN	1764-97/98
Swords	H.GRENSER/DRESDEN	ca 1797-1806
Crown	H.GRENSER/DRESDEN	1807–1817
Crown	H.GRENSER&WIESNER/DRESDEN	1817–ca 1822
Crown	G.WIESNER/DRESDEN	ca 1823–1868

3.3 Grenser woodwind instruments in Sweden

A look through one museum's woodwind collection demonstrates the prominent position of Grenser instruments in Sweden: Fifteen bassoons from different Dresden makers, including several each of the various Grensers and Samuel Wiesner (including Grenser & Wiesner), can be found at the collection at the Swedish Museum of Performing Arts in Stockholm, in addition to bassoons made by Christian Gotthelf Finke (1782–1851)[116] and Johann Friedrich Floth (1760/61–1807).[117] A perfectly preserved octave bassoon (without bocal) made by Carl August Grenser Jr. is noteworthy. The museum possesses a clarinet used by Crusell, as well as five Grenser & Wiesner clarinets, an alto clarinet, a basset horn and numerous other examples from Dresden; oboes and flutes are also well represented.[118] An eight-keyed Heinrich Grenser bassoon is reported to have been found in Drottningholm in the 1980s, but unfortunately without the bell. Additionally, the author knows of Grenser bassoons and clarinets in the private collections of Swedish colleagues and undoubtedly more exist than were possible to investigate for this study.

[116] NLI, 116.
[117] Ibid., 119.
[118] For details and photos of all of these instruments, see the Music Instrument Museums Online website: http://www.mimo-international.com [accessed April 30, 2015]. Crusell's instrument is an 11-keyed clarinet of boxwood, brass keys, ivory rings clarinet (Mus. no. N43554).

3.4 Frans Preumayr's choice

Although there are mixed reports regarding reactions to the timbre of Preumayr's German Grenser instrument in Paris, none other than the respected bassoonist François-René Gebauer conceded that the Swedish virtuoso had earned the right to the title *"le vrai père des bassons",* if Preumayr's own account is to be taken literally.[119] In any case, Preumayr confirmed that his choice of instrument, tending towards warm and dark sonorities, was one that matched his personal taste in tonal concept, and he wrote decisively that he would never choose to adopt the "method" of his French colleagues.[120] Without knowing exact details about his instrument model, it can be assumed that it had at least eight or nine keys, typical of bassoons stamped H. Grenser (active 1797–1817). If Preumayr ever purchased a later model having ten or eleven keys from S. Wiesner (after 1817), he would have probably identified him as the builder, and not Grenser, in 1830.[121]

Concerning the famous tone quality of Grenser instruments, woodwind expert and author Gunther Joppig notes that this reputation lasted long after the workshop was defunct:

> Noch 1887 schrieb Christian Ludwig [Julius] Weissenborn (1837–88) in seiner berühmten Fagottschule: Obwohl man sich allerwärts bestrebte, die schwachen Seiten des Fagotts zu beseitigen, so waren es namentlich (Anfang des 19. Jahrhunderts) die Instrumentenmacher Grenser und sein Nachfolger Wiesner in Dresden, die als vorzügliche Fagottbauer einen grossen Ruf besassen. – Vor Allem zeichneten sich deren Instrumente durch einen schönen weichen Ton aus.[122]

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[119] Preumayr, 393–94.

[120] Ibid., 205–06, 402. It must be noted that timbre is also closely connected to a chosen reed style and not only an instrument model; it is certainly possible to make a "dark" instrument sound "brighter" with a corresponding type of reed; compromises of this sort are not the most advantageous, however.

[121] It also cannot be completely ruled out that Preumayr played on an even earlier instrument made by A. Grenser (before 1798) in Stockholm, but this seems less likely.

[122] Gunther Joppig, 'Holzblasinstrumente', in Hermann Moeck (ed.), *Fünf Jahrhunderte Deutscher Musikinstrumentenbau* (Celle: Moeck, 1987), 53. "Even in 1887 Christian Ludwig [Julius] Weissenborn (1837–88) wrote in his famous bassoon method: Although there were endeavors everywhere to eliminate the weak points of the bassoon (at the beginning of the19th century), it was namely the instrument maker Grenser and his successor Wiesner in Dresden, who had excellent reputations as bassoon makers. – Their instruments were especially distinguished by a nice soft tone."

As a military band conductor in Sweden, Preumayr had the responsibility of dealing with administrative matters concerning instruments. Purchase orders and payment receipts for various wind instruments and supplies, including bassoons, signed in 1837 by both Preumayr (as director of the Kalmar regiment), and builder Wiesner are located at the War Archives in Stockholm [figs. 3.2 and 3.3] and document their long professional connection, indicating that the bassoonist remained loyal to the Dresden workshop throughout his career.[123]

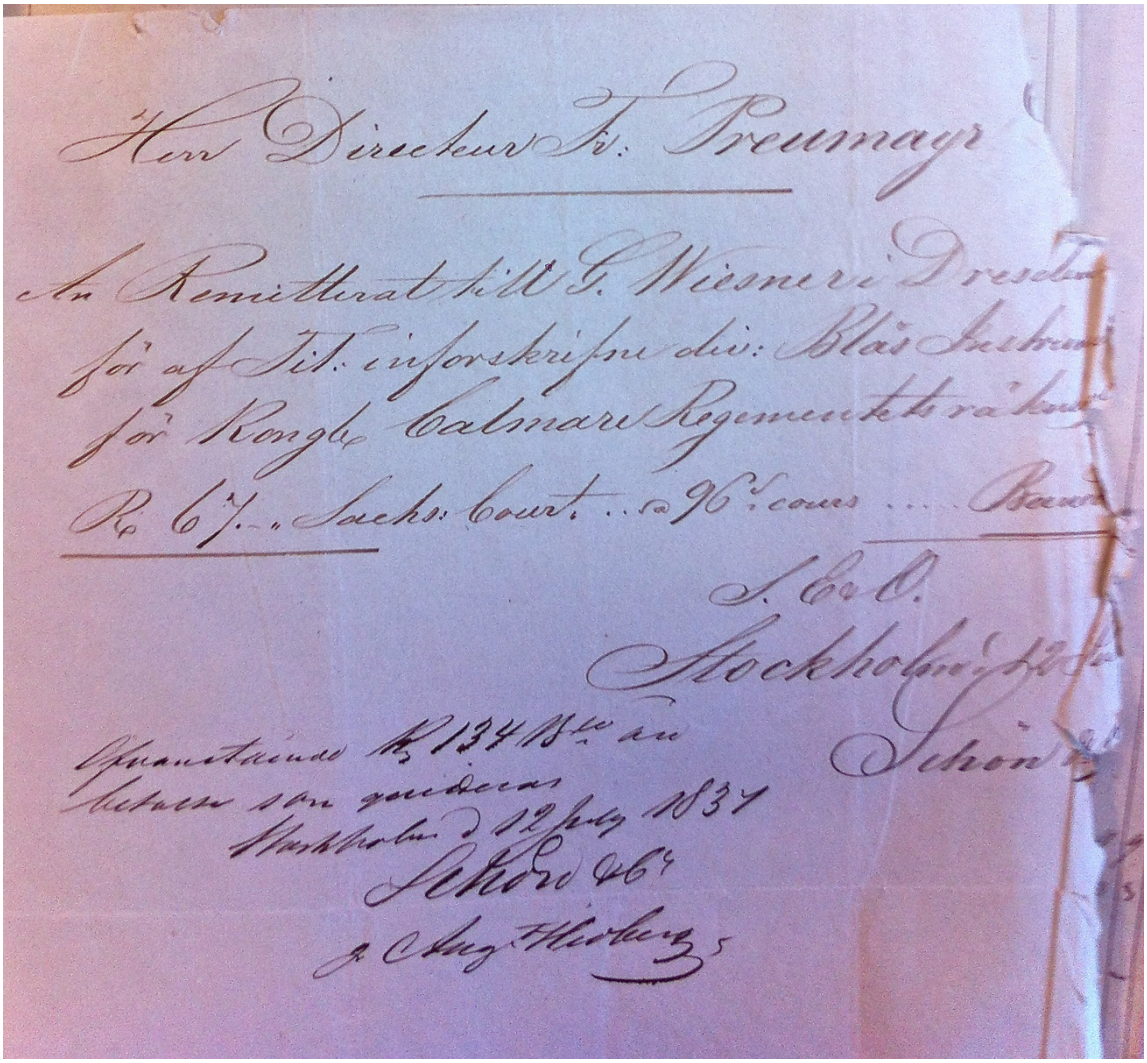


Figure 3.2. Payment confirmation[124]

[123] Preumayr, 645–89. Preumayr visited Wiesner at the Dresden workshop in September 1830 and had repairs carried out on his bassoon during his European tour; he mentions that the builder did not keep a stock of instruments, but completed them on order. Wiesner, however, did offer to sell Preumayr another instrument, which he could not take for practical reasons. To date, this part of the journal has not been completely transcribed and awaits a more thorough investigation.

[124] Document located at the War Archives, Stockholm, Kalmar regimente, musikkassan, vol. 1529.

Figure 3.2 depicts a document headed *"Herr Directeur Fr. Preumayr"* and dated July 12, 1837, noting payment to S. Wiesner in Dresden for various wind instruments.

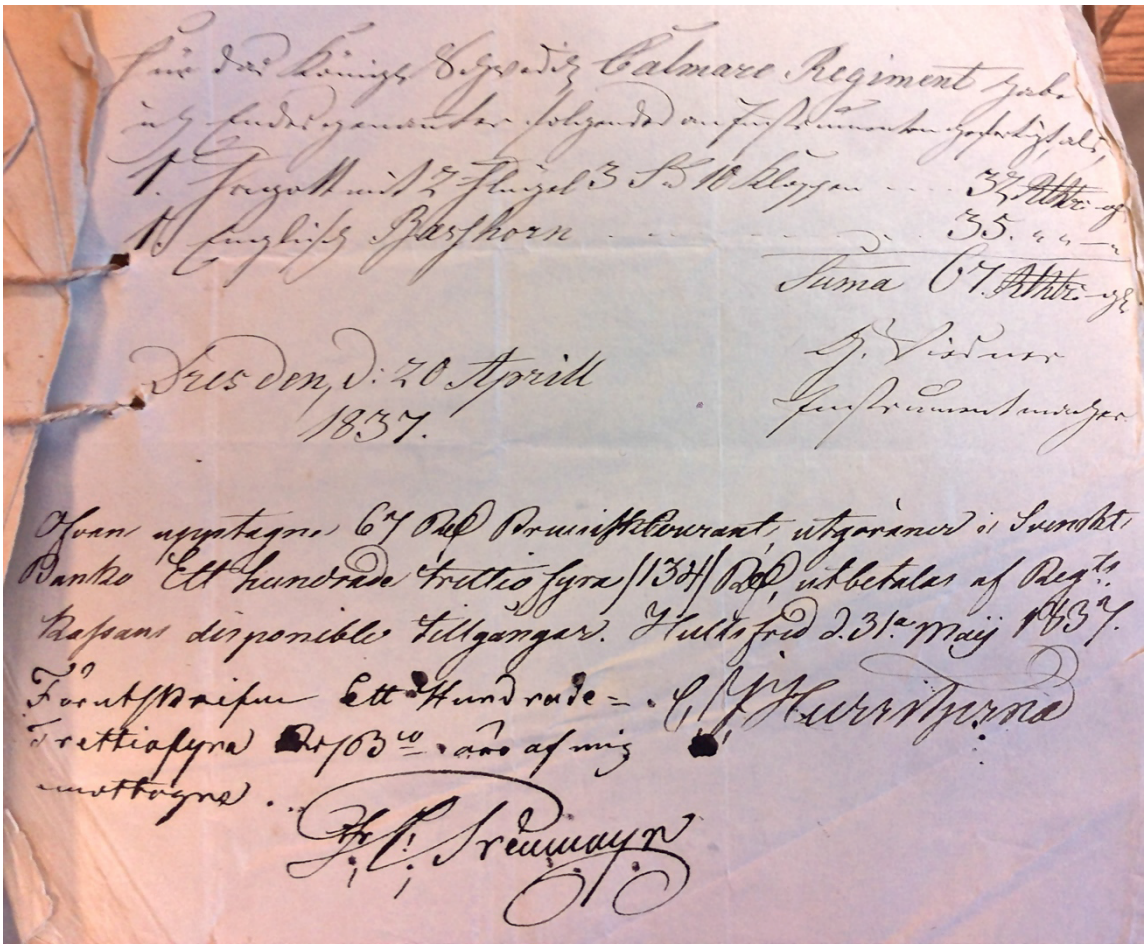


Figure 3.3. Order confirmation[125]

A document signed on April 20, 1837 by S. Wiesner, confirms an order for: *1 Fagott mit 2 Flügel, 3 Es-bogen, 10 Klappen…* [fig.3.3]. Preumayr's signature and the date May 23, 1837 are seen at the bottom of the manuscript.

Although Preumayr's personal instrument has never yet been located and identified as such, numerous Grenser bassoons in private collections and museums that I have examined and in some cases, played, have plenty of consistent and identifiable characteristics, including a round,

[125] Document located at the War Archives, Stockholm, Kalmar regimente, musikkassan, vol. 1529.

warm tone quality and stable intonation. The Grenser & Wiesner bassoon described in part 2 is among the most excellent and complete examples still available today, and can reasonably be considered representative of the kind of instrument familiar to Preumayr.

Part 2: A Grenser & Wiesner bassoon from Sweden

3.5 An intact instrument from Stockholm

Woodwind instruments from previous centuries, unlike string instruments, were not normally used generation after generation. New models were developed with additional keys and bore modifications made to adapt to changing requirements of pitch and dynamics; old ones, often no longer functional, were discarded. Documentation about a specific wind instrument's owner and the history of its use was therefore generally not recorded and in only a few instances evident.[126] It would be difficult to prove that the celebrated Preumayr ever played the Grenser & Wiesner bassoon in my possession [fig. 3.4], but it can be viewed as being an exceptional and rare example popular in that region and time, and its qualitative characteristics can be applied when considering specific repertoire. The surviving crooks and reeds offer rare and significant data for making replicas.

[126] An exception is one of Crusell's clarinets at the Swedish Museum of Performing Arts in Stockholm (Mus. no. N43554).



Figure 3.4. Grenser & Wiesner bassoon



Figure 3.5. Stamp with crown on bell, photo courtesy of Martin Chang

My eleven-keyed bassoon is made of black-stained maple and stamped with a crown and star and the words "H. Grenser & Wiesner, Dresden" on all its parts [fig. 3.5], exemplifying an instrument at the peak of a solid building tradition; essentially, this is a late model of a style that

had been successfully produced for several decades by the Grenser workshop.[127] Its date of construction is between 1817–22, according to available data about the makers' stamps.[128] It has two wing joints with lengths of 51 and 52 cm, brass keys and saddles, and shows wear around the tone holes, a normal sign of having been played extensively. Nonetheless, the bore of the instrument is very well preserved and no damage is evident. The bassoon's length is 126.2 cm; it plays well in tune between A= 428–432 Hz, depending upon reed and crook dimensions, choice of wing joint, and temperature.[129] Three extra keys for alternate fingerings (C♯, B♭ trill key, and a third wing joint key, D), distinguish it from most eight- and nine-keyed Heinrich Grenser instruments.[130] The eleven brass keys are shown in figures 3.6–3.11.



Figure 3.6. Bass joint (back), B♭, D keys

[127] James B. Kopp, *The Bassoon* (New Haven, CT: Yale University Press, 2012), 113–17. At the beginning of the nineteenth century, radical experiments with new key systems and bore changes were being carried out by, among others, bassoonist Carl Almenräder, in an attempt to alleviate various problems such as tuning and to extend the instrument's dynamic possibilities. This Grenser & Wiesner belongs to the older tradition of Heinrich Grenser models. See: Carl Almenräder's *Abhandlung über die Verbesserung des Fagotts* (Mainz: Schott) [dated 1823 by William Waterhouse] in Kopp (2013), 116: "The famous instrument makers A. and H. Grenser have contributed much to the improvement of the bassoon . . . their instruments [were] made of this type, with their beautiful, round, and sonorous tones . . . . But to be honest, there are various lacks, especially in the realm of purity [*Reinheit*]. These principal faults can be improved somewhat through the use of special fingerings [*Applikaturen*], but then difficulties arise, which work against fluent and attractive execution, often putting the best bassoonists in trouble when in remote tonalities."

[128] Heyde (1993), 601. Also: NLI, 145–46, 428.

[129] Haynes (2002), 27–28. For a detailed discussion on this subject, see his Chapter 1.5, 'Unreliable Evidence'. Accurate pitches of double reed instruments from previous centuries cannot be determined, as differences existing among individual players, as well as variations in reeds and crooks, greatly influence pitch. Temperature variations affecting pitch must also be taken into account.

[130] Variations can be found in the types and numbers of keys on Grenser bassoon models; they do not necessarily follow in a chronological order. Bore measurements of my 11-keyed Grenser & Wiesner are very similar to earlier Grenser models, according to measurements made by Spanish builders Pau Orriols and Alfons Sibila in 2012, as they reported to the author in 2014. See also: Preumayr's order to Wiesner for a 10-keyed bassoon from 1837 [fig. 3.3], many years after this 11-keyed model [fig. 3.4] was built.



Figure 3.7. Bass joint detail (front), E♭ key



Figure 3.8. Boot joint (front), B♭ trill, F, A♭/G♯ keys

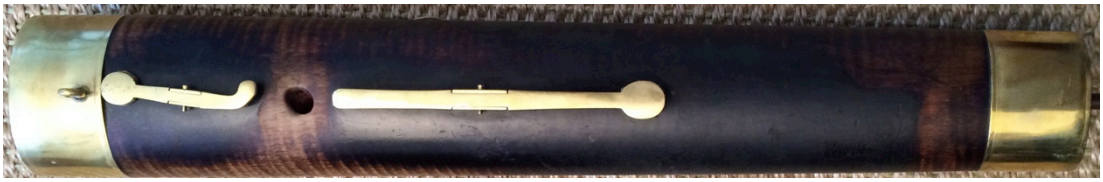


Figure 3.9. Boot joint (back), C♯, F♯ keys



Figure 3.10. Wing joint (back) 1, D, C, A keys



Figure 3.11. Wing joint 2 (back), D, C, A keys

The keys are oval-shaped and either flat or curved on the lower side. All of the key work is intact, with the exception of contemporary repairs of two broken springs on the F and D keys. An ivory ring is set in the low C hole of the bass joint. Several years ago, a protective tube made of boxwood was inserted into the bocal well at the top of the longer wing joint, preventing further wear in that area.

Instrument case and label

The wooden case, 65.5 cm x 30 cm x 9.5 cm, is fitted with a metal handle [fig. 3.12]; the cloth lining inside has deteriorated almost completely, making it no longer useable for instrument storage or transport. Of particular interest is a partially legible address label, indicating that the instrument was sent to an address in Stockholm.



Figure 3.12. Instrument case

In conjunction with this study, I entrusted a book restorer and paper expert in Basel, Dr. Friederike Koschate-Henning, to perform an analysis of the address label on the case [fig. 3.13]. She cleaned the label and examined it under daylight, with ultraviolet and infrared lights, and a colour filter. In her analysis, she consulted both an additional conservator and a handwriting specialist. The results of this investigation offered very little new information however, as the discoloration and damage to the label were so advanced that not much more could be determined beyond what had previously been visible. Legible text is limited to fragments in each line. No direct connection to Frans Preumayr can be established here, but definite references to Sweden *('gatan', 'holm')* are obvious:

[...]nologen
pp[...]Thorvald T[.....]of
[...]gatan 16
[...]kholm



Figure 3.13. Detail from address label on case

Three bocals

Although many well-preserved examples of fine woodwind instruments from the past are extant, the small but most crucial parts—reeds and bocals—are almost never found.[131] This has proven to be a serious problem for both players and instrument builders alike as lacking these essential pieces, or even useable data about them, it is very difficult to determine the exact pitch of an instrument or judge its tuning, timbre, response or range.

[131] See: Bruce Haynes and Hansjürg Lange, 'The Importance of Original Double Reeds Today', GSJ, 30 (May 1977), 146.

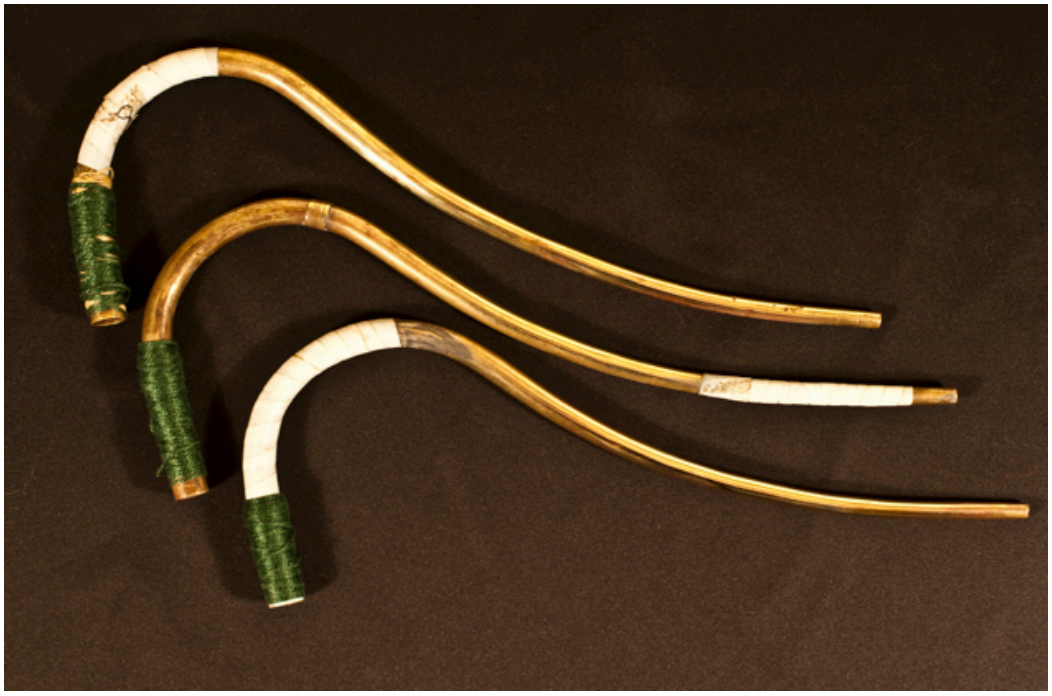


Figure 3.14. Three original bocals, photo courtesy of Annelies van der Vegt

The three original bocals found in the case are similar in style and dimensions and were presumably made on the same mandrel, but in different lengths [fig. 3.14].[132] One of them has been repaired with an additional band of ornamented brass. They are considerably longer and lighter than most current models available and are made of brass with a thickness of 0.5 mm. In 1994, bassoon scholar Paul White already expressed skepticism about contemporary bocal making:[133]

> Without digging too deeply into bores, I am concerned by historical evidence suggesting that many of us reproducing early bassoons may be getting our crooks [bocals] wrong. For example, Talbot's late-17th century French bassoon, which matches the sounding lengths of bassoons by Haka and Dondeine, specifies a crook length of 393 mm (in addition to a reed length above 85 mm). Most 18th century depictions suggest crooks proportionately longer than what is produced for similar models today. Generally crooks now range between 300–340 mm.

White's concern was well-founded, as many contemporary makers, lacking original examples or specific data on which to base replicas, were obliged to invent bocal models. Although more

[132] A player often has several bocals in various lengths to enable flexibility of tuning and pitch.
[133] Paul White, 'Early sound generation: bassoon reeds', *FoMRHI Quarterly,* /76 (July 1994), 47.

information about dimensions and weight has become available in the meantime, contemporary bocals used on period bassoons and copies are generally constructed at lengths still shorter than these, and made of thicker brass of ca. 0.8 mm or more, having a pinhole which facilitates the overblown octaves, particularly c^1–d^1. These three original bocals didn't have pinholes, although one was later added for experimental purposes. The weight of a bocal influences response, as well as timbre and dynamic range.[134]

TABLE 3.3. THREE ORIGINAL BOCAL DIMENSIONS

Number	*Length in mm*	*Weight in gr*	*Smallest Ø in mm*	*Largest Ø in mm*
1.	311	27	4.45	8.9–9.0[135]
2.	326	27	4.45–4.5	9.7
3.	326	25	4.45–4.5	9.4

Six reeds and "C. J. F." reed box

According to two experts consulted, the reed box was most likely made by a bookbinder in the nineteenth century, based on the materials of its construction [figs. 3.15 and 3.16]. It is made of pasteboard and covered with fine red leather, embossed with the gold initials "C.J.F." and border embellishments. This ornamentation is similar to those found in pattern examples from the Swedish bookbinder Melcher Wilhelm Statlander, who was active in the early 1800s.[136]

[134] Lighter bocals often are more responsive, while heavier ones have more dynamic volume, according to trumpet and bocal builder Graham Nicholson and others consulted in various interviews by the author from 2010–2015.

[135] This measurement takes into account a small contraction, due to repair.

[136] Arvid Hedberg, *Stockholms Bokbindare 1460–1880* [with an English Summary], 2 vols. (Stockholm: P. A. Norstedt, 1949–60), 170.



Figure 3.15. Six reeds in box



Figure 3.16. Six reeds and reed box C.J.F., photo courtesy of Annelies van der Vegt

The box is in the shape of a parallelogram, a factor adding to its stability, which may have had a positive influence on the intact survival of it and its contents. The inside of the top is lined with marble paper and the bottom has divided sections with compartments for six reeds. The identity of the owner, as well as the makers of these particular reeds, remains a mystery.

In 1977 and 1981, Bruce Haynes and Hans Jürg Lange outlined a survey of historical reeds in two articles, explaining that as with bocals, very few original reeds have survived together with the instruments with which they were used. Reeds are extremely fragile and commonly discarded; perhaps only a few dozen of these exist intact from the first part of the nineteenth century.[137] The six C.J.F. reeds are interesting due to the fact that they are associated with an instrument and crooks and their measurements (in four instances) differ markedly from other known, surviving reeds. Although no longer playable, they exemplify various specific reed-making styles and their excellent condition and dimensions offer ample information for the production of replicas.

[137] Haynes and Lange (1977), 146. Also: Haynes, 'Early Double-Reeds: Prospectus for a Survey of the Historical Evidence', JIDRS, 9 (1981), IDRS, http://www.idrs.org/publications/controlled/Journal/JNL9/JNL9.Index.html [accessed August 20, 2014].

C. J. F. Original reed (DA1) for a Grenser & Wiesner (Ca 1822)

Gauged Cane: 1.4 mm
Brass wire: 0,6 mm
Opening Tip: 2,25 mm

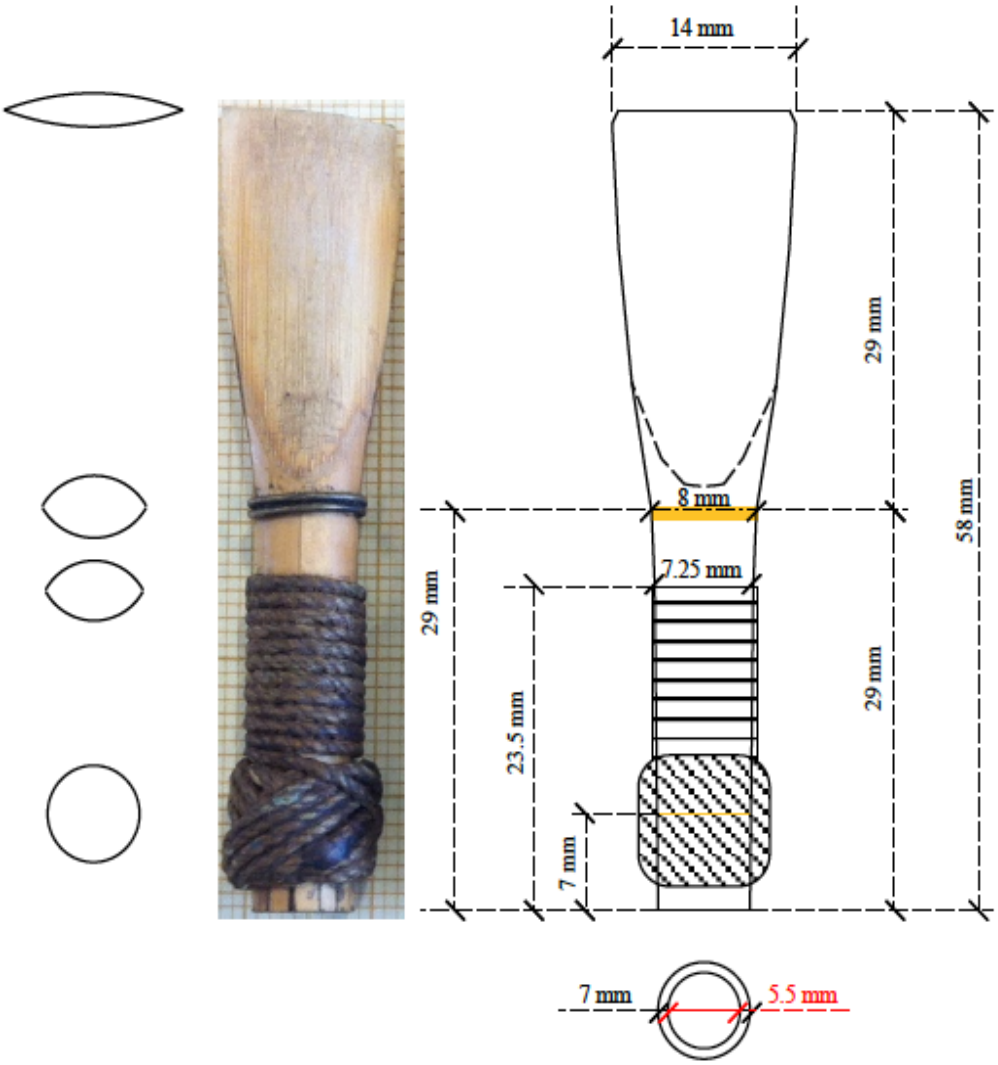
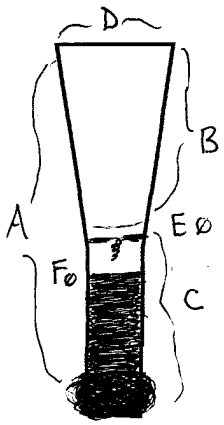


Figure 3.17. C.J.F. reed no. 3, photo courtesy of Joaquim Guerra Codina



Legend
A = total length
B = blade length
C = tube length
D = tip width
E = diameter above 1st wire
F = diameter above 2nd wire

Figure 3.18. Reed parts

TABLE 3.4. C. J. F. REED DIMENSIONS

Reed No.	Total length in mm A	Blade length in mm B	Tube length in mm C	Tip in mm D	1. wire Ø in mm E	Above wrapping Ø in mm F
1.	57.50	27.50	30.00	15.00	8.00	7.50
2.	56.50	25.50	31.00	15.00	8.00	7.25
3.	58,00	29.00	29.00	14.00	8.00	7.25
4.	57.50	27.00	30.50	13.50	8.00	7.25
5.	65.00	27.00	38.00	13.00	8.50	7.25
6.	66.50	26.60	40.00	14.50	9.25	-

Four of the reeds (nos. 1– 4, in fig. 3.16 from left to right) appear to be made by the same hand; their measurements are similar, as well as the shapes and style of wrappings. The two longer reeds (nos. 5 and 6) are similar to each other in size, but the clear differences in scraping style and wrapping suggest yet two additional makers. Only two wires are visible; it is not possible to confirm the definite presence of a third, last wire under the wrappings except in reed no. 4, but it is likely that these wires also exist. The wrapping is made of flax or linen.

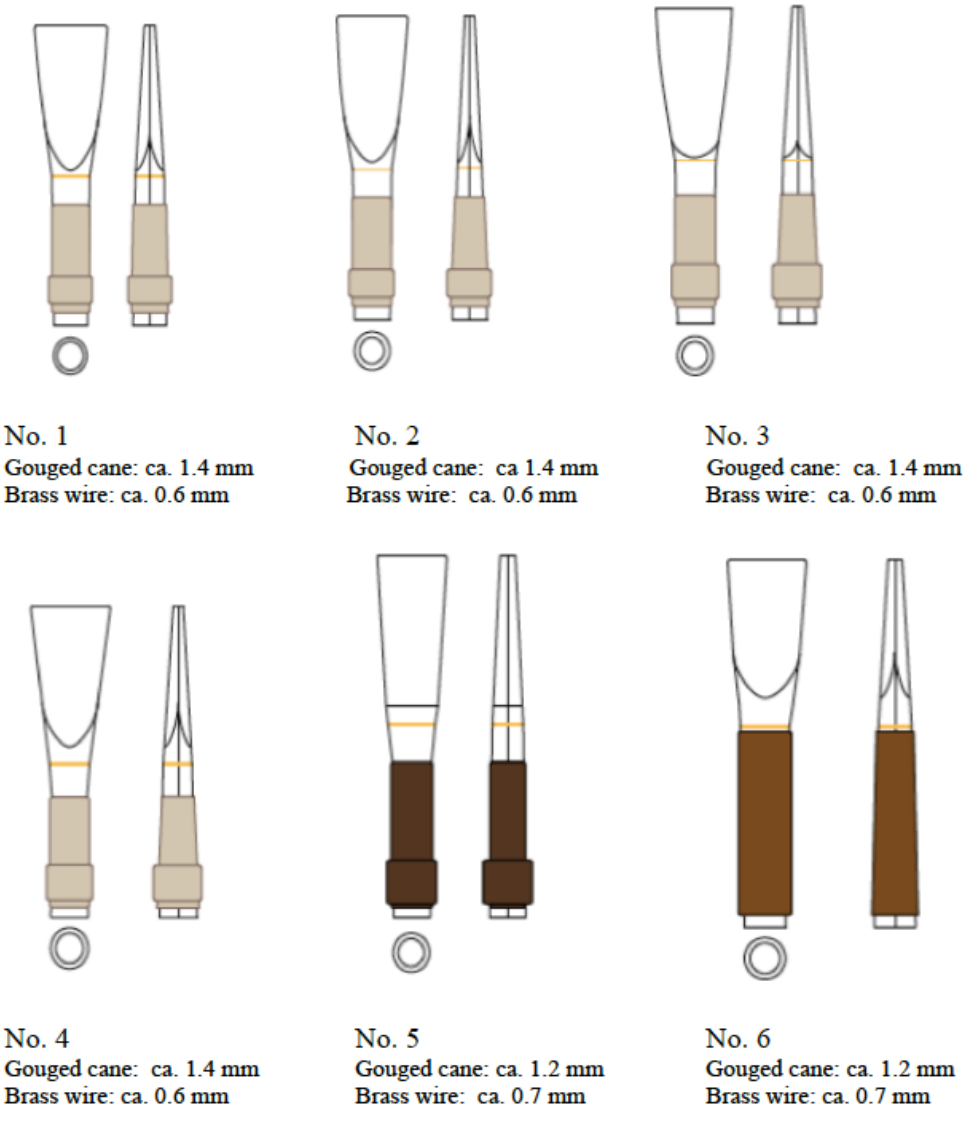


Figure 3.19. Drawings and measurements of C.J.F. reeds, courtesy of Joaquim Guerra Codin

3.6 Previous surveys of historical reeds

In 1984, White published a survey of 28 historical reeds with very detailed measurements, drawings and descriptions.[138] In only three cases of White's survey could reeds definitely be associated with a particular instrument, an eight-keyed Milhouse bassoon from the William Waterhouse collection. Some other examples had previously been connected to instruments from Jehring, Rust and Winnen, but unfortunately were later separated and are no longer

[138] White, 'Early Bassoon Reeds: A Survey of Some Important Examples', JAMIS, 10 (1984), 69–96.

completely identifiable as such. In another report, White summarizes five historical sources of early reeds found in methods or treatises, ranging from 1761 to 1842 [depicted in fig. 3.20].[139] Additionally, in articles published several years later by White and Greg Lehey, more reeds from the eighteenth and nineteenth centuries are described, but none of the examples in either of White's surveys bear much similarity to the dimensions of the C.J.F. reeds nos. 1–4.[140] [See table 3.4, page 91.] The average length of White's examples are ca 65 mm, with a tip of ca 17 mm across (examples range from 58.8 mm–72 mm in length, with tip widths from 14.6–17 mm).

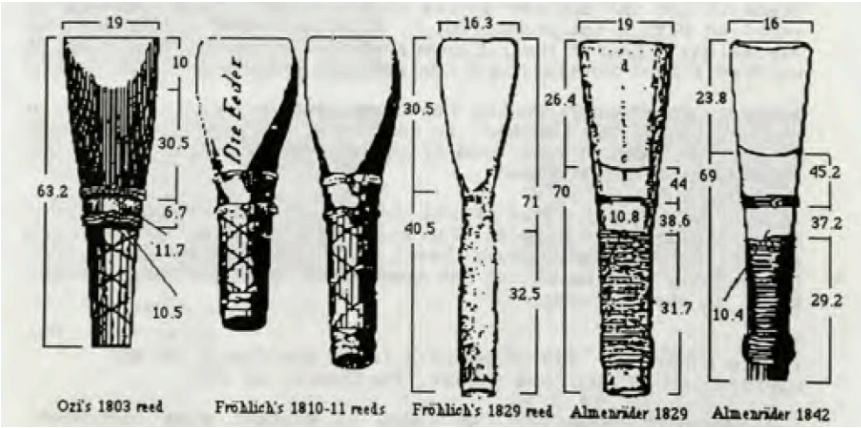


Figure 3.20. Sketches of various nineteenth century reed styles[141]

White states that some of the reed specimens he examined have evidently been shortened, a technique commonly used to prolong the life of a reed.[142] No evidence however exists which can prove that this was the case with the nos. 1–4 of the C.J.F. reeds; their relatively short dimensions combined with the accompanying crooks, does not come so unexpected, as longer crooks require shorter reeds, and vice versa.

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[139] White, 'Early sound generation: Bassoon reeds', FoMRHI Quarterly, /76 (July 1994), 47–49. Fig. 27 depicts nineteenth-century examples. See also: Rainer Weber and William Waterhouse, 'Early Double-Reeds', *GSJ,* 54/May (2001), 233-41.

[140] White, 'Bassoon reeds by Triebert and Massabo', FoMRHI Quarterly, /56 (July 1989), 27–36.
And: Greg Lehey, 'More on 19th Century Bassoon Reeds', FoMRHI Quarterly , /58 (January 1990), 34.

[141] White (1994), 49.

[142] White (1989), 29.

Much of the data given here about reed and bocal dimensions has already been disseminated among makers and bassoonists, and accurate replicas of the three original bocals, as well as bassoon copies, have been constructed by various builders in the last few years.[143] Testing various reed dimensions is an on-going process, as individual players continue to seek ideal combinations. A thorough description of my experiences using the original bocals with the dimensions of the C.J.F. reeds can be found in chapter 5, in relation to special requirements for solo repertoire composed for Preumayr, together with details about various reed styles and their construction methods.

Before that, however, a description of these exceptional requirements will be in offered in chapter 4, where we will first look at bassoon range in the nineteenth century and in the context of Preumayr's repertoire. Examples from selected works will be included, preceded by short biographical sketches of their composers, all of whom were acquainted with the bassoonist and evidently tailored the demands of their works to fit his notably large range and virtuosity. Performances of these selected works have been documented by concert reviews and/or mentioned in Preumayr's *Reisejournal,* and although a few have now found their way into the repertoire of modern players, they have remained untouched by period bassoonists, primarily due to the problematic issue of range.

[143] Accurate copies of the three Grenser bocals have been made by trumpet maker Graham Nicholson, bassoon makers Pau Orriols/Alfons Sibila and Vincenzo Onida.

Chapter 4 Selected solo works from Preumayr's repertoire and their composers

4.1 Early nineteenth-century solo bassoon compositions

Carl Maria von Weber, Franz Danzi, Johann Nepomuk Hummel, and Anton Reicha are among various nineteenth century composers who wrote solo pieces for the bassoon that are well established in the instrument's literature. Additionally, compositions and arrangements written by, for example, François Gebauer, Ferdinand Berr, Etienne Ozi, and Charles Koch appeared, but are not considered major solo works and not performed regularly.[144]

Examples of works associated with the Preumayr brothers and examined in this study were composed by lesser-known figures, Édouard Du Puy, Bernhard Crusell, Franz Berwald, as well as Pierre Crémont and Eduard Brendler; they undoubtedly belong in a special category. Demanding a rich tone quality for operatic lyricism in melodic sections and the highest level of technical mastery for passage work, the level of proficiency required for performance of these pieces falls significantly out of the usual context of bassoon writing during the period, as does the three-and-a-half-octave range.[145] The manner in which the highest tones are composed clearly requires fluency in that register, as the appearance of these notes are not treated as isolated, singular events.[146]

[144] Ferdinand Berr dedicated a composition to Preumayr: *Concertino pour le basson, sur un Theme de Rossini* (1830), but it was not extraordinary, according to the Swedish bassoonist. See: Preumayr, 219, 249.
[145] An eighteenth century fingering chart by Cugnier, however, extends to f^2. See: Pierre Cugnier, 'Le Basson', in Jean Benjamin de Laborde (ed.), *Essai sur la musique ancienne et modern* (1; Paris: P.D. Pierres, 1780), 324.
[146] The notes c^2 and d^2 appear only once or twice in works from, for example: Nikolaus von Krufft (1779–1818): *Grand Sonate pour le Basson,* Op. 34, (1813) / Range: $B\flat_1$–c^2; and *Sonata pour Piano-forte avec accompagnement obligé de Basson ou de Violoncelle,* (1807) / Range: C–c^2 [C–$b\flat^2$ is written for violoncello]; and Carl Maria von Weber (1786–1826): Bassoon Concerto in F-major (1811/ revised in 1822) / Range: $B\flat_1$–d^2.

A typical characteristic of eighteenth-century bassoon virtuosity was displayed by the ability to change notes quickly over wider intervals of up to two octaves between the tenor and bass registers, as found, for example, in many Vivaldi concerti for bassoon (of which there are over 40), with sequences spanning an octave or more. Leaps of three octaves and greater, however, appear in the works composed for Preumayr, who clearly possessed the technical capabilities to master these challenges, as concert reviews from the time verify.

Although not well known outside of Scandinavia until recently, the solo bassoon works by Crusell and Berwald have taken their places in the standard literature for modern players, as well as the Quintet in A minor by Du Puy; other pieces remain relatively obscure. Period bassoonists have not yet confronted the special difficulties presented here, most particularly concerning that of range.

In this study I have chosen to examine the following six works, as Preumayr's performances of them are confirmed in newspaper reports and reviews, or by his own mention of these occasions in his travel journal. Manuscripts of all of the selected compositions listed in table 5 are located in the Music and Theatre Library of Sweden and are also available in modern editions, with the exception of Crémont's *Concertino militaire*.

TABLE 4.1. SELECTED SOLO WORKS ASSOCIATED WITH THE PREUMAYR BROTHERS

Composer	Title	Date*	Range
E. Du Puy	Concerto in C minor	1812[1]	B♭$_1$– e♭^{2}
	Quintet in A minor †	1823?[2]	C – e♭^{2}
F. Berwald	Concert Piece in F major	1827[3]	B♭$_1$–e♭^{2}
B. Crusell	Concertino in B♭ major	1829[4]	B♭$_1$–e♭^{2}
E. Brendler	*Divertissement* in B♭ major	1828[5]	B♭$_1$–e♭^{2}
P. Crémont	*Concertino militaire* in E♭ major	1830[6]	B♭$_1$–e♭^{2}

* Date of composition or first documented performance.
† III. movement composed by C. Braun.

4.2 Regarding orchestral range of the bassoon: several examples between 1842 and 1913

As the Berwald scholar and Swedish musicologist Owe Ander notes in his detailed study of orchestration of three Swedish romantic composers, Franz Berwald (1796–1868), Adolf Fredrik Lindblad (1801–78), and Ludvig Norman (1831–1885), the bassoon range used by Berwald in his symphonic works from 1842–45 was C to c^2. This implies that the composer expected that orchestral players were able to play at least up to c^2, although he had already written to $e\flat^2$ in his Concert Piece for Frans Preumayr in 1827 [see table 4.1].[147] Hector Berlioz suggests in his instrumentation treatise of 1843-44 that the bassoon's capabilities extended over three and a half octaves, from $B\flat_1$– $e\flat^2$ but warns that the notes c^2 to $e\flat^2$ are *"dangereux"* and suggests that, *". . . mais il est plus prudent de ne pas le faire s'élever au dessus du dernier Si ♭ ."*[148]

Furthermore, Berlioz gives an example from Beethoven's Fifth Symphony in C minor, saying:

> Le caractère de leurs notes hautes à quelque chose de pénible, de souffrant, je dirai mème de misérable, qu'on peut placer quelque fois soit dans une mélodie lente, soit dans un dessin d'accompagnement avec le plus surprenant effet. Ainsi les petits gloussements étranges qu'on entend dans le scherzo de la symphonie en Ut mineur de Beethoven, vers la fin du decrescendo, sont produits uniquement par le son un peu forcé du La bémol et du Sol hauts des bassons à l'unisson.[149]

Berlioz briefly mentions the "quint bassoon" with a range from F to f^2, which gradually fell out of use. Although not found today in modern orchestras, the smaller instruments, pitched in either f and g, have recently been revived for pedagogical purposes.

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[147] Ander, *'Svenska sinfoni-författares karaktäristiska orkester-egendomligheter: Aspekter på instrumentations-orkestrerings- och satstekniken i Berwalds, Lindblads, och Normans symfonier',* PhD (Stockholm University, 2000), 254.

[148] Hector Berlioz, *Grand Traité d' Instrumentation et d'Orchestration Modernes* (Paris: Schonenberger, 1843–44), 128. ". . . but it is more prudent not to go above the high b ♭ 2."

[149] Berlioz, 128. The reference concerns measures 281–302, in movement III. "The high notes have a somewhat painful, suffering character, that I would almost call pathetic; they can sometimes be placed either in a slow melody or in an accompaniment with the most surprising effect. Thus the strange little clucks heard in the scherzo of Beethoven's Symphony in C minor, towards the end of the decrescendo, are only produced by the sound of a bit forced high a-flat and g of bassoons in unison."

James Kopp tells us in a chapter in *The Bassoon* that:

> Smaller bassoons, made in most eras of the bassoon's history, were more manageable for children, players on horseback, and other players with small hands or space constraints.[150]

These smaller instruments, known by the various names of tenor, octave, quart, quint bassoons, or *fagottini,* were also found in military bands, and were derived from an earlier tradition of consort instruments. Berlioz describes the tone colour and dynamic possibilities of the quint bassoon as being stronger than the English horn, but less refined:

> Cet instrument n'existe pas dans le plupart des orchestres, où le Cor anglais le remplace avantageusement pour les deux octaves supérieures. Son timbre à moins de sensibilité, mais plus de force que celui du Cor anglais, et serait d'un effet excellent dans la musique militaire.[151]

Richard Wagner wrote an e^2 in the bassoon part [fig. 4.1, measure 279] in his three-act opera completed in 1845, *Tannhäuser und der Sängerkrieg auf Wartburg,* but wisely doubled this in the viola and cello lines, within a dynamic level of *fortissimo*:[152]

[150] Kopp (2012), 222.

[151] Berlioz, 133. "This instrument does not exist in most orchestras, where the English horn replaces the top two octaves more advantageously. Its tone is less sensitive but has more strength than the English horn, and would offer an excellent effect in military music."

[152] This information was kindly provided by Jens-Christoph Lemke, solo bassoonist, Stockholm Philharmonic Orchestra.



Figure 4.1. Richard Wagner, *Tannhäuser und der Sängerkrieg auf Wartburg, Ouvertüre,* measures 276–81[153]

At the premiere of that work in 1845 in Dresden[154], the bassoonist could feasibly have played on a Wiesner bassoon with sixteen keys; in any case, instruments with more developed key systems were commonly in use by that time.

To place the challenge of range into a more recent and familiar context, we can consider the famous bassoon solo at the beginning of Igor Stravinsky's *Le sacre du printemps* [fig. 4.2], premiered in Paris in 1913, which begins on c^2 and moves up to d^2 three times:

[153] Richard Wagner, *'Tannhäuser und der Sängerkrieg auf Wartburg'*, in Felix Motti (ed.), (Leipzig: C.F. Peters, n.d.).
[154] Adam Carse, *The orchestra from Beethoven to Berlioz: a history of the orchestra in the first half of the 19th century, and of the development of orchestral baton-conducting* (New York: Broude Brothers, 1949), 123.



Figure 4.2. Igor Stravinsky, *Le sacre du printemps,* measures 1–15[155]

This passage exploits a register of the bassoon that was apparently unfamiliar to audiences in its tone color at the time, while posing considerable technical difficulties for the performer. The first oboist in the orchestra commented:

> Already the introduction was a surprise, a bassoon in that register; we all looked and even some composers present asked if it was a saxophone. Abdon Laus, who later became the first bassoon of the Boston Symphony Orchestra under Monteux, was the first to attack this difficult solo; he had to find fingerings, which was a terrible experience. Today any good player knows this solo.[156]

Playing on a French-system instrument with perhaps double the number of keys from early twentieth-century Paris cannot be compared to the high-register feats performed by Frans Preumayr with his eight-, nine- or even ten-keyed Grenser model; this places the Swedish virtuoso's achievements into an even more remarkable light, if we regard the special features found in works composed for him by nineteenth-century composers.

4.3 Preumayr's composer colleagues

Our focus now shifts to the group of composers who wrote works for Preumayr before 1830, all of whom had professional contact with the bassoonist, either in Stockholm or Paris. Édouard Du Puy was a concertmaster of the Royal Orchestra until his death in 1822; Bernhard Crusell

[155] Transcription courtesy of Luke Toppin.
[156] Thomas Kelly, *First Nights: Five Musical Premieres* (New Haven, CT: Yale University Press, 2001), 289.

and Franz Berwald both played in the Royal Orchestra together with the Preumayr brothers, where the composer Eduard Brendler's father Johann, had been flautist until 1807.[157] Preumayr initially made the acquaintance of Pierre Crémont in Stockholm, and later describes their collaboration on the *Concertino militaire* in Paris in 1830.[158] At least half a dozen works written by Preumayr's colleagues imply the extent of the bassoonist's exceptional capabilities; examples from selected passages will illustrate how his special talents were highlighted, prefaced by biographical information about each composer and performance details, when known.

Concerning articulation markings

Articulation, and more precisely, the abundance of slur markings found in the following examples from Preumayr's repertoire deserve some explanation, as this aspect of early nineteenth-century notation is a confusing issue. The notation of slurs may indicate, for example, the connection of a series of notes, the length of musical phrase, the connection of the same pitch to another over a bar line, as well as a general, sustained character.

In his book about late eighteenth- and nineteenth-century performance practice, the discussion about the interpretation of the slur marking is taken up by musicologist and violinist Clive Brown, who advises that the notation must also be viewed in terms of the instrument group for which it is written, taking other aspects concerning the composer's style into account as well:

> The slur may carry other messages about the execution of the legato phrase, which must be deduced partly from the period, background, and notational habits of the composer, and partly from the musical context. It is important, for instance to determine whether the music is conceived in terms of strings, wind, keyboard or voice, whether it shows evidence of having been notated with care, and so on.[159]

[157] Karle (2001), 459, 465, 472. Additionally: Karle, *Kungl. Hovkapellet i Stockholm och dess musiker 1818–61* (Uppsala: TryckJouren, 2005), 108.
[158] Preumayr, 211, 219, 225, 271, 301, 385.
[159] Clive Brown, *Classical and Romantic Performing Practice 1750–1900* (Oxford: Oxford University Press, 1999), 228.

Furthermore, Brown points out that the presence of a slur marking does not exclude a performance rich in (unnotated) nuance:

> Clearly, the longer slurs that begin to be found with increasing frequency during the early years of the nineteenth century, in the works of Beethoven, Clementi, and other composers of their generation, were intended to show that the passage as a whole should be legato, though not necessarily to forbid accentuation, dynamic shaping, or phrasing; nor were the beginnings and ends of such slurs inevitably meant to be distinguished by, respectively, accent and articulation.[160] Even within shorter slurs, accentuation or dynamic nuance…seems often to have been envisaged, though not always indicated. This frequently applies in Beethoven's music, where articulation or accentuation within slurs is sometimes implicit, as in the opening of the Adagio espressivo of the Violin Sonata op. 96, . . . [fig.4.3] or sometimes hinted at, for instance by beaming.[161]



Figure 4.3. Beethoven, Violin Sonata op 96/11, *Adagio espressivo,* measures 1–11

As wind players, Crusell and Brendler may have treated the notation of articulation differently than string players Du Puy, Berwald, and Crémont. Clarinettist Anthony Pay also points out an essential difference between the viewpoints of string and wind players in reference to late eighteenth-century notation, adding that the absence of a marking does not necessarily indicate the absence of a slurred articulation:

> The notion of correction also goes some way towards explaining the occasions on which Mozart doesn't bother to write any slur above a fast running passage — and not because he simply forgot; he sometimes does write a slur or two later even in the same bar. This situation is usually interpreted by string players as meaning that the unslurred passage is bowed out, but in the wind music it cannot always have meant staccato. The absence of a slur in these cases is often best thought of as the absence of anything to correct — the bar structure or the note groups are sufficient to show the phrase-rhythm, but the passage may nevertheless be played legato.
> In fact there is a sort of symmetry of implication between long string passages with one slur over them and long wind passages of fast semiquavers without a slur.

[160] Here I understand that Brown's text ". . . the passage as a whole should be legato" refers to performance in a generally sustained character, and not necessarily with one rigid articulation.
[161] Brown (1999), 236–37.

> The fact that the string player couldn't have played the long passage in one bow means that a slur can't always have meant a bowing, just as the fact that wind player would have been uncomfortable playing the long unslurred passage all staccato means that a slur can't always have been simply an indication of legato.[162]

Pay reminds us that these inconsistencies are to be dealt with by the performer, bearing in mind that the intentions of the composer may or may not have been indicated by slur markings, and that these can have different meanings between instrument groups; his remarks about Mozart interpretation can be applied to early nineteenth-century works as well, when players were entrusted with the task of choosing appropriate articulation where none was indicated.

To add to Pay's assessment, these articulation choices would not be limited to *legato* and *staccato,* but of course include the widest variety of note lengths and attack types possible. The differences between these possibilities in regards to instrument types is considered, among others, by Brown.[163]

In her study of nineteenth century bassoon performance practice, bassoonist Áurea Domínguez Moreno adds: "For a wind instrument like the bassoon, the organization of measures is of great importance because it is closely linked to breathing."[164] She gives examples found in bassoon methods by Neukirchner and Almenräder, where sub-articulations under long phrasing slurs are observed, along with aspects of accentuation. Two examples [figs. 4.4 and 4.5] illustrate detailed systems of sub-articulation based on weight and hierarchy in the musical phrase and are found under longer phrasing slurs; the longer markings apply more to a breathing structure than a *legato* articulation.[165]

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[162] Anthony Pay, 'Phrasing in Contention', *Early Music,* 24/2 (1996), 308–09.

[163] See Brown (1999), 138–258. His chapters 'Articulation and Phrasing', Articulation and Expression', and 'The Notation of Articulating and Phrasing' cite examples concerning articulation for string, wind and keyboard instruments.

[164] Domínguez Moreno (2013), 166.

[165] Ibid., 167, 172.



Figure 4.4. Neukirchner, excercise 30 [second stave indicates sub-articulation][166]



Figure 4.5. Almenräder, 18 [sub-articulations under a long slur][167]

Figure 4.6 gives another illustratration from Almenräder's method showing various combinations of sub-articulations, including *portato* markings on repeated tones, under longer slurs:

[166] Wenzel W. Neukirchner, *Theoretisch practische Anleitung zum Fagottspiel oder allgemeine Fagottschule nach dem heutigen Stankdpunkt der Kunst und deren Bedürfnissen* (Leipzig: F. Hofmeister 1840), 30.
[167] Carl Almenräder, *Die Kunst des Fagottblasens oder Vollständige theoretisch praktische Fagottschule* (Mainz: B. Schott Söhne, 1843), 18.



Figure 4.6. Almenräder, *Adagio*, exercise 39[168]

A musical execution of a *legato* phrase may include, for example, the amount of emphasis placed on beginnings and endings, timing within a rhythmic figure, dynamic shaping throughout, all of which may imply sub-articulations. Some longer slurs may work smoothly on the period bassoon, but others cannot be smoothly implemented within certain fingering combinations; in these cases, a *sostenuto* character can only be implied by using a very soft articulation, required for the sake of clarity.

Preumayr's musical world was dominated by opera; he was not only an instrumentalist but also a singer who conducted the Par Bricole (Swedish cultural society) choir from 1832–53.[169] The *cantabile* character indicated in works composed for him may reflect the well-developed vocal musical personality of this musician. The kinds of phrasing slurs found in many of the following examples taken from Preumayr's repertoire suggest a vocal-like line to be "sung" on the bassoon [for example, see figs. 4.8 and 4.17]; shaping of the individual notes can be achieved by means of changing lengths and stress, as well as adjusting intensity with air pressure or air speed to produce various and subtle differences in dynamics and tone color. These passages are contrasted with more "instrumental-like" displays of virtuosic sequences of quick scales and arpeggios [as found in figs. 4.13, 4.26 and similar].

[168] Almenräder (1843), 61.
[169] Website of the Swedish Musical Heritage, http://www.swedishmusicalheritage.com/composers/preumayr-frans-carl/ [accessed July 8, 2015].

Flautist Claire Genewein suggests applying vocal text to articulate instrumental works in her study "*Vokales Instrumentalspiel in der zweiten Hälfte des 18. Jahrhunderts",* which although framing music written before the nineteenth century, can nonetheless be considered here.[170] She describes how using an imaginary text under a musical line can help instrumentalists create a highly-nuanced and shaped musical phrase, choosing tools from the delicate palette of articulation and color that wind instruments offer, including the variations found in attack.[171]

Characteristic types of articulation on the bassoon reed are produced by combining elements of air pressure and subtle tonguing movements at differing speeds and strengths. The results may range from a clear and hard kind of attack, made by a rapid movement of the tongue with fast air speed, to a soft and less-clearly defined one, with slow tongue movement. A *portato* articulation involving two or more notes is produced by pulsations from the diaphragm and chest with or without tongue movement, not unlike the technique used to produce vibrato.

Finally, the ambiguous nature of some articulation markings found in the following works must be kept in mind. Many longer slur markings found over more measures may be seen as a phrasing and/or breathing structure in a *cantabile* character, and sub-articulations may be missing. If specific slurs cannot be truly executed in a fluid fashion, other alternatives are left to be chosen by the performer. On the other hand, the absence of slur markings does not necessarily dictate the usage of *staccato* articulation; many variations of the *non-legato* detachment of notes can be applied.

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[170] Claire Genewein, '*Vokales Instrumentalspiel in der zweiten Hälfte des 18. Jahrhunderts. Die Aufführungspraxis italienischer Instrumentalmusik in der Auseinandersetzung mit Vokalmusik und Text: Quellen und moderne Umsetzung'*, PhD (Leiden University, 2014), 279–80.

[171] Detailed descriptions of two main types of bassoon articulation attacks, "hard" ("TU") and "soft" ("DU") are found in nineteenth-century tutors by, for example, Almenräder (1843), 47 and Neukirchner (1840), 17–20, to mention just a few.

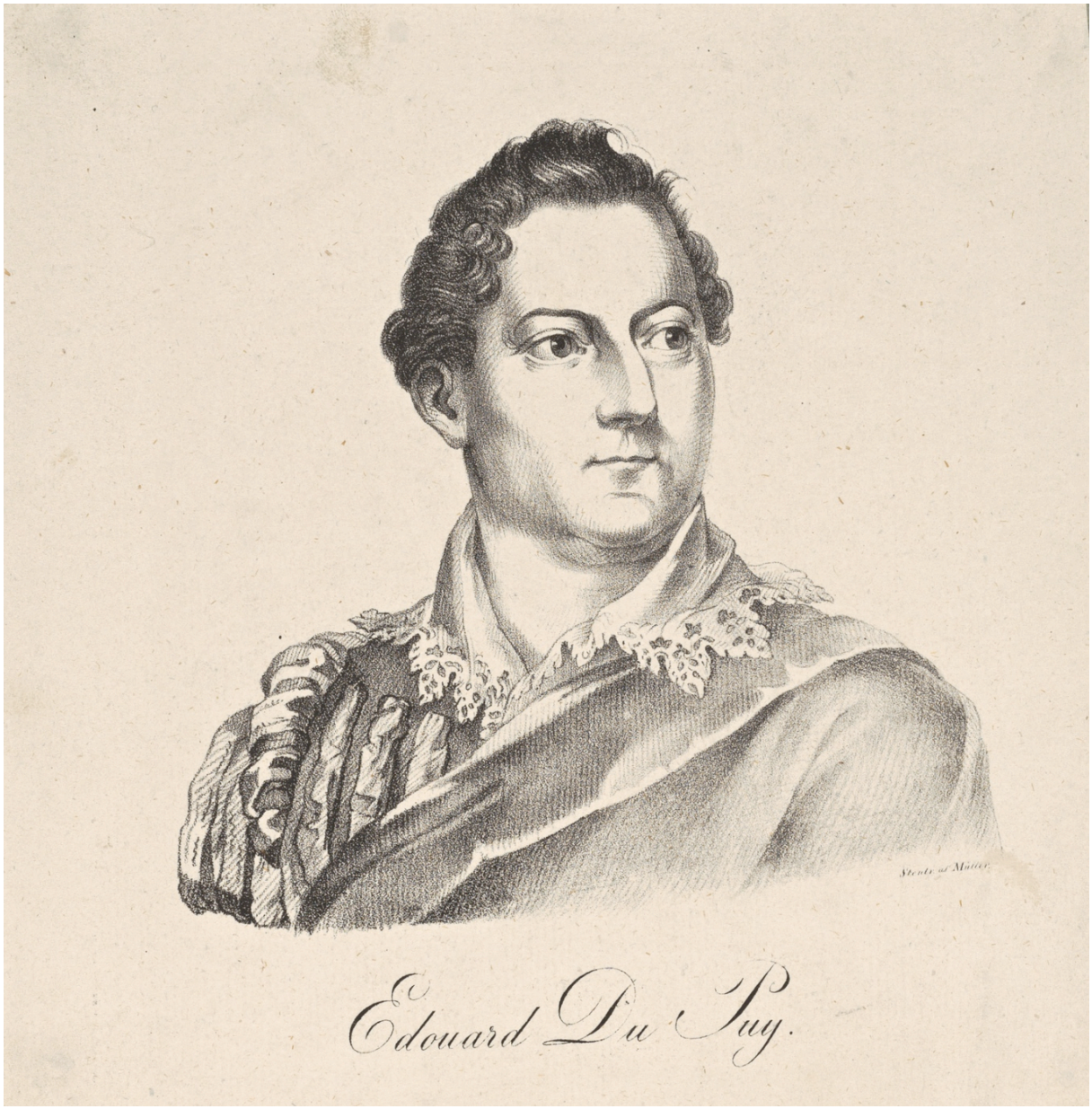


Figure 4.7. Portrait of Jean Baptiste Édouard Louis Camille Du Puy, courtesy of the National Library of Sweden

Édouard Du Puy, "Don Juan of the North"

The exact circumstances surrounding the family background of Jean Baptiste Édouard Louis Camille Du Puy are disputed, but most sources suggest that he was born in 1770 in Corcelles, near Neuchâtel in western Switzerland, and died in Stockholm in 1822. Raised by an uncle in Geneva who recognized his musical talent at an early age, Du Puy was sent to Paris in 1783, where he studied violin with Charles Chabran. Prince Heinrich of Prussia employed Du Puy as a violinist in Rheinsberg starting in 1786, where he quickly advanced to the position of

concertmaster. He was, however, "banished from Rheinsberg because, in the spirit of Voltaire, he interrupted a Sunday service by riding into church on horseback."[172] As violin virtuoso, singer, and composer, Du Puy arrived in Stockholm in 1793, where his musical talents and charisma were appreciated, quickly bringing him into higher cultural and social circles.[173] His political sympathies with Napoleon resulted in his deportation in 1799 however, and he resumed his career in the Danish capital, where he appeared regularly on stage; his performance in the title role of Mozart's *Don Giovanni* in Copenhagen in 1807 was highly esteemed, and one of Du Puy's own works, the popular singspiel *Ungdom og Galskab (Youth and Folly),* was premiered in 1806.[174] The discovery of an affair with the crown princess, Charlotte Frederikke, brought Du Puy another deportation order in 1809; after a short sojourn in Paris, he was allowed to return to Stockholm when the French military Marshall Jean Bernadotte (subsequently known as Karl XII), ascended to the Swedish throne in 1810. Du Puy was heartily welcomed back and enjoyed immense popularity in his various functions as concertmaster, composer, conductor and singer at the Royal Opera, where he appeared in title roles in Mozart's *Le nozze di Figaro* and *Don Giovanni.*[175] Various authors clearly used a double-entendre when writing about him as the "Don Juan of the North". The nineteenth century Swedish historian, Bernhard von Beskow, commented:

> Du Puy's voice was voluminous, resonant, with a softness and flexibility, the like of which I cannot recall. The transition to a vast falsetto was so practiced, that this could not be distinguished from the chest voice. . . . It can therefore be judged just how

[172] Klaus Neiiendam, 'Du Puy, Édouard', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45951 [accessed on February 2, 2015].
[173] Åke Vreblad, 'Jean Baptiste Édouard Louis Camille Du Puy', in Bertil Boethius et al (ed.), *Svenskt Biografiskt Lexikon* (11; Stockholm: Bonnier, 1945), 545. Du Puy joined the cultural fraternity Par Bricole in 1795, where he and the three Preumayr brothers later sang in the choir together.
[174] Neiiendam, http://www.oxfordmusiconline.com/subscriber/article/grove/music/45951 [accessed on February 2, 2015].
[175] Bernhard von Beskow, *Lefnadsminnen tecknade* [online text], (Stockholm: P.A. Norstedt & Söner, 1870), 174. https://play.google.com/books/reader?printsec=frontcover&output=reader&id=6cJAAAAAIAAJ&pg=GBS.PA174 [accessed on February 2, 2015]. He reports: *"Som en löpeld flög bland constens vänner nyheten: "Du Puy är här!"* "The news spread like wild fire around cultural circles: Du Puy is here!"

> beloved he was on stage, as his singing always breathed fire and life, expression and emotion. Its most distinctive feature, however, was an irresistible pleasure.[176]

His works include numerous pieces for the stage (*Singspiel,* ballet music), concerti for violin (3), flute, clarinet, bassoon, chamber music for winds and strings, solos for piano, lute, harp and choral works.[177] Du Puy's reputation as a composer is limited to the Scandinavian countries, and little has appeared about him in other languages.[178]

Concerto in C minor

The earliest piece included in this study is Du Puy's Concerto in C minor, scored for solo bassoon and full orchestra (with pairs of flutes, oboes, clarinets, bassoons, horns, trumpets, and strings, plus trombone and timpani), it is undeniably one of the period's most ambitious works written for the instrument.[179] Performances in Stockholm are noted by the eldest Preumayr, Johann Conrad, dating from 1812.[180] Frans Preumayr performed the concerto abroad, as well as on numerous occasions in Stockholm.[181] In his journal, he comments, "How beautiful the

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[176] Ibid., *"Du Puy's röst var omfångsrik, klangfull, äf en mjukhet och böjlighet, hvars like jag ej kan erinra mig. Öfver- gången till en vidsträckt falsett var så öfvad, att denna ej kunde skiljas från bröströsten.…Man kan deraf döma, huru dyrbar han var för en scen, helst då hans sång alltid genomandades af eld och lif, uttryck och känsla. Dess mest utmärkande drag var dock ett omotståndligt behag."*

[177] Ander (2013), 11-19.

[178] AMZ, no 27, July 3, 1822: 448–50. Biographical information written about Du Puy is located in this obituary [in German]. Additionally, in Vreblad, 545 [in Swedish].
Further: Axel Kjerulf, trans. Zinken Hopp, *Nordens Don Juan: Édouard Du Puy: en romansbiografi* (Bergen, 1953). This biographical novel about Du Puy's life was written in Danish and translated into Norwegian.
And: Arlettaz, Vincent, 'Édouard Du Puy, Le Don Juan du Nord', *Revue Musicale de Suisse Romande,* 64/4 (December 2011), 4–17. Written in French, the article summarizes biographical information.

[179] Édouard Du Puy, *'Concerto [c moll] pour le Basson',* (Stockholm: Music and Theatre Library of Sweden: FhO 280/08860, n.d.). Carlo Colombo led a research project "*Concerto pour basson d' Éouard Du Puy (1770–1822) - Édition et Création*" carried out at the Conservatoire de Lausanne, Switzerland from 2006–08, which included the publication of a modern edition of Du Puy's Concerto with piano reduction [Accolade Musikverlag, Acc.1289k].

[180] AMZ, no 53, December 30, 1812: 867. [Performances with Johann Conrad Preumayr]
Ibid., no 19, May 12, 1813: 320.
Ibid., no 18, May 4, 1814: 308.

[181] AMZ, no 18, May 4, 1814: 306. [Performances with Frans Preumayr]
Ibid., no 9, March 1, 1815: 155.
Ibid., no 27, July 5,1815: 451
Ibid., no 9, March 4, 1818: 170.
Ibid., no 3, January 20, 1819: 89.
Preumayr, 98. A performance in Altona on November 25, 1829 is mentioned.
Ibid., 102–03, 108. Performances in Hamburg on November 28/December 2, 1829 are mentioned.

Adagio of Du Puy is!", and the second movement with its elaborately-notated ornamentation is indeed exceptional.[182] On the whole, this three-movement composition can be regarded as technically treacherous and requires the utmost stamina and skill to perform, containing long, intricate passagework and laborious sequences. The following four passages [figs. 4.8, 4.9, 4.10, 4.11] exemplify the composer's use of the highest register, all of which extend up to e♭^{2} and are written in a lyrical style. In figure 4.8, note the initial three-bar phrase with the interval of a minor sixth written in syncopation in measure 100 [here the slur marking indicates a smooth vocal-like transition between notes]. In the second phrase [measure 101], the high a♭ is delayed by a beat and ornamented with a grace note in the octave leap:

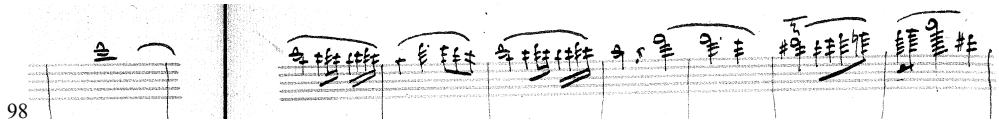


Figure 4.8. Du Puy, Concerto in C minor, *Adagio non troppo–Allegro moderato,* measures 98–105 (bass clef and three flats are not notated on stave)



Figure 4.9. Du Puy, Concerto in C minor, *Adagio non troppo–Allegro moderato,* measures 230–32 (bass clef and three flats are not notated on stave)

The passage seen in 4.10 with wide intervals and flourishing scales is a virtuosic ending to the phrase. Here, the sixteen notes in measures 339–40 are grouped by the half-bar, 1 *staccato* + 2 *legato* + 1 *staccato* + 4 (articulated), giving an active, syncopated rhythm before the scale measure up to c^1:

Ibid., 125–27. Performances in Ludwigslust on December 12/19, 1829 are noted.
Ibid., 163–64. A performance in Paris, January 10, 1830 in described. It is noteworthy that often only the *Adagio* and *Rondo* were presented, omitting the lengthy first movement, *Adagio non troppo – Allegro moderato.*
[182] Ibid., 98. *"Hvad den Adagio af Du Puy är vacker!"*

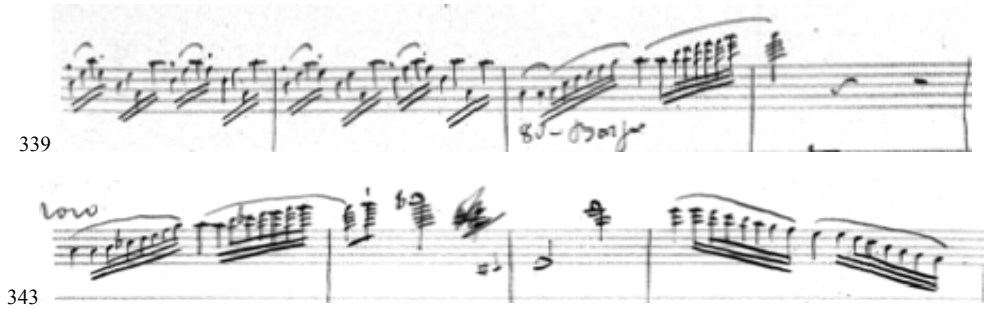


Figure 4.10. Du Puy, Concerto in C minor, *Adagio non troppo–Allegro moderato,* measures 339–46 (bass clef and three flats are not notated on stave)

The slurs found in figure 4.11 are not only beautiful in a vocal sense, but technically logical; stopping the air connection used in the upward arpeggio movement in measures 96–97 to re-articulate the e♭^{2} would be highly risky:



Figure 4.11. Du Puy, Concerto in C minor, *Adagio,* measures 95-100 (bass clef and three flats are not notated on stave, last 5 measures in 8va, to e♭^{2})

An example of written-out ornamentation in the second movement with several sequences of turns is seen in figure 4.12. The bows over whole bars indicate the piece's *cantabile* character and these figures are playable and logical as notated; sub-articulations may be suggested with dynamic emphasis and lengths, rather than tonguing, as movement is generally step-wise:



Figure 4.12. Du Puy, Concerto in C minor, *Adagio,* measures 33–44 (bass clef and three flats are not notated on stave)

The last example [fig. 4.13] is taken from the third movement and demonstrates passage work with sequences of scales and arpeggios ascending to e♭^{2}. The pattern of 8 + 8 eighth notes slurred found in measure 124 may be applied to the similar figure seen in measures 126 if uniformity is desired, and sub-articulations are suggested by Colombo to slur groups of 4+4+8 in bars 128, 130 giving those measures weight on beats 1, 2 and 3, with beat 4 unaccented.[183] Measures 141–44 are not marked with any articulations, but accents of the harmonic pattern are suggested on first, fifth and sixth sixteenth-notes in the first three measures, followed by accents on every other descending sixteenth note in measure 144:



Figure 4.13. Du Puy, Concerto in C minor, *Rondo Allegretto,* measures 125–50 (bass clef and three flats are not notated in the staves)

[183] Colombo has further suggested groups of 8 + 8 for measures 131–34 in his modern edition [see footnote 177].

No commercial recording of the Concerto in C minor exists to this date with either modern or historical instruments, but bassoonist and researcher Carlo Colombo reported that the performance time of this piece is well over 30 minutes.[184]

Quintet in A minor

Du Puy wrote a second piece for bassoon and string quartet, Quintet for Bassoon, 2 Violins, Viola und Violoncello, having a three-octave range and consisting of two movements, *Allegro moderato and Andante cantabile.*[185] Carl Anton Philipp Braun, oboist and composer in the Royal Orchestra, added a third movement, *Rondo Allegro*, at an unknown date and this is included in the score.[186] A mention of performances [but no details of the place or performer] in 1823 and 1824 were noted in Carl Nisser's catalogue of Swedish works,[187] and Preumayr mentions at least one performance of the Quintet during his European tour from 1829–30, but it is not evident if he played all three movements on this occasion.[188] Several recordings with modern instruments are available today, and it has become fashionable to perform it as a solo concerto with symphony orchestra accompaniment. I have chosen to include a recording of this composition in its original setting with string quartet and bassoon on period instruments in this study. The Quintet is considerably shorter than his Concerto in C minor and the bassoon part contains cantabile melodies and some passagework in awkward keys. The theme of Braun's last movement is written in rondo form in 2/4 meter, and is reminiscent of a folk melody.

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[184] This information stems from personal correspondence with the author dating from 2013–15. Colombo performed the work in March 2011 on the modern bassoon. *Recherche à l'HEMU* website, http://rad.hemu.ch/projets/dupuy/ [accessed June 20, 2015].

[185] Édouard Du Puy, 'Quintet for Bassoon, 2 Violins, Viola and Violoncello', (Stockholm: Music and Theatre Library of Sweden, E5 30302790, n.d.).

[186] Werner Braun, 'Carl (Anton Philipp) Braun', GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03873pg5 [accessed July 22, 2015]. Also: Ibid., http://www.oxfordmusiconline.com/subscriber/article/grove/music/03873pg5?q=carl+braun [accessed March 3, 2015]. Carl (1788–1835) was the son of Johann Friedrich Braun (1758–1824) and brother of Wilhelm (1796–1867), both oboists and composers in Ludwigslust; Wilhelm invited Frans Preumayr to perform there in December 1829.

[187] Carl Nisser, *Svensk Instrumentalkomposition 1770–1830* (Stockholm: Gothia, 1943), 140.

[188] Preumayr, 24.

Braun wrote two passages in the last movement which ascend chromatically to e♭^{2}, a third higher than the range of the first two movements [figs. 4.14 and 4.15]. Although the melody is slurred, the little dash placed on top of the e and f in the first and third bars [fig. 4.14] indicates either an emphasis which may be made with by soft, long tonguing (a more reliable articulation for wider intervals) or a dynamic accent [the same is true for the following example in fig 4.15]:



Figure 4.14. Du Puy[sic, Braun], Quintet, *Rondo Allegro,* measures 114-25

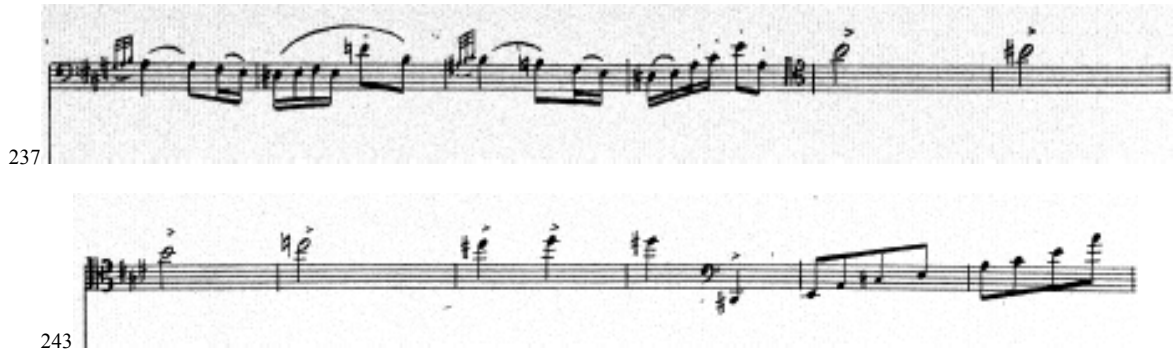


Figure 4.15. Du Puy[sic, Braun], Quintet, *Rondo Allegro*, measures 237–48

Both of Du Puy's solo works for bassoon are early, if not the earliest, examples of highly virtuosic repertoire using a three-and-a-half-octave range. The Concerto, probably by far the longest ever written for bassoon, still awaits performance and recording.

Once a famed conductor, singer, violinist and composer in Scandinavia, Du Puy's name is now barely recognized; he is buried at the Johannes cemetery in Stockholm, where a monument was erected in his honour by the Royal Swedish Academy of Music in 1866, 40 years after his death.



Figure 4.16. Portrait of Franz Berwald, courtesy of the National Library of Sweden

Franz Berwald, an eccentric Romanticist

Born in Stockholm in 1796, Franz Adolf Berwald was the son of the German violinist Christian Friedrich Georg Berwald (1740–1825), who immigrated to Sweden in 1773 and shortly thereafter joined the Royal Orchestra. Members of this large German clan can be traced to the

seventeenth century, and were active as violinists, flautists, oboists, bassoonists and singers in Neumarkt and Mecklenburg (at Ludwigslust), as well as in Denmark, Russia, and Sweden.

Franz Berwald is now considered to be the foremost Swedish composer of the early Romantic period, although his musical career could hardly be described as very successful during his lifetime. In the foreword of Robert Layton's biography, one of the few English sources about Berwald, Gerald Abraham describes the musician as being "a very individual and rather fascinating composer . . . [whose] work was not recognised at its true worth during his lifetime, even in Sweden."[189] Some of his works have been described as bizarre, experimental, and incomprehensible. Here a reviewer (only identified as "W") writes in *Correspondenten,* Uppsala, on December 9, 1823 in reference to a performance of Berwald's *Sinfonie sérieuse*:

> Diese Komposition ist besonders anspruchsvoll und in ihr im ganzen charakteristischstes Merkmal ist ihre Unbegreiflichkeit. Die bizarrsten und ungewöhnlichsten Tonverbindungen jagen einander unaufhörlich, und das Ohr sucht vergebens nach einem einfachen, melodischen Satz, zum Trost und zur Erquickung in all diesem musikalischen oder vielleicht eher unmusikalischen Wirrwarr. [190]

On the other hand, the reviewer found only positive points about the operetta, *Jag går i kloster (I'll Enter a Convent)* to report:

> Von einer ganz anderen Seite zeigt sich Hr. B[erwald] dagegen in der Operette . . . , deren musikalische Verdienste wir mit Vergnügen bedingunglos anerkennen. Alles ist hier voller Klarheit, Ordnung, und Besinnung; die Melodien sind einfach und nicht nur von einer großen Geschicklichkeit in der Handhabung des Orchesterparts, sondern auch von einem sicheren und entwickelten Geschmack. Das Ganze ist

[189] Robert Layton, *Franz Berwald: a critical study of the nineteenth century Swedish symphonist* (London: Blond, 1959), [inside front book jacket].

[190] *Franz Berwald: Die Dokumente seines Lebens*, Erling Lomnäs, Ingmar Bengtsson, Nils Castegren (ed.) (Cassel: Bärenreiter, 1979), 253–54. "This composition is particularly challenging and on the whole, its greatest characteristic is its incomprehensibility. The most bizarre and unusual combinations of sounds chase each other incessantly, and the ear seeks in vain for a simple, melodic phrase, a comfort and solace in all this musical, or perhaps rather unmusical confusion."

> beinahe klassisch in der Anlage und erinnert hier und da an Mozart, D'Aayrac und Méhul.[191]

Berwald studied violin and composition with Édouard Du Puy, and at the age of sixteen was already employed as violinist in the Royal Orchestra. Between 1818–19, the aspiring composer turned to publishing a musical journal which unfortunately did not succeed; lacking sufficient funding, he returned to employment as a violist in the orchestra in 1820. Well-documented is an extended and public literary duel between Berwald and an anonymous music reviewer, concerning the first performance on March 3, 1821 in the Stora Börssalen in Stockholm of Berwald's Quartet in E♭ major for piano and winds, performed by Bernhard Crusell (clarinet), Johann Hirschfeld (horn), Frans Preumayr (bassoon), and Ewa Lithander (piano).[192] The critic expressed himself in extremely harsh tones:

> Es scheint, als hätte Herr Berwald, nach Originalität jagend und nur bestrebt, mit großen Effekten zu imponieren, absichtlich alles Melodiöse aus seinen Kompositionen verbannt; denn wie soll man sonst diese ewigen Modulationen aus einer Tonart in die andere erklären, die einen so abstoßenden Eindruck machten und er Aufmerksamkeit keinen Augenblick Ruhe gönnte? Sobald eine Melodie anfing sich zu entfalten, wurde sie schnell unterbrochen, und das Ohr wurde unaufhörlich von den schmerzhaftesten Dissonanzen gemartert, was auf die Dauer fast unerträglich wurde.[193]

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[191] Ibid., 254. "Mr B[erwald] showed himself from a completely different side however, in the operetta . . . , whose musical merits we acknowledge unconditionally with pleasure, as everything is full of clarity, order, and reflection; the melodies are simple and not only show great skill in the handling of the orchestra parts, but also with a secure and refined taste. The whole thing is almost classical in its scheme and reminds one here and there of Mozart, D'Aayrac and Mehul." See pages 245–61 for all publicity and reactions concerning this performance, which took place on December 2, 1843 in the Royal Theatre in Stockholm.

[192] Ibid., 62–71. All the documents concerning this concert, including the review and the resulting public correspondence between Berwald and the author, can be read there in Swedish, with translations given in German.

[193] Ibid., 63. See also: Layton, 34. "It seems as if Herr Berwald, in his hunt for originality and striving to be impressive solely by means of effects, expressly banished anything melodious in his compositions; for how can one otherwise explain these eternal modulations from one tonality to another, which made such a dreadful impression and gave one's powers of attention no rest? As soon as a melody was to be heard, it was quickly broken off and the ear tormented incessantly with the most painful dissonances, which in the end became almost completely unbearable."

Berwald's subsequent responses defended his "original style" and accused the critic of making "inaccurate postulations".[194] Clarinettist Hild Breien Peersen discusses this specific event in great detail in her dissertation about the Quartet, to which she devotes an entire chapter, "The Premiere and Ensuing Literary Battle".[195]

The details of these public exchanges serve to show just how difficult the young composer's situation in Stockholm was, supporting Layton's plausible hypothesis that Berwald sought more open-minded surroundings in Berlin where he went to study composition in 1829, following the tradition of his father and uncle who both followed lessons with Franz Benda there. While in Berlin, Berwald established a successful orthopaedic institute, providing a certain degree of financial stability. Layton further observes that while Sweden's provinciality was not the most fruitful environment to encourage the young and innovative composer, a period spent in Vienna proved to be artistically positive:

> All the works were well received by the Viennese press and public alike; the critics seem to have been impressed first and foremost, by Franz's skill in orchestration.[196]

After spending nearly two decades abroad, Berwald eventually returned to Sweden, where in addition to his musical activities, he managed a glass factory and brick-making company. His compositions include chamber music in various combinations for strings, winds, piano; choral and stage works; four symphonies; and solo works for violin, piano, voice and bassoon. He was awarded the Order of the Polar Star in 1866 and also became a member of the Swedish Royal Academy of Music a year prior to his death, in 1868.

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[194] Layton, 35.
[195] Hild Breien Peersen, 'Franz Berwald's Quartet for Piano and Winds: Its historical stylistic, and social content', DMus (Ohio State University, 2006), 93–105.
[196] Layton, 68.

Concert Piece in F major

Berwald's Concert Piece in F major is one of the most well known of the Scandinavian bassoon works, enjoying a growing popularity among contemporary players.[197] It was written in 1827, and premiered by Frans Preumayr on November 18, 1828 in the Ladugårdslands kyrka in Stockholm and the next year, in Copenhagen.[198] In Paris, Preumayr wrote that he believed that the French audiences, who expected to hear a variety of short works by different artists in one program, would not appreciate Berwald's Concert Piece and decided that he would not perform it there.[199] Scored for full orchestra (with flute, pairs of oboes, bassoons, horns, trumpet, timpani and strings) the solo bassoon part begins with a bombastic display of wide intervals, jumping to d^2 in measure 10 and c^2 in measures 16 and 31. Slurs over whole bars suggest that the sweeping theme shown in figure 4.17 is to be rendered in a *cantabile* character, aside from *forte* [accents] marked on the signal notes in the first two bars of the bassoon's entrance at measure 9, accents on syncopations in measures 32 and 33, and *sforzandi* marked in measures 30 and 31. Sub-articulations are not indicated here, but logical in places such as measure 12, where the interval a♭- c is clearer with a soft re-articulation on the second eighth note; the execution in measures 20 and 22 would benefit from a grouping of 4 + 2 + 2, for reasons of clarity:

[197] Franz Adolf Berwald, 'Concert Piece', 1827, (Stockholm: Music and Theatre Library of Sweden: FhO/Sv 280/06740). [Card not indexed] The website of the Music and Theatre Library of Sweden gives the following information: "*The Berwald Collection:* The collection of autograph music by Franz Berwald (1796-1868) has been developed over the years, starting with the purchase of parts of his *Nachlass* by the Royal Swedish Academy of Music in 1869. By now, almost all of his original manuscripts are in the collection. It is arranged in a classified order and forms the basis of the critical edition of Berwald's collected works. It is not represented in the Library's card catalogue nor accessible online. A list of works is contained in *Franz Berwald: Die Dokumente seines Lebens*, herausgegeben von Erling Lomnäs. Cassel: Bärenreiter, 1979." http://biblioteket.statensmusikverk.se/hand/rare.html [accessed on April 30, 2015].

[198] *Franz Berwald: Die Dokumente seines Lebens,*115–120. See: Preumayr, 23 (in Copenhagen). Also, Nisser, 44-45.

[199] Preumayr, 197.

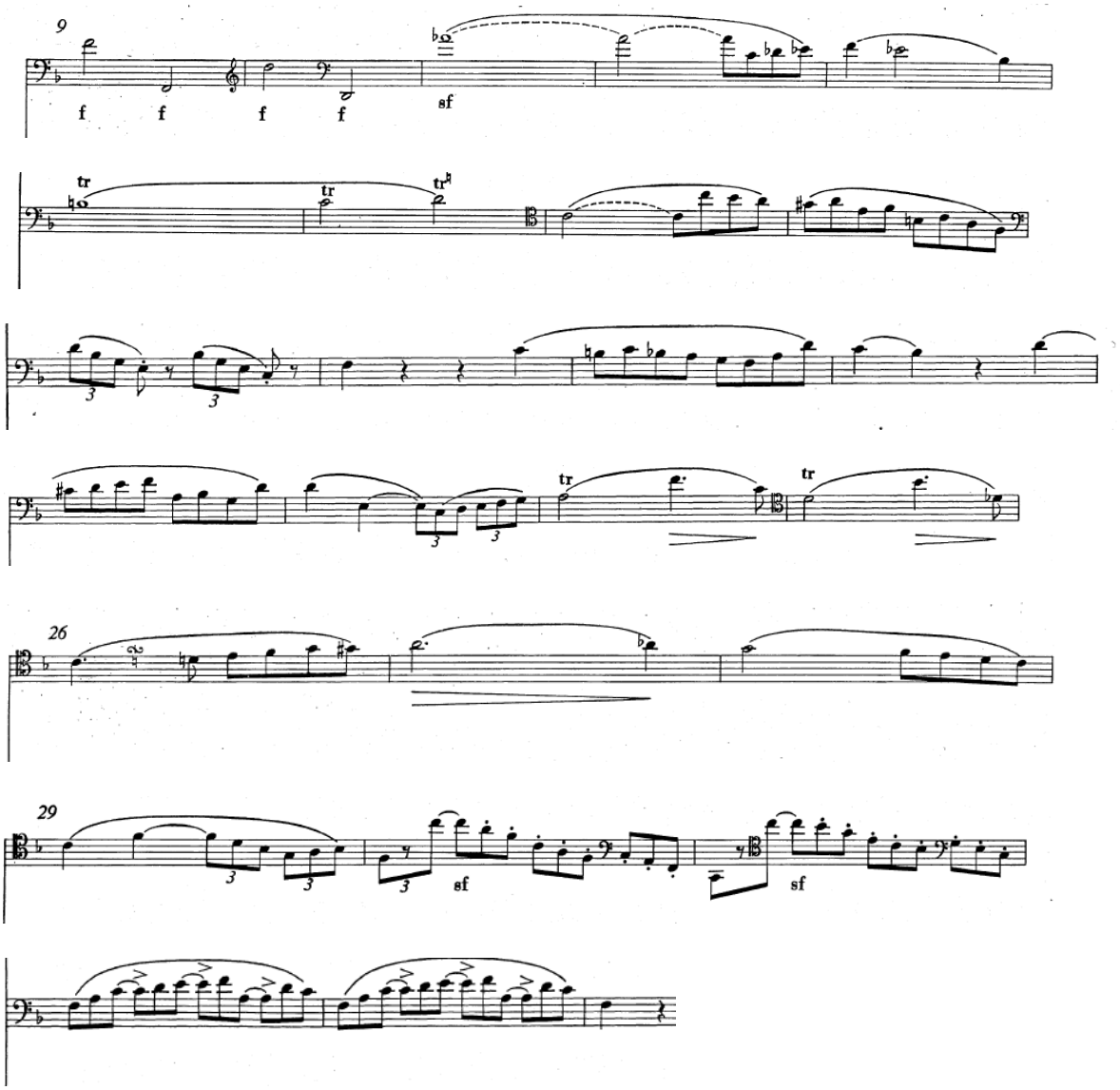


Figure 4.17. Berwald, Concert Piece, *Allegro non troppo,* measures 9–34[200]

Some measures later in the first movement, the first of several e♭[2] in the work appears [fig. 4.18]:

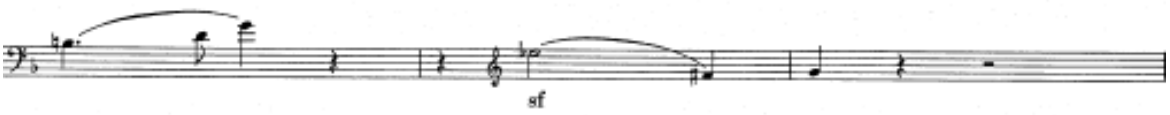


Figure 4.18. Berwald, Concert Piece, *Allegro non troppo,* measures 51–53[201]

[200] Here the Bärenreiter edition is cited for reasons of clarity: Franz Adolf Berwald, 'Concert Piece for bassoon and orchestra', (Cassel: Bärenreiter, 1984).
[201] Ibid.

The example in figure 4.19 depicts the melody of the slow middle section of the Concert Piece in a singing style with *legato* markings. It is written as a theme and variations based on a popular song, 'Home! Sweet Home!', composed by the English composer Sir Henry Rowley Bishop (1786–1855).[202] A copy of an early version noted as "Fifth Edition" is given in figure 4.20:



Figure 4.19. Berwald, Concert Piece, *Andante,* measures 152–69[203]

[202] Domínguez Moreno, 224. She identifies this theme as one composed by the Englishman Henry Bishop in 1821.
[203] Berwald (Bärenreiter, 1984).



Figure 4.20. Bishop, 'Home! Sweet Home!' measures 1–17[204]

[204] Henry Rowley Bishop, 'Home! Sweet Home!', (London: Goulding, D'Almain, ca 1825).The libretto was written by John Howard Payne, found in his opera *Clari, Maid of Milan* from1823. See: "Misc comments", http://imslp.org/wiki/Home,_Sweet_Home_(Bishop,_Henry_Rowley) [accessed on July 20, 2015].

The last example taken from Berwald's Concert Piece [fig. 4.21] shows an ascending arpeggio figure from the lowest tone, B♭$_1$, followed by a descending arpeggio and leap of two octaves and a minor seventh, from F to e♭^{2}, twice:



Figure 4.21. Berwald, Concert Piece, *Andante,* measures 203–08[205]
(two flats are not notated in the first stave)

Lasting approximately twelve minutes, Berwald's Concert Piece has more legato singing lines and not as much passage work as in the much lengthier and more demanding Concerto in C minor written by Du Puy.

[205] Berwald (Bärenreiter, 1983).



Figure 4.22. Portrait of Bernhard Henrik Crusell, courtesy of the National Library of Sweden

Bernhard Henrik Crusell, a Finnish prodigy

The Finnish-born clarinettist and composer, Bernhard Henrik Crusell (1775–1838) immigrated to Sweden at the age of fifteen, becoming principal clarinettist in the Royal Orchestra just a year later, in 1792. He was not only Frans Preumayr's colleague in the orchestra and in chamber music settings, but his father-in-law as well, and is fondly referred to as "Pappa" in

Frans' journal. Preumayr wrote highly of Crusell's abilities as a clarinettist in his travel journal, comparing him with those he heard in Hamburg or Paris, saying that no one could match his abilities.[206] Crusell spent extended periods abroad, studying clarinet in Berlin with the virtuoso Franz Tausch and composition in Paris with François-Joseph Gossec.

A prolific composer, his works include various wind concerti and chamber music, as well as many vocal works and an opera *Lilla slavinnan* (*The Little Slave Girl)* in three acts. Compositions including an obbligato bassoon part are: Concert Trio (also known as Potpourri for Winds), Sinfonia Concertante for Three Winds with Orchestra*, Airs Suedois pour Basson avec Orchestre,* [incomplete], and *Concertino pour Basson avec Orchestre.* A quartet for three bassoons and bass entitled Variations on *Göterna fordomdags,* deserves mention, due to an anecdote found in Preumayr's journal.[207] Crusell's style was described as having a "secure harmonic sense" and "free from affectation", rather than progressiveness, as cited from a report in the Stockholm newspaper *Heimdall*:

> The distinguishing feature of Mr. Crusell's music is perhaps less richness in inventiveness and novelty, than of the harmonic sense, with a noble and secure posture and pure style. His works are treated with true artistic ability, well-planned with clarity, and free from all affectation, which is why one always hears them with pleasure.[208]

Concertino in B♭ major

The Concertino in B♭ major, a solo work of grand proportions and also scored for full orchestra, was composed for Preumayr's European tour and premiered on September 24, 1829 in

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[206] Preumayr, 66–67, 206.

[207] Ibid., 54. Preumry reports that during his European tour 1829–30, a bassoonist named Schultz approached him in Hamburg with an old score of this piece, which evidently had been forgotten by the bass player Süssmilch, when the Preumayrs had performed there on a previous journey. Preumayr was so touched by the man's honesty that he insisted that Schultz keep the score, on the condition it would not be printed or distributed. This is probably the same arrangement performed in 1813 and mentioned in AMZ; see chapter 1.

[208] *Heimdall,* 'Musik', November 29, 1928. *"Det utmärkande i Herr Crusells musik är måhända mindre uppfinningens rikdom och nyhet, än den harmoniska känslan, den ädla och säkra hållningen, den rena stilen. Hans arbeten äro med sann artistisk förmåga behandlade, äga plan och klarhet; ävensom de äro fria från all affektation, hvarföre man alltid hör dem med nöje."* [Translation courtesy of Alf Hörberg]

Stockholm at the Ladugårdslands kyrka;[209] the bassoonist referred to it as his "war horse" in his journal.[210] The diminutive title of "concertino" does the work somewhat of an injustice as it consists of five substantial sections lasting almost twenty minutes long.

Preumayr performed the Concertino in Copenhagen and Ludwigslust, but in Paris this work was deemed too lengthy to be performed in its entirety and shortened, much to his consternation.[211] The cuts from the performance in 1830 are evidently those that still appear in the score located in the Music and Theatre Library of Sweden; modern editors have disregarded them and published the piece as it was originally conceived.

The first example [fig. 4.23] shows the bassoon line in the first stave, beginning after the orchestral introduction *Allegro brillante* with an unexpectedly dramatic cadenza beginning in *piano,* and ascending to e♭^{2} at the third fermata. The cadenza is marked in detail with dynamics ranging from *pianissimo* to *fortissimo,* including a 'hairpin' indicating the desired note-shaping, as well as accents and indications to change tempo (*ritardando* and *presto*):

[209]Bernhard Henrik Crusell, *Concertino pour Basson avec Orchestre*, (Stockholm: Music and Theatre Library of Sweden: FhO/Sv 280/06810, 1829).
[210] 'Spektakler', *Dagligt Allehanda,* September 24, 1829. Additionally: Preumayr, 77; Nisser, 97.
[211] Preumayr, 24, 127, 195–200.



Figure 4.23. Crusell, Concertino, *Allegro brillante*, measures 46–48
(bass clef and two flats key are not notated on each stave)

The next section [figs. 4.24.1 and 4.24.2], shows the ending of the cadenza and beginning of a mournful theme in *Poco Adagio* written in 9/8 meter, which is placed on top of a *pizzicato* bass line. Elegant sequences of scales and arpeggios over the whole range of the instrument gradually ascend to e♭^{2}, building to a climax before returning to *Tempo I, Allegro.*



Figure 4.24.1. Crusell, Concertino, *Poco Adagio,* measures 49–64
(two flats are not notated on each stave after the first page)



Figure 4.24.2. Crusell, Concertino, *Poco Adagio,* measures 65–74
(two flats are not notated on each stave after the first page)

A longer, third section with various melodies and tempo changes follows, progressing seamlessly into an *Allegro moderato*, based upon a popular melody by the opera composer François-Adrien Boieldieu, here with theme and variations [fig. 4.25].[212] Crusell cleverly pre-empted this thematic material in the earlier *Poco Adagio* [fig. 4.24.1] section; here it is placed in a major key and a different meter. The repeated notes with dots under a slur indicate a softly-tongued *portato* articulation for emphasis in the crescendo:



Figure 4.25. Crusell, Concertino, *Allegro moderato* (Theme and variations), measures 1–28 (bass clef and one flat in key signature are not notated on each stave)

Following the theme, two variations requiring utmost dexterity and speed throughout the entire register appear. The second, with its passage work written in triplet figures of arpeggios and scales, is illustrated in figure 4.26. Some articulations are given and, where none are indicated, it is unlikely that these longer sequences were meant to be played all in *staccato,* but left up to the player's discretion:

[212] Fabian Dahlström offers more details in his notes accompanying a modern edition of Crusell's Concertino in English, published by Musiikki Fazer, Helsinki (1984). Additionally: Culum MacDonald, 'Karen Geoghegan plays Mozart, Rossini, Kreutzer, Crusell', [CD booklet] (Chandos Records, 2010). https://www.chandos.net/pdf/CHAN%2010613.pdf [accessed January 20, 2015].



Figure 4.26. Crusell, Concertino, *Allegro moderato* (Variation 2), measures 56–80 (bass clef and one flat are not notated on each stave)

Crusell's Concertino and Preumayr's "war horse" finishes with a *Polacca* [fig. 4.27], containing both melodic sections and virtuosic passage work in variations, ending with a three-octave-and-a-third arpeggio descending from d^2 to $B\flat_1$ [fig. 4.28]:

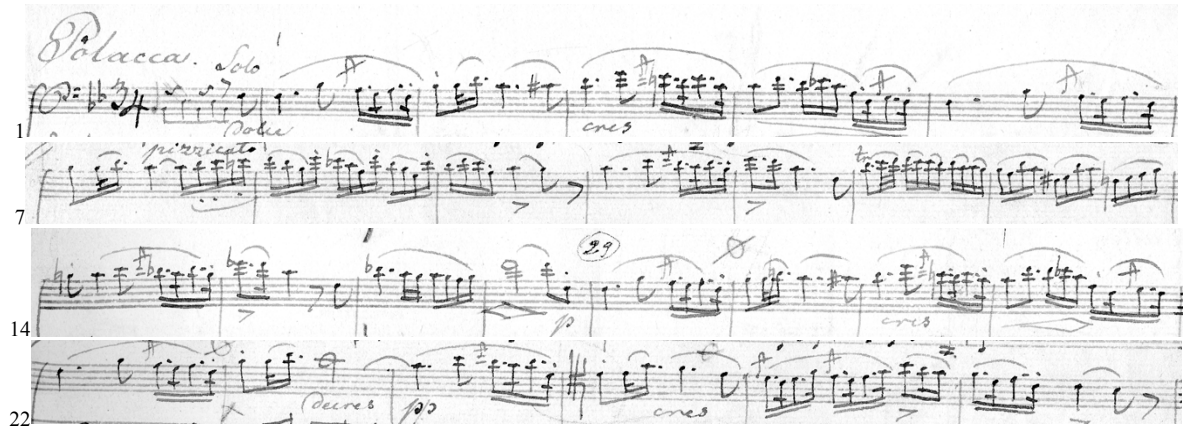


Figure 4.27. Crusell, Concertino, *Polacca,* measures 1–27
(bass clef and two flats are not notated on each stave)



Figure 4.28. Crusell, Concertino, *Polacca*, measures 171–78
(bass clef and two flats are not notated on each stave)



Figure 4.29. Portrait of Eduard Brendler, courtesy of the National Library of Sweden

Eduard Brendler, a youthful talent

Johann Franz Brendler (1773–1807) was a Dresdner flautist who immigrated to Stockholm in 1802 with his family and found employment in the Royal Orchestra, just a few years before the arrival of the Preumayrs. His son, the composer Frans Fredric Eduard (1800–1831), was described as a *". . . talentvoller, zu früh durch den Tod hinweggerafften Künstler."*[213] Little other information is available about this young composer, aside from the fact that the early

[213] *Conversations-Lexikon Der Neusten Zeit und Literatur*, 4 vols. (1; Leipzig: F. A. Brockhaus, 1833), 243. ". . . talented artist, too soon swept away by death."

death of his father in 1807 left the widow and her son impoverished. Although a talented musician, Eduard entered the trade business in Visby in 1817 and returned to Stockholm in 1823, where he played flute in the amateur orchestra Harmoniska sällskapet, but was not employed as a professional musician in the Royal Orchestra like his father. Instead, Eduard turned to composition and his first musical setting was 'Introduction and Variations' for three bassoons and orchestra based on the trio 'Let us in the dark grove go', played in a Royal Orchestra concert on May 3, 1828 (and repeated on May 29, 1828).[214] Other works include a serenade for 12 wind instruments, songs, piano works, two melodramas and an opera *Ryno, eller den vandrande riddaren: skådespel med sång i tre akter [Ryno, or the errant knight: a spectacle in three acts],* which he did not finish. It was completed after his early demise by Prince Oscar and Johan Fredrik Berwald, and premiered in Stockholm in 1834 with great success. Biographer Anders Wiklund writes:

> He exploited the connection between lyric intensity and dramatic characterization, most notably in the opera. In form and harmony the influence of Weber, Marschner and particularly Spohr is apparent, even in as early a work as his Serenade.[215]

Divertissement in B♭ major

The *Divertissement pour le Basson avec accompagnement de l'Orchestre, opus 6 (composé & dedié à Mr F. Preumayr par son ami Eduard Brendler),* is a composition containing three movements, scored for solo bassoon, with accompaniment of strings, pairs of clarinets, bassoons, horns and timpani.[216] Although not harmonically or structurally adventurous, the *Divertissement* has noteworthy written-out ornamentation and cadenzas; Frans Preumayr

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[214] *Svenskt Biografiskt Lexikon*, http://sok.riksarkivet.se/SBL/Presentation.aspx?id=16938 [accessed July 20, 2015]. *"B[rendler']s första uppförda tonsättning var »Introduction och variationer» för tre fagotter med orkester över trion »Låt oss i mörka lunden gå», spelad å hovkapellets konsert 3 maj 1828 (upprepad 29 maj s. å.)."*

[215] Anders Wiklund, 'Brendler, Eduard.' GMO, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03930 [accessed February 2, 2015].

[216] Eduard Brendler, '*Divertissement pour le Basson avec accompagnement de l'Orchestre'*, (Stockholm: Music and Theatre Library of Sweden, FhO/Sv 280/06780, 1828[?]).

mentions performing it in Hamburg.[217] It begins with a theme reminiscent of a Rossini opera aria; after an initial slow march, a theme with variations follows. The second movement, *Poco Adagio,* is written in the particularly awkward key of B♭ minor, requiring well-developed dexterity to cope with complicated fingerings; the work ends with a Vivace movement in 3/8 meter. An example taken from the first movement [fig. 4.30] demonstrates register changes having wide jumps from D–E–c^1–E♭–F–$e♭^2$ in measures 21–23, underlining the large range used:



Figure 4.30. Brendler, *Divertissement, Tempo di Marcia,* measures 8–24
(2 flats are not notated in the first stave)

The second movement, in the unusual key of B♭ minor, contains ornamentation and running glissando-like scale passages in a lyrical style [fig. 4.29]. Articulation markings include *portato* sixteenth notes in measure 4, giving emphasis in a descending figure:

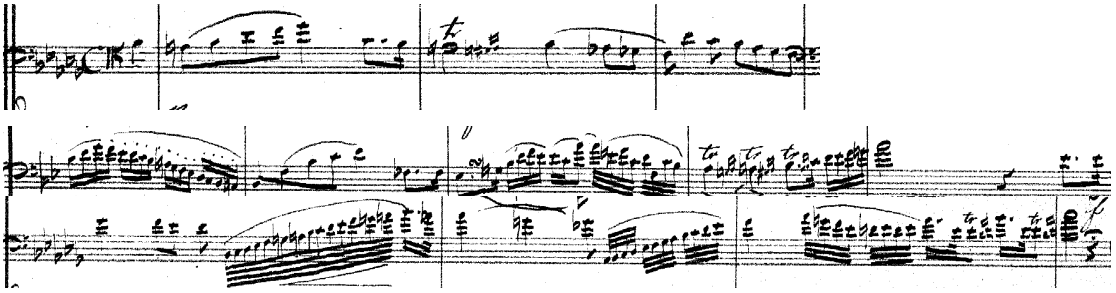


Figure 4.31. Brendler, *Divertissement, Poco adagio,* measures 1–11

[217] Preumayr, 93. See also: Nisser, 79. Performances are listed (with no details) in May 1828, 1831, 1834, and 1837; the latter two under the title of *"Consertallegro för fagott"*.

The *Divertissement* finishes with a 3/8 *Vivace* movement containing no notable technical difficulties and the whole work lasts approximately twelve minutes. Various recordings with modern instruments have been made.

Pierre Crémont, *chef d'orchestre* and composer

The French violinist and composer, Pierre Crémont (1784 –1846) was trained at the Paris Conservatoire, and went abroad for a period of employment as director of the Théâtre Français in Moscow from 1803–12. He returned to Paris to take posts as second *chef d'orchestre* at the Théâtre de l'Odéon, and later first chef d'orchestre at l'Opéra-comique. In 1833, he left the French capital for an appointment at the Grand Théâtre de Lyon, and as of 1839, was director of the Société Philharmonique in Tours. In addition to numerous compositions for violin, string chamber music, and a clarinet concerto, he wrote a comic opera *(Belronde Captain)* and arranged works for the stage by, among others, Meyerbeer, von Weber, and Bellini.[218]

Concertino militaire

Evidently Crémont came into contact with Frans Preumayr during a visit to Sweden, and their friendship was renewed in Paris in 1830; Preumayr described a pleasant collaboration in his journal, working together on a solo composition, *Concertino militaire (Allegro moderato–Tempo di marcia, Andantino, Rondo fantasia–Allegretto*),[219] which he premiered on April 7, 1830 in Paris and London.[220] Newspaper reports from the Paris concert were mixed, while the London reports were highly positive; the reviewers, however, were primarily concerned with the virtuoso from Stockholm, and less with the work itself, although the reviewer, Mr. Castil-Blaze, offered this remark:

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[218] Fétis, 387–88.

[219] Pierre Crémont, *'Concertino militaire'*, (Stockholm: Music and Theatre Library of Sweden, Oh 33003090, 1830).

[220] Preumayr, 211, 219, 225, 271, 301, 385. See chapter 2 of this study for details about the Paris and London reviews. Another manuscript located, but not mentioned by Preumayr in the transcriptions of his journal completed so far, is the subject of some confusion: Crémont's Concert Piece for Bassoon, which is undated. A score is located in the Music and Theatre Library of Sweden: FhO/Sv 28006800.

> Ce concerto, est bien conduit; il renferme de traits disposés avec art pour employer toutes les ressources d'un instrument dont la tablature immense égale maintenant celle de la Clarinette, trois octaves et demie.[221]

Undoubtedly referring to one or both of the examples cited in figures 4.32 and 4.33 containing virtuosic sequences of scale and arpeggio passagework, Preumayr mentioned his concern regarding breathing in an extended passage before trills.[222]

Slur markings are seen here (fig.4.32) in various groupings, although some sub-articulations would be beneficial in bars 99 and 100, where changes of direction occur; similar figures are found in bars 82 and 86 with smaller slurs:

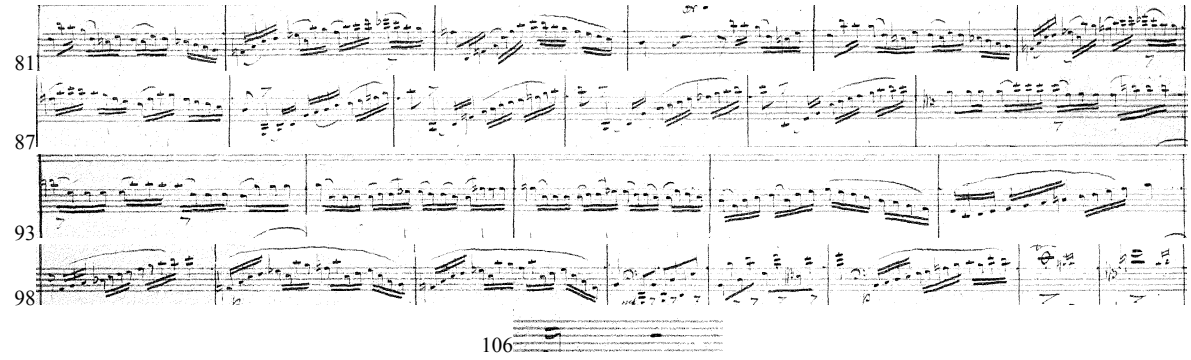


Figure 4.32. Crémont, *Concertino militaire, Allegro moderato–Tempo di marcia,* measures 81–106 (bass clef and three flats are not notated in the staves)



Figure 4.33. Crémont, *Concertino militaire, Rondo fantasia–Allegretto,* measures 492–54 (bass clef and three flats are not notated in the staves)

[221] Ibid., 225. Preumayr copied this review into his journal and reports that it came from *Journal de débats,* April 11, 1830. See footnote 82 in chapter 2: 56, 57.
[222] Ibid., 301. See page 51 in chapter 2.

Despite its long sequences without adequate breathing opportunities, Preumayr found the work "beautiful" and presented the *Concertino militaire* several times in Paris and London.[223] No recordings are known to the author as of this date.

4.4 Performance tradition or twentieth-century revival?

All of the six works mentioned above were composed before 1830 and stand apart from others, primarily due to their extended registers and the degree of virtuosity demanded for their performance. Du Puy's Concerto and Crusell's Concertino, the most lengthy of this collection, are both substantial solo concerti which offer, along with the other compositions cited, significant additions to the sparse collection of solo literature written for the nineteenth-century bassoon. Numerous chamber music compositions were also composed for and performed by Preumayr and his colleagues, including Berwald's *Septett*, his Quartet for Piano and Winds, Crusell's Concert Trio for Clarinet, Bassoon and Horn, and Sinfonia Concertante with Orchestra (scored for the same wind instruments), but these do not form part of this study.

It is not evident if and how Frans Preumayr passed on his skill of high register playing to students or younger colleagues, and one wonders if this trademark remained solely his. Despite my research efforts, no verification of any pedagogical activity of Preumayr has materialized, and we can assume that these compositions were possibly not ever performed by the next generations of players, and only (partly) recently revived.

Remarkably, the practice of writing a full three-and-a-half-octave range for the instrument does not seem to have been taken up by other composers in the nineteenth century and it is still unclear why this did not occur. According to bassoonist James A. Grymes, the list of *concours* bassoon solos from 1898–1913 at the Paris Conservatoire reveals that the highest notes found in

[223] Ibid., 301. Preumayr premiered the *Concertino militaire* on April 7, 1830 in Paris, with additional performances on May 31 and June 30, 1830, in London.

these popular works were: $b\flat^1$ (1x), b^1 (2x), c^2 (4x), d^2 (7x), and f^2 (1x), confirming that a conservative approach to the high register still existed into the early-twentieth century.[224] Although nineteenth-century fingering charts sometimes include the last half-octave up to $e\flat^2$, these highest notes did not apparently become a part of the normal bassoon register, but became commonplace only much later, when using instruments with more developed key systems.[225] We can only speculate whether composers and bassoonists either were not fascinated by the tone color of the top half-octave of the bassoon, or if players were not readily able to produce these notes well enough to be convincing; neither of these scenarios offer a completely satisfying explanation.

Historical bassoonists wishing to approach Preumayr's repertoire today still have formidable tasks remaining; the next obvious steps are defining appropriate techniques and materials necessary to master the required range, as well as seeking a tone quality akin to that which composers might have been familiar. Was Preumayr's ability to produce the highest notes simply a question of having the appropriate hardware (consisting of instruments, reeds, crooks) and/or did special physical techniques (involving, for example, embouchure and breath support) additionally play important roles? Various processes are described in chapter 5, as my students and I experimented with reed and crook dimensions, fingering combinations, and tested physical and mental techniques in our attempts to answer those questions, on the way to developing a performance method for Preumayr's repertoire using period instruments.

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[224] James A. Grymes, 'Dispelling the Myths: The Opening Bassoon Solo to *The Rite of Spring*', JIDRS, 26 (1998), 117–19.

[225] IDRS website, http://www.idrs.org/resources/bsnfing/fingnote.html [accessed February 20, 2015]. See fingering charts: Heckel-system instruments have corresponding keys facilitating high tones. Keys for $e\flat^2$ and e^2 are common, optional are: f^2, $f\sharp^2$, and g^2. The range of the Heckel-system bassoon is now given as A–b^2 (c^3 and $c\sharp^3$ are also listed, but with no fingerings) The range of modern French system ("Buffet") bassoons can extend to b^2.

Chapter 5 Technical concerns and pedagogical examples

Performing Preumayr's early nineteenth-century Swedish repertoire confronts the period instrument player with the task of developing a high level of instrumental virtuosity as well as delivering a compelling and dramatic musical text. This chapter deals with some of the practical matters concerning material and technique required to approach these works.

One of the most striking characteristics found in Preumayr's repertoire that can be affected by both these means is the range from B♭– e♭².[226] I was curious if solutions to the problem of producing the top notes could be found by making replicas of the six original C.J.F. reeds described in chapter 3, for example. Part 1 of this chapter describes my discoveries about how reed dimensions influenced range, along with the consequences of using different reed-finishing styles. The quality of our contemporary material used for reed making, *Arundo donax,* was another important factor that had to be considered. In part 2, reports are given in the form of pedagogical examples about crook set-ups, reflection on some significant physical factors influencing tone production, such as posture, jaw position and air pressure, experimentation with various fingering combinations, as well as observations of mental attitudes hindering or enhancing performance of the high register.

[226] A range of ca. three octaves was common for nineteenth-century bassoonists. The extra half-octave presents no extraordinary difficulties for modern bassoonists however, as additional keys have been added to twentieth century models, enabling the production of these notes with relative ease.

Part 1: Technical issues concerning reeds

5.1 Cane layers and various reed styles

Reed cane, or *Arundo donax,* can be described as having three layers, usually identifiable by color: the hard and shiny golden outer layer of bark, the yellowish middle layer, and the softer, whiter pith. Most examples of eighteenth- or nineteenth-century reeds show evidence that makers preferred to leave some bark on the blade area; this style is often referred to as the "historical scrape", or is said to have an "inner-gouge" [see fig. 5.1]. In the process of internal gouging, some cane from the softer layer of pith is removed from the inside, leaving some of the outside bark on the blades, thus ensuring that the hardest layer of cane is used.[227] The "modern scrape", or "outer-profiled" style [fig 5.2] removes all of the bark in the blade area, and uses only the softer inner layers.

Today, a large variety of shapes and sizes of reeds are used by historical bassoonists. Aside from variations in dimensions of length and width, a major difference is whether the older or later style is used. The discussion inner-gouge vs. modern scrape has not been, nor will ever be conclusively resolved; these are matters of individual preferences and tastes in tone color and response, just as they were in earlier centuries. In an article published in the *Galpin Society Journal* about early reeds from 2001, Rainer Weber describes two main reed-making styles commonly found in the eighteenth and nineteenth centuries, "Paris-London" and "Saxon-Berlin"; he also refers to third style, found in Copenhagen and Stockholm and built on a metal staple, but wisely acknowledges:

[227] White (1984), 70–71. A detailed description of inner-gouging and the technique used to produce it are outlined here.

> There was no absolute standardization of external shape! There existed a far-reaching and individual range of possibilities, each according to the tonal conception of the player, as well as to the peculiarities of the instrument and the material.[228]

An example of the third type of reed style, a variation based on inner-gouging mentioned by Weber, is located in the Nydahl Collection in Stockholm and seen in figure 5.3.[229] The metal staple is only visible at the bottom end, and is otherwise covered by a waxed, string binding. It is not possible to determine if any wires are present on the staple.



Figure 5.1. Inner-gouged reeds, courtesy of G. Graziadio



Figure 5.2. Modern scrape reeds by author

The predominance of the darker bark in the blade area can be clearly seen in the inner-gouged examples [fig. 5.1], with only a little small part of the white pith revealed in the middle of the blade. Reeds made with a modern scrape have all of the bark removed in the blade area, leaving only the layer of white pith [fig. 5.2].

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[228] Weber (2001), 238–39. Weber explains that "Saxon-Berlin" style reeds were narrower and thinner than those of the "Paris-London" style. The third type, straight in blade shape, was apparently not very common. [See chapter 3.]

[229] An example of a reed on a staple was located at the Stiftelsen Musikkulturens Främjande (Nydahl Collection in Stockholm), website: http://www.nydahlcoll.se; practical reasons [entailing the making of metal staples] did not allow me to include experiments with this variation in my current study. Weber also includes a photo of a similar example found in Copenhagen: Weber (2001), 236.



Figure 5.3. Reed on a staple,
courtesy of the Nydahl Collection, Stockholm

5.2 Use of variable *Arundo donax* with old and new preferences

Recent research concerning climate change and cane density confirms that *Arundo donax* for woodwind reeds may vary considerably even from one year to the next, due to changing environmental conditions and the development of agricultural cultivation techniques, fertilization, and irrigation, all of which have had an impact upon the quality of cane throughout the last centuries.[230] In his article on the subject of cane selection and reeds, bassoonist David Rachor proposes that cane used to make reeds in previous centuries was considerably softer and/or less dense than that which we use today.[231]

Rachor suggests that replicas of internally-gouged reeds made with cane currently available may not react or sound as the original models did, and logically recommends using particularly soft material in combination with this finishing style. It is interesting to consider what the

[230] Kirsten M. Boldt-Neurohr, 'The Proof Is in the Playing: The Affects of Climate During Cultivation on Arundo donax - Part V', Double Reed, 34/4 (2011), 89–97.
[231] David J. Rachor, 'The Importance of Cane Selection in Historical Bassoon Reed-Making', GSJ, 57 (May 2004), 146.

German bassoonist Carl Almenräder, author of the nineteenth century bassoon tutor, *Vollständige theoretisch praktische Fagottschule,* advises about cane selection in his chapter about reed construction. It is clear that he preferred soft cane to construct reeds using the inner-gouging method; hard cane gave him a poor result:

> Die einzige Probe, welche mir bis dahin bestanden hat, ist, . . . wenn man mit dem Nagel des Daumens über den äussern Theil des Rohrholzes, der Rundung nach fährt, daran am sichersten seine Elastizität erkennen kann. Bleibt bei einem mässigen Nageldruck keine Spur davon auf dem Holz zurück, so kann man überzeugt sein, dass es zu hart ist. Wenn auch manche dagegen Folgendes einwenden mögen, "das härteste, festeste Rohrholz ist am geeignetsten, taugliche Fagottröhren daraus zu fertigen", so muss ich hierauf entgegnen, dass man dann hiernach zu folgern, noch aus viel härteren und festeren Gegenständen, Fagottröhren anfertigen könnte, welche dann alle besser sein müssten, als die aus Rohrholz gefertigen, obschon ich mich getraue, eher ein taugliches Fagottrohr aus Kieferholz als ein solches aus zu festern Schilfrohr zu wege zu bringen.[232]

Reed makers will recognize that the test he recommends gives different results today; normal pressure will certainly not leave an impression in the bark of hard contemporary cane. Further, Almenräder directs readers to where reed makers in Germany could obtain Spanish *Arundo donax* (which he preferred to French cane), used at that time primarily in the construction of looms for weaving factories.[233] It is likely that the material which factories cast away was not of the highest quality.

I therefore contend that simply copying the appearance of an original reed or drawing cannot be sufficient; today's harder material may require a different scraping style in order to produce an ideally functioning reed. Contrary to certain reed-making schools that advocate using the older style, the more appropriate choice for reeds for historical instruments would use the less dense layer of harder contemporary cane, and not the harder outer bark.

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[232] Almenräder (1843), 123. "The only successful test I know, is, . . . run the thumbnail over the bark of the cane following its curvature to most certainly test its elasticity, and observe whether with normal pressure, any mark is impressed upon the cane. If none is left, you can be sure that the wood is too hard. While some on the other hand, might argue 'the hardest, most solid cane is the most suitable for making bassoon reeds', I have to reply to this that you could then conclude that making bassoon reeds out of much harder and firmer material would be better than from reed cane, although I trust myself to make a better reed out of pine than one made of too hard cane."
[233] Ibid., 123.

An ensuing question concerns why reed makers eventually stopped using the earlier technique. Why change something that works? The technological developments of gouging machines that contributed to revolutionizing the reed-making business in the nineteenth century have been noted by oboist and scholar Geoffrey Burgess, and it would be inaccurate not to consider the evolution of instrument making, changing tastes and musical demands in a discussion of reed construction and history.[234] It can be logically assumed that reed-making techniques were also adapted to accommodate the changing characteristics of the material and, most importantly, to ensure that reeds would function well. These developments are of particular significance to historical woodwind players; taking into account the quality of the material and using a combination of both historical and modern methods may offer the best results.

5.3 An experiment: comparing relative density and hardness

By taking a sampling of cane drawn from three different cane producers and measuring relative density and hardness, my aim was to determine if a large degree of variation existed amongst the groups, and then to compare data about the qualities of reeds afterwards, noting the consequences of material used. Taking ten tubes of cane from three suppliers, the results of up to approximately 90 reeds could, theoretically, be documented and compared.[235] Test criteria of the finished reeds would include range, response, aspects of tone color, and dynamic capabilities. Although variations in the natural material dictate that no reed can ever be truly duplicated, general tendencies could be identified and reported; these methods are usual and consistent with what has been described in bassoon reed-making treatises. Relative density and hardness measurements could not be compared with those from nineteenth-century *Arundo*

[234] Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven, CT: Yale University Press, 2004), 157–61. Additionally in conversations about the development of oboe reed making techniques with oboists Geoffrey Burgess and Frank de Bruine in The Hague, January 16, 2012.

[235] The sample cane was drawn from two French suppliers MARCA and Madame Ghys and one Spanish supplier, Medir.

donax, but this data could possibly provide more insight into my reed-making process and hopefully aid in my search for the top register.

Cane preparation and measuring

Each piece of tube cane [fig. 5.4] was split into three pieces [fig. 5.5]; relative density was measured and noted for each piece, using a scale with sensitivity to 100th of a gram [fig. 5.6], using a method devised by researcher in musical instruments and related sciences Jean-Marie Heinrich.[236] Relative density is a ratio-comparing mass which is calculated by weighing the piece of cane *(M)* on a rack *(M1),* then in water under the rack (*M2);* the equation is: *RD = M / M1-M2*.



Figure 5.4. Three cane tubes



Figure 5.5. One tube split into three

[236] David Rachor, http://www.uni.edu/~rachor/art_baroque_heinrichdensity.html [accessed April 9, 2012]. The method invented by Jean-Marie Heinrich for testing cane density and the equipment required for this procedure is described.

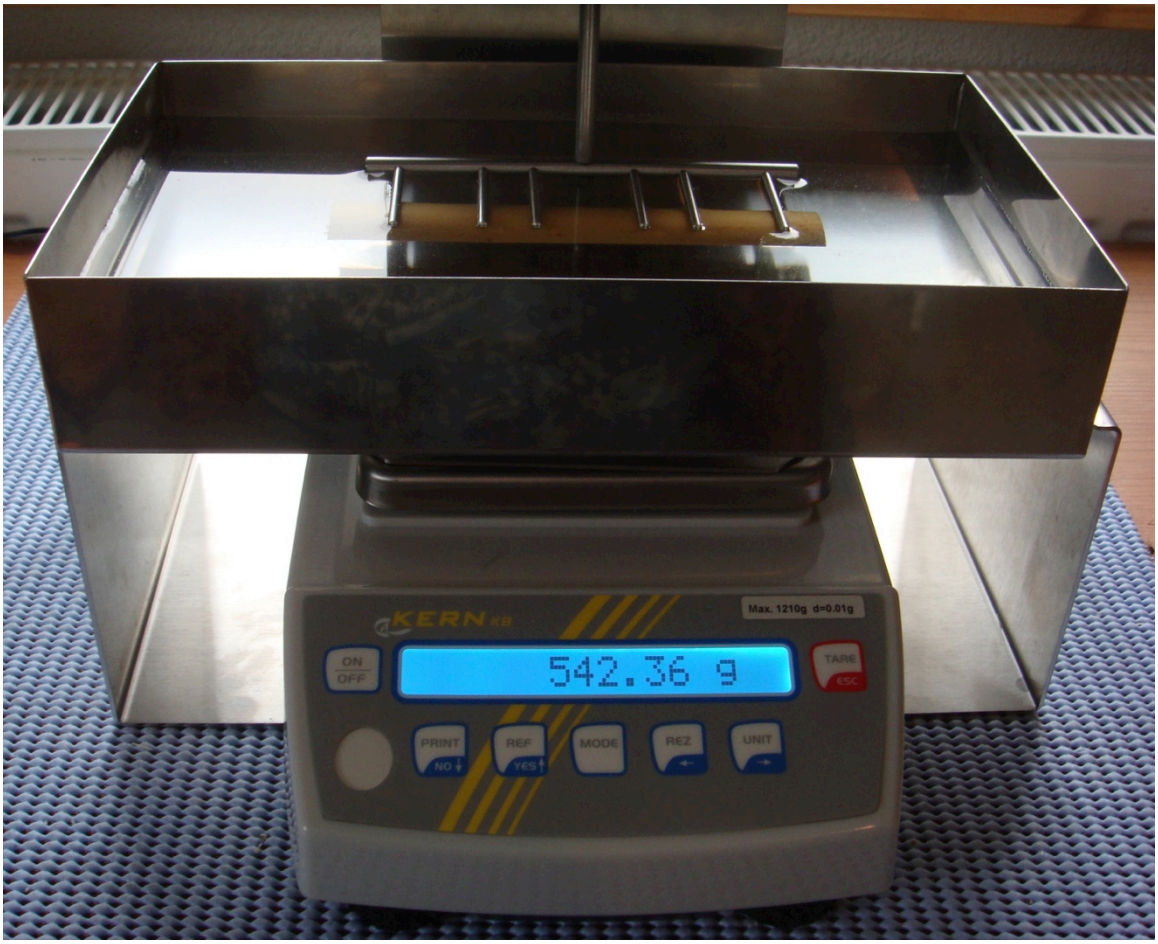


Figure 5.6. Weighing cane to calculate relative density

TABLE 5.1. RELATIVE DENSITY RANGE	
Scale: Low figure (= less dense) to high figure (= more dense)	
Cane sort	**Range**
Madame Ghys	0.39–0.48, Mean *RD* = 0.408
Medir	0.36–0.52, Mean *RD* = 0.441
Marca	0.39–0.58, Mean *RD* = 0.475

Pieces were then gouged on a machine to a thickness of 1.20 mm [fig. 5.7] and hardness was measured using a digital hardness tester [fig. 5.8]. [237]

[237] The machine-gouging process evenly removes material to a pre-determined thickness from the inside of the cane. The hardness tester presses a lever into the gouged cane and measures resistance against it. These values are expressed as a number; for example: "20" means that the hardness tester penetrates the cane by 20 thousandths of a mm (0.020 mm) at this point. Three measurements of hardness using a digital hardness tester from suppliers Reeds 'n Stuff were taken: one from each end and one in the middle; the average was then calculated to arrive at a mean value.

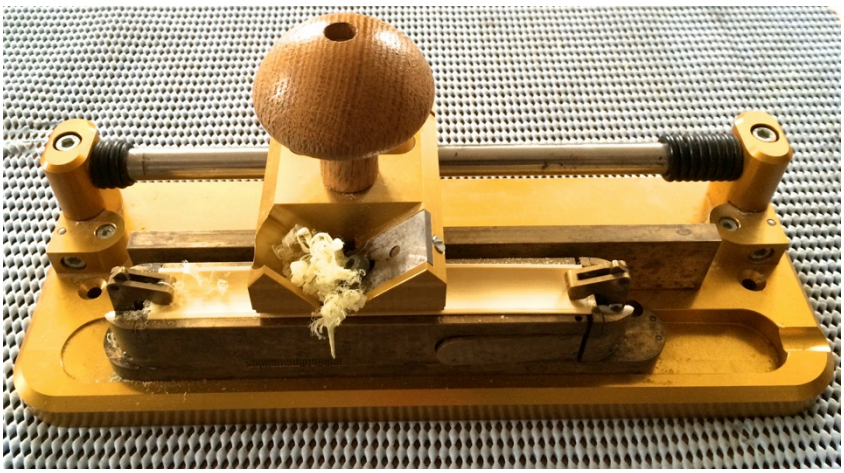


Figure 5.7. Cane on gouging machine



Figure 5.8. Hardness tester with cane

TABLE 5.2. HARDNESS RANGE		
Cane Sort	**Hardness range**	**Mean**
Madame Ghys	16.3–32.0	21.15
Medir	15.6–39.6	24.23
Marca	17.0–28.3	22.04

How useful was this information? Slight variations were noted within the ranges of density and hardness between the three groups of cane samples [table 5.1] , but by removing the highest and lowest values of pieces "spiking" the results from each group, the differences were not significant [tables 5.1 and 5.2].[238] As the remaining reed-finishing steps will ideally be adapted to suit each specific piece of cane and an experienced reed maker can choose finishing methods that will optimize the reed's performance, these variations can be minimized by taking characteristics of density and hardness into account.[239]

A similar but more extensive experiment dealing with cane hardness was conducted by oboists and their professor from the University of Wisconsin in Eau Claire, and documented in an article in *Double Reed* by Christa Garvey in 2012:

> We learned that the relative cane hardness range that we had did not inhibit us from making usable reeds. . . . In addition to our scientific findings, we found we gained a better understanding of cane processing, developed a wider curiosity of the many variables in reed making, and became more experienced, efficient and independent reed makers. [240]

Repeating this time-consuming process regularly might prove to be impractical in the daily lives of most reed-making performers, but more simple means of judging hardness requiring no special equipment were described by bassoonist and professor Edwin Lacy in 2001, and also by bassoonist and author James B. Kopp, in an article about reed cane published in 2003.[241] Whatever method is ultimately chosen, learning to recognize the hardness of cane is

[238] See total values of all samples in appendix 3.

[239] Depending upon the vibration and resistance that the reed offers, it can be made weaker or stronger, for example, by adjusting the wires or removing cane.

[240] Christa Garvey, 'Effects of Relative Cane Hardness on Oboe Reeds: A Student-Faculty Collaborative Research Project from the University of Wisconsin, Eau Claire', *Double Reed,* 35/3 (2012), 93.

[241] Edwin V. Lacy, 'Testing the Density or Specific Gravity of Bassoon Cane', *Double Reed,* 24/4 (2001), 45–46. In for example, the "flotation test", cane is submerged in water and the percentage of the cane that sinks is measured. Additionally: Kopp, 'Counting the Virtues of Bassoon Cane', http://koppreeds.com/virtues.html [accessed November 14, 2013]. One simple technique ["flex test"] is twisting cane ends in opposite directions to test its degree of flexibility.

undoubtedly a highly-relevant skill, serving to increase the sensitivity to the material and enabling a reed maker to react both consciously and intuitively to variations found in each piece.

Constructions with C.J.F. reed dimensions and variations

Four of the C.J.F. reed dimensions [nos.1–4] described in chapter 3 had been the focus of my earlier constructions, chosen because of their special dimensions. The results of these first attempts had been very encouraging; it was actually possible for me to play the top notes up to e♭^{2} using these replicas, albeit with some force from the embouchure. The tone quality, however, was far from being ideal, and the high notes could not readily be produced with the natural ease required for real music-making. Unfortunately, the lowest register was very resistant and almost impossible to control. Was the cane quality mismatched to the reed dimensions? I concluded that this might indeed be the problem, and that the material might be too hard or dense to work well with the exact dimensions and scrape style of the C.J.F. reeds, given the likely discrepancy between modern-day cane quality and that of the nineteenth century.

The area around the top wire tends to shrink with age and influences tone quality. Original reeds, with few exceptions, will probably have thus decreased in size from their original dimensions, particularly at this crucial point in the middle of the reed. Experience had already taught me that by slightly increasing the diameter at the top wire, a fuller, rounder tone quality could be obtained and the tones of the lower register would respond more easily. Conversely, a smaller diameter adds resistance, improves high notes, but worsens low notes, and can make the tone quality unpleasantly “bright”. It is therefore essential to find an ideal compromise serving both extremes, and to this end I additionally decided to try using more softer layers of cane with an outer profile, or modern scrape.

Starting anew with the next reed constructions from the sample cane groups, manual profiling of the cane was done with a knife [fig. 5.9] on the entire length of the blade.[242] A clearly significant advantage of this method is that it allows the reed maker to test the resistance in each individual piece of cane with each knife stroke, as opposed to using a modern profiling machine that removes the outer bark according to fixed parameters.[243] Hardness/density can immediately be taken into account and each piece given a thicker or thinner profile, accordingly. A basic manual on the hand-profiling technique can be found in appendix 2.[244]



Figure 5.9. The first phase of bark removal in manual profiling

Taking probable shrinkage of the original reeds into account, I increased the diameter at the top-wire slightly, and counteracted the presence of more material by thinning the area at the bottom of the blade near the wire, which I suspected would alleviate the above-mentioned problems of response and tone quality caused by hard cane. The consequences of enlarging the

[242] In this process, layers of cane are removed from the outside of the vibrating blade part of the reed, and results in a "modern scrape".
[243] If profiling with a machine, it would be best to pre-select cane on the basis of hardness/density in order to match the machine's fixed settings for removing bark.
[244] Additional instructions on hand-profiling can be found in: James R. McKay, *The Bassoon Reed Manual: Lou Skinner's Theories and Techniques* (Bloomington, IN: Indiana University Press, 2000), 42–43.

diameter finally had to be adjusted by shortening the entire reed for reasons of pitch [see a comparison of measurements in tables 5.3 and, 3.4 on page 155].[245]

The second series of reeds was constructed using soft brass wire measuring 0.6 mm and a thread wrapping, covered with a hardening nail polish. Imitating the C.J.F. reeds, initially only two wires were placed on the reeds, instead of three [fig. 5.10]. During the scraping process however, it became too difficult to maintain control of the reed tip opening in general and therefore a middle wire was added. Tip openings of reeds with two wires (left) and three (right) are illustrated in figure 5.11. The tip from the two-wire reed is too open to control with the embouchure, while that from the three-wire reed exemplifies a moderate tip opening. A third wire eliminated the problem by providing extra tension, which did not allow it to open as widely as with only two wires.[246]



Figure 5.10. "Modern scrape" reeds with two wires; uncut (left); cut and wrapped (right)

[245] A larger diameter at the first wire lowers pitch. This can be rectified by shortening the blade length, which then raises it again.

[246] The tip opening determines how much embouchure control is necessary; ideally, this should not be excessive. Several students constructed some well-functioning reeds using only two wires, but no substantial conclusion could be drawn about the advantage of using two wires, as opposed to three. It is also feasible that the differences in tip openings between the original reed and those made of contemporary cane are in part caused by hardness of material.



Figure 5.11. Tip openings



**Figure 5.12. Original two-wired *C.J.F.* reed (left);
a contemporary three-wired reed (right), with modern scrape**

Successful reeds

I gradually developed a better sense of intuition about cane quality during reed constructions. Even after just a dozen reeds of the next series were finished, tested, and "played in", I noticed that each one, although having typically unique characteristics, was invariably "better-than-average", ranging to "very good".[247] I had apparently been able to find a successful compromise between dimensions and material; a three-and-a-half octave range was consistent, with an even tone quality from the low to high registers. If somewhat oversimplified, suffice it to say that a broad diameter at the first wire provided a good response in the low register and a full tone quality; the relatively short dimensions favored the high notes. These two factors, combined with a rather lighter than heavier blade scrape, offered advantages at both extremes of the range [see a comparison in fig. 5.12]. Three wires were used in place of two, providing more tension in the blades and more control over the tip opening. Once convinced of the possibility of playing the highest notes, most of my constructed reeds afterwards seemed to produce at least a d^2, if not the top $e\flat^2$, as well. My reed-making had dramatically improved, or I had learnt to play the high notes on the new examples better, or both; it was impossible to conclude if one had more influence on this outcome than the other. As with other acquired skills such as bicycle riding or skiing, I couldn't return to a previous "unknowing" state of not being able to play c^1– $e\flat^2$; subsequently, tests made with my old reeds produced almost the same successful results in the high register.[248] It is probable that even small, critical differences in the dimensions of the new reeds were enough to propel me into the last half-octave, making it easier to reach these notes with my original set-up.[249]

[247] "Playing-in" or "breaking-in" a reed is the process in which the cane swells and shrinks repeatedly when wet and dry until reaching a more stable phase; the amount of time this takes is not always predictable.
[248] Certainly the dimensions of the old reeds were not ideal, but they were close enough for me to be able to produce the highest tones, as I now "knew" (in a physical sense) what I had to do.
[249] My previous reed dimensions were similar to those of C.J.F. nos. 1–4, although slightly longer and narrower at the top wire.

As constructions proceeded, the overall percentage of useable reeds remained exceptionally high, regardless of variation in hardness and relative density values; I was convinced that I was instinctively reacting to the qualities of the material in a better and more perceptive manner during each finishing step than previously. Figure 5.13 and table 5.3 illustrate the dimensions of some exceptionally successful examples constructed from Madame Ghys cane.[250]

[Table 3.4, with the original C. J. F. reed dimensions, is reproduced here again in order to facilitate comparson.]



Figure 5.13. Reeds G17, 21, 25

[250] See chapter 3 for a comparison of dimensions with other historical reeds.

TABLE 5.3. DIMENSIONS OF FIVE REED REPLICAS

Reed Name	Total length In mm A	Blade length In mm B	Tube length In mm C	Tip width In mm D	1. wire Ø In mm E	2. wire Ø In mm F	H	RD
7G	55.60	27.37	28.23	15.57	8.66	7.50	19.00	0.41
17G	55.45	26.54	28.91	15.40	9.12	7.65	19.30	0.40
21G	56.25	26.58	29.40	15.44	9.00	7.49	20.60	0.36
25G	54.31	25.94	28.37	15.70.	9.00	7.36	16.30	0.44
30G	55.98	27.56	28.42	15.24	9.54	7.81	26.20	0.40

H=Hardness, RD=Relative Density

TABLE 3.4. C. J. F. REED DIMENSIONS (FROM CHAPTER 3)

Reed No.	Total length in mm A	Blade length in mm B	Tube length in mm C	Tip in mm D	1. wire Ø in mm E	Above wrapping Ø in mm F
1.	57.50	27.50	30.00	15.00	8.00	7.50
2.	56.50	25.50	31.00	15.00	8.00	7.25
3.	58.00	29.00	29.00	14.00	8.00	7.25
4.	57.50	27.00	30.50	13.50	8.00	7.25
5.	65.00	27.00	38.00	13.00	8.50	7.25
6.	66.50	26.60	40.00	14.50	9.25	-

A comparison of the two sets of measurements in tables 5.3 and 3.4 shows small but important discrepancies, primarily found in the diameter above the first wire [E] and total length [A]; the tube length [C] is difficult to compare, as the C.J.F. reeds have no defined end of tube/beginning of blade points.

Individual taste in timbre, and physical attributes of each bassoonist, as well as tuning requirements of a specific instrument, determine how much and what kind of finishing is required. The reed-making process consists of numerous stages before one reaches an optimal result, but it is not my intention to go into detail about all of these steps within the scope of this study. Many manuals, articles and books are available on this subject, and James B. Kopp

provides thorough explanations and illustrations concerning the physics involved in bassoon reeds in several excellent articles.[251] A final word about reed dimensions should emphasize that these also ultimately depend upon the bocal length and diameter, including its conical tapering. An ideal combination of bocal and reed, or "set-up", will provide the desired tonal characteristics and response, as well as the appropriate pitch and adequate dynamic possibilities.

Part 2: Learning processes

5.4 Details of my journey to the top register

The first attempts at duplicating the C.J.F. reeds had given me the possibility of actually screeching out the very top notes up to e♭^{2}, but with a primitive tone quality. With perseverance, and using the reed dimensions described above, I was eventually able to produce high and low register notes with equal ease and an acceptable quality of timbre, and begin to weave these into a fluid, musical technique. Any extra pressure on the reed or upward jaw position, known as "biting", proved to be detrimental; a relaxed jaw position ensured an even tone quality and prevented a "squeezed" or forced sound. After repeated and regular practice, I could increasingly control articulation and dynamic levels, adjusting intonation with air pressure and a choice of fingerings (see "A flexible fingering system" below).

A significant and unanticipated aspect concerning high note production only became fully apparent after I had successfully "mastered" the full range. Reflecting on the learning process during my high-register quest, I realized that I had been previously hindered by a belief system dictating that the range of my instrument ended with b♭^{1} or c^2. Although costing me more

[251] Kopp, 'Physical Forces at Work in Bassoon Reeds', *Double Reed,* 26/2 (2003), 69–81. A second, more recent article from Kopp is: 'Tube, Tip and Aperture: The Functional Geometry of your Bassoon Reed', Ibid., 36/3, 69–78.

energy and time than initially expected, I passed over the hurdle again and again playing to e♭^{2}. Eventually, I was able to alter my fixed mindset, recognizing the potential impact that a strong "conviction of possibility", or "self-efficacy", could have on students attempting these tones for the first time. Some were anxious about the high register, particularly if they had been working with an inadequate set-up or had previously experienced difficulties with this range on the modern bassoon; others didn't expect to encounter any problems, possessing a sense of self-efficacy which would prove to be to their advantage.

An observation: modeling and self-efficacy

Bearing my own experiences in mind, experiments continued in my two classes as I casually played the notes a^1 – e♭^{2} chromatically when students entered the classroom, noting what responses were evoked. I observed that such a demonstration triggered motivation along the lines of, "If she does it, I could do it!"[252] The students could hear and see that I was not using any unusual physical effort or a special reed and their curiosity led to questions regarding the pitch of the note or fingering used to obtain it, followed afterwards by inquiries about the compositions requiring this range.

I consciously avoided suggesting absolute fingerings, knowing that differences in instruments, reeds, air pressure and embouchure might require alternate positions. Instead, trials combining the many factors involving bassoon hardware and individual physical aspects were spontaneously initiated to find out how to facilitate reaching the highest notes, using various reed dimensions, bocals, and fingerings with different bassoon models. This approach, in combination with confronting and breaking down personal psychological barriers concerning range, influenced the learning process very effectively, as seen in the following examples 1–6. Again and again, I demonstrated that I could produce the highest tones with ease.

[252] WP, http://en.wikipedia.org/wiki/Self-efficacy [accessed April 10, 2015.]. Bandura's four factors of self-efficacy, "Experience", "Modeling", "Social Persuasion" and "Physiological Factors", are summarized here.

This simple pedagogical strategy, bearing similarity to modes used by athletes developing new motor skills, is described by psychologist Albert Bandura, who compares "trial and error" with that of "modeling":

> The correct form of a skill can also be discovered through the more rudimentary form of learning based on trial and error experiences. By varying their actions and observing the results they produce, novices may eventually figure out how best to perform the activity. This is a toilsome mode of acquisition, however, especially during early phases of learning of skills with complex features. One can spend many dreary hours in trial and error labor searching for the proper form of a skill without finding it.
> The acquisition process can be accelerated by transmitting the rule structure of the skill through modeling and then refining and perfecting it experientially. [253]

Bandura includes an example about music students, describing how the physical learning process can evolve one step further through modeling, or demonstration:

> Informative comparisons of different modes of motor learning are not as common as expected. . . . In the view shared widely by investigators in this field, people learn by the results of their actions. . . . By contrast, most motor skills involve complex structures in which multiple subskills must be spatially organized and temporally sequenced to achieve desired results. As previously noted, it would take an inordinate amount of time to learn the dynamic structure of complex skills by response feedback alone. Intricate skills can be symbolically constructed much faster by seeing the behavior modeled in an already integrated form than by trying to construct it gradually from observing the results of one's trial and error efforts.…Thus for example, in teaching aspiring violinists how to become better instrumentalists, master mentors correctively model how to play troublesome passages both technically and with greater emotional expressiveness. Students are not merely told to add some life to their spiritless play. They are shown how to do it.[254]

Once high-register skills were secure, the next goals were to transform the new technique into a true musical fluency, with control over appropriate aesthetic characteristics, using articulation, dynamic nuance and expression.

[253] Albert Bandura, *Self-efficacy: the exercise of control* (New York: W. H. Freeman, 1997), 372.
[254] Ibid., 378–79.

5.5 Pedagogical examples

My findings could be correlated by my students at the Royal Conservatoire in The Hague and Schola Cantorum Basiliensis, as I observed their attempts to extend their ranges beyond $b♭^1$, noting their experiences and outcomes as outlined in these points:

- Set-ups, or individual reed dimensions combined with bocals for each student's bassoon, monitored by accuracy of pitch, even intonation and tone quality.[255]
- Physical factors of embouchure, jaw position, posture
- A fingering system for the tones $b♭^1$–$e♭^2$
- Mental attitude and "positive transfer"

Set-up variations

The three fundamental elements of a set-up can be classified according to the degree in which they can readily be altered: reed, bocal, and instrument. Reed dimensions are easily modified, but the choices of available bocal models can be limited, depending upon the bassoon in question. Furthermore, almost imperceptible differences in weight and dimensions render each bocal unique, and players may notice substantial divergence in tuning and/or timbre between even two of the same model made by one builder. Alterations in the last element, the bassoon (for example of the instrument's tone holes or bores) are only recommended in accordance with the builder's instructions. An example of the consequence of a set-up change is illustrated in example 1.

Example 1:

Gergõ could play up to c^2 with his set-up, but not with complete accuracy and consistency. Although he carried out various reed experiments over a period of time, he was not able to

[255] These are obviously subjective values to a certain degree, but can be evaluated by an experienced player. An example would be to test if the set-up allows equal response and even intonation in all registers.

make a breakthrough. He could occasionally access c^2 from c^1 using a kind of *legato* between the two notes, but the top octave didn't speak independently. Finally, testing a lighter bocal of the same length, his previous efforts came together and were manifested in a stable and beautiful c^2. With the new set-up, he reported that most of his reeds worked very well. He explained further that whenever he needed to rediscover the physical sensation of the c^2 in his body, the easiest approach was to start an octave below, at c^1, or even from g^1, using a slurring exercise. In this manner, the increase of air pressure making the higher octave speak was re-identified and could easily be repeated:

> The sensation that helps me attack and sustain c^2 on the bassoon is similar to the one I have when I try to play a very high note on the recorder really softly – it needs a very specific air concentration and this concentration I can somehow control by focusing on a certain point in the upper part of my back. After having mastered c^2, then the tone b^1, which I had not been able to play before, this came more or less automatically by experimenting with $b\flat^1$ and c^2 positions and moving a couple of fingers around.

Instrument: Grenser model, Peter de Koningh / Bocals: de Koningh, "8S" and Nicholson, "Grenser".

Physical factors and tension

Posture, head and jaw position are all visible physical aspects that significantly influence tone production and can be easily monitored, while positions inside the mouth, nose and throat must be observed by the player her/himself and are difficult to observe. Two students demonstrated their progress with range extensions [to c^1] in examples 2 and 3, concentrating on various physical issues.

Example 2:

Salomé had been working on perfecting the c^2 with the assistance of a physical therapist, and reported that her head position appeared to influence how well she could produce this tone accurately. She noticed that if she consciously pulled her head slightly backwards, while

maintaining a relaxed jaw position, she could attack the note more cleanly and consistently. Focusing on a relaxed position and re-enforcing new physical habits, she became familiar with the posture needed for the high register; after a few weeks she could produce the c^2 using various reeds. This implied that Salomé's success was not just due to one "special" reed, but the newly-learnt physical technique, as well. After six months, she successfully performed Antoine Dard's *Sonate 3* [fig. 5.14] which requires c^2 twice in measure 13, on her final masters recital.

Instrument and bocal: Prudent copy, L. Verjat.



Figure 5.14. Antoine Dard, *Sonate 3,*
(from *6 Sonates pour le violoncelle (basson) avec la basse continue*), *Adagio,* measures 12–14

Example 3:

Another student, Kim, had been reflecting on several physical points as she attempted to produce the highest notes, playing both the recorder and historical bassoon. Although she knew that she should maintain substantial air support from her diaphragm, a feeling of tension or cramping in the upper chest muscles bothered her when she saw a high tone approaching in the music; at this moment, she tended to bring her shoulders forward, which negatively influenced her tone production. By deliberately drawing her shoulder blades back to stretch this area while playing long tones in the middle register, she was able to relax while focusing on maintaining a good sound quality. She then proceeded to the high register keeping the same focus and position of the shoulder blades. Furthermore, she reported that she had previously noticed a sensation of closing "something inside her nose" at some point in the high register, and when she could open this passage by imagining she was releasing some air though the nose (but not actually doing this), this sensation disappeared. A last observation regarded advice she had

already heard from various teachers concerned facial expression, namely: it is essential to avoid any tension or movement in the forehead or eyebrows while approaching high notes, as this also induces tension in the throat or elsewhere. Awareness of these specific physical issues improved her tone quality of the upper notes, and gave her the confidence and certainty required to perform an aria with an obbligato bassoon part, 'Ah, nos peines serront communes' from Luigi Cherubini's opera *Médée,* featuring several prominent c^2s [fig. 5.15, measure 18 and fig. 5.16, measures 103–06].

Instrument and bocal: Grenser copy, L. Ross.



Figure 5.15. Luigi Cherubini, *Médée,* 'Ah, nos peines serront communes', *Andantino,* measures 1–23



Figure 5.16. Luigi Cherubini, *Médée,* 'Ah, nos peines serront communes', *Andantino,* measures 98–108

A flexible fingering system

High-register fingerings on any bassoon, whether modern or historical, may seem complicated and illogical; learning all of the variations that are additionally possible on period instruments can be even more daunting. In 1990, bassoonist Paul J. White compiled a collection of

seventeen fingering charts for early bassoons, even collating them for practical use; this serves as an excellent starting point for experimentation.[256]

Students are often surprised at the great variety of options presented, and then attempt to test them while numbly staring at sets of unfamiliar fingerings.[257] I observed that when excessively concentrating on a fingering chart, the rest of the body may do the opposite of what it should to play an instrument, and tension may hinder the breathing apparatus and facial muscles. Moving between notes with new, complicated finger combinations may trigger additional tension in the hands. By taking focus away from one or more unfamiliar fingerings and instead using a general system of raising and lowering pitches described as below, assimilating new information is less formidable. How this valuable learning tool can function is shown in example 4.

Example 4:

Fingering choices were efficiently and successfully approached while Andrew was learning how to find the highest tones on his new bassoon. Instead of attempting to make one specific fingering per note work, he followed the simple pattern of lifting a finger and/or opening a closed key to move to the next pitch, although this did not always immediately result in the difference of a full half-step. The ascending notes from c^2 upwards could be found by opening the remaining keys or tone holes one by one (or more), and the tuning adjusted by changing air pressure, as necessary. Instead of concentrating on learning only one exact and definite position per note, Andrew quickly found that he could move from one fingering or tone to the next, casually testing one option and then another, varying air pressure to correct pitch. In this manner he could eventually choose which combinations were most in tune and had the best response; soon he achieved playing chromatically up to d^2 with natural ease and later also

[256] White, 'Early Bassoon Fingering Charts', GSJ, 43 (March 1990), 68–111.
[257] Ibid., 81–82. For example: No fewer than 19 options are given for $g\#^1/a\flat^1$, and 10 for c^2.

reached e♭^{2}. In order to facilitate the production of these notes during experimentation, I suggested that he close the pinhole in the bocal during this session by means of a piece of adhesive tape.[258]

Instrument: Grenser copy, P. Orriols & A. Sibila; Bocal: V. Onida.

Mental attitudes and "positive transfer"

Examples 5 and 6 illustrate how two students, both with previous modern bassoon experience, could assess what actions were necessary to produce a three-and-a half-octave range with their current set-up. Modeling and self-efficacy played significant roles in how easily and rapidly Dorothy and Hugo learnt to extend their registers with little or no intervention on my part. Possessing sufficient knowledge from experience with the modern instrument which could also be implemented on the period bassoon, they used the method of "positive transfer" to attain the high-register notes.[259]

Example 5:

Dorothy, a professional modern and historical bassoon player, reacted quite quickly to the method of modeling and produced all the top notes up to e♭^{2} in relatively short order after hearing me play them. Her long-standing experience with the modern instrument (where these notes are more easily produced with additional keys) had undoubtedly already given her an intuitive feeling of where and how she could locate them. As seen with Andrew [ex. 4], she could easily experiment with different fingering combinations that I suggested until she discovered those that worked optimally with her set-up and instrument. She now approaches

[258] Experience has shown that high and low notes have an easier response when the bocal hole, or pinhole, is closed; some tones in the middle register might be adversely affected, however. Modern bassoons have a "whisper key" which serves to open and close this tiny opening in the bocal.

[259] Jeanne Ellis Ormrod, *Human Learning* (4th edn.; Upper Saddle River, N.J.: Pearsen Education, 2004), 361. Ormrod calls the type of learning facilitated by previous knowledge in a similar situation "positive transfer".

this register with self-efficacy on the period bassoon and is able to implement her newly-gained knowledge in professional situations.

Instrument and bocal: Grenser copy, P. Orriols & A. Sibila, "Bonaire".

Example 6:

Hugo was unfettered by the idea that notes above the b♭[1] could be at all problematic and also relied on his solid ability of high-register facility on the modern bassoon to find solutions for the period instrument's highest register. Beginning by approaching the goal as one easily attainable on the historical bassoon, he rapidly and independently discovered how to reach the top notes on his nineteenth-century instrument. When queried about this process, Hugo reported that he looked for the "right" overtones in the reed, and described an intuitive sense that helped him seek appropriate combinations of air speed, throat opening, and embouchure pressure, and was additionally able to experiment freely with various fingering combinations. He eventually performed Du Puy's Quintet, which ascends chromatically to e♭[2].[260]

Instrument: Anonymous French, nineteenth century, from the collection of B. Aghassi.

5.6 Outcomes

My sensitivity to the qualities of *Arundo donax* noticeably increased as I compared hardness and density in three sample groups of cane, subsequently improving my reed construction. After experimenting with the dimensions based on the original C.J.F. reeds, I can conclude that specific modifications of these, in combination with a finishing style better adapted to harder contemporary cane, led to a more successful set-up with my Grenser & Wiesner bassoon than

[260] See the description and examples of this piece in chapter 4.

previously obtained, and enabled me to develop a range of three-and-a-half octaves.[261]

While this new set-up was an obvious turning point influencing my own results, it must be concluded that no single reed dimension can absolutely and generally guarantee an extended range. My students, for example, all used individual reed dimensions suited to their own set-ups, proving that not one specific shape, size, or style of reed alone, but rather a complex combination of physical and mental factors, in addition to their material, were responsible for their success with high register extension. We found that it was initially necessary to ensure that an individual set-up was adequate; the next priority was to produce an even tone quality with impeccable intonation throughout the whole range. After establishing a functional set-up, it was vital to avoid any unnecessary physical tension from the embouchure, jaw or elsewhere, as this potentially limits dynamic possibilities and timbre character.

After learning to overcome my own self-imposed limit of range, I realized how modeling could be implemented as a powerful and valuable pedagogical tool and witnessed the effectiveness of self-efficacy. My students were also eventually successful in extending their ranges as they observed demonstrations, analyzed their physical positions and experimented with fingerings, using various reed dimensions, models of bocals and instruments. Although some important material and technical tools have been investigated and reported in this chapter, a high level of technical facility and a strong musical sense of *cantabile* playing ~~r~~emain to be developed further, and present worthwhile challenges for present and future generations of period bassoonists wishing to perform the nineteenth-century works composed for Frans Preumayr.

[261] This conclusion does not rule out the older style of internal gouging as a valid approach; the choice of a scraping/finishing method, however, is best determined by the quality of each piece of *Arundo donax* being used.

Conclusion

When I began my docARTES studies four years ago, my initial intention was to discover details about the history of my early nineteenth-century Grenser & Wiesner bassoon, related repertoire and the original owner, presumably located in Sweden. The road, however, did not lead to more detailed information concerning the bassoon's background as hoped, and instead my attention turned directly to the virtuoso Frans Preumayr, introduced in chapter 1, who played in the Royal Orchestra and was a well-reputed soloist, chamber musician, and military band conductor. Very little information about this key figure was available, aside from brief reports about his concert performances in the *Allgemeine musikalische Zeitung* and short biographical notes in lexicons. One of these notes, however, mentioned that a travel journal was written by Preumayr in 1829–30, and preserved in the Music and Theatre Library of Sweden. After some delay, I was fortunate enough to obtain a copy and partial transcription.

Preumayr's lengthy *Reisejournal* has in the meantime become a manuscript of greater interest and will undoubtedly be completely transcribed in the near future. While spending months translating these Swedish accounts into English, I began to feel that I was reading the diary of a dear friend, and I selected relevant passages to share, as found in chapter 2. Reading the journal entries, I commiserated with his disappointments and cheered his triumphs as he travelled to foreign centers, all the while fascinated by his reflections on daily matters and reports of musical and personal experiences. The portrait of a likeable, honest and humble musician emerged, and my greatest sympathy was captured when he described that "abominable fear", a condition known today as stage fright, sharing his open and touching testimonies about a subject surely familiar to many musicians at some point in their careers. No other such document written by a bassoonist from earlier centuries exists, to my knowledge, and it thus offers a rare insight into the life of this nineteenth-century figure.

Although I did not find any mention of fingerings or reed dimensions in Preumayr's journal, detailed accounts of performances, meetings with bassoonists, and his reactions to concert reviews served to give me very clear ideas about his concept of tone. No other concrete evidence has surfaced yet about Preumayr's personal reed-making style, but there are definite indications of his preference for a resistant, dark-sounding reed, according to his comments about tone quality in comparison to that of his French colleagues, and reports by concert critiques in Paris;[262] in London, meanwhile, reviewers were convinced that Preumayr was one of the greatest bassoonists alive and wholeheartedly applauded his choice of timbre, as well as his exceptional virtuosity. A good half of Preumayr's journal still remains to be transcribed, and although not equipped to carry out a modern Swedish transcription of the manuscript myself, I hope to collaborate in making a translation of it into English.

My somewhat farfetched hope that Preumayr could have played my bassoon never materialized, but the bassoonist's preference of instrument maker was found in entries of his journal, as well as on instrument orders located in the War Archives in Stockholm, and is in line with the knowledge that Grenser, Gresner & Wiesner, and Wiesner woodwind instruments were very popular in Sweden, as outlined in chapter 3. As the consistency of instruments from the Dresden workshop became more clear after examinations of numerous models from Heinrich Grenser and Samuel Wiesner, I could conclude that our instruments were most likely quite similar; this knowledge strengthened my quest in approaching the challenges found in Preumayr's repertoire and my concept of timbre.

At the beginning of the 1980s, makers such as Peter de Koningh, who produced a 9-keyed Grenser model based on an instrument located at the Gemeentemuseum in The Hague, began to provide bassoons for a growing market of historical instrumentalists. Instrument makers Pau Orriols and Alfons Sibila recently completed instrument copies using a combination of

[262] This description correlates more or less with the kind of timbre produced by a German reed style described by Rainer Weber [See chapter 3].

measurements from a Heinrich Grenser instrument and my Grenser & Wiesner bassoon. Today, dozens of woodwind builders have chosen to produce copies of period instruments based on Grenser/Wiesner models and a wide variety of eighteenth- and nineteenth-century copies of flutes, clarinets, oboes and bassoons are being offered. This is not surprising, considering the excellent reputation that the Dresdner workshop had for its production of instruments over a long period. Famous for their tonal characteristics, stability of intonation and quality of craftsmanship, the Grenser tradition extended over one hundred years and three generations and has thus been revived by contemporary woodwind makers, who influence historical performance practice today by providing musicians with replicas of these fine instruments.

Considering the implications of combining my instrument type with the requirements found in his repertoire, it is noteworthy that Preumayr performed very technically progressive compositions on an old-fashioned instrument model; he must have pushed it to its very limits.[263] Composers Du Puy, Crusell, Crémont, and Brendler all took advantage of Preumayr's remarkable capabilities; an investigation of these works shows a consistent demand for an exceptional and conspicuous bassoon range.

The interpretation possibilities of articulation markings, in particular those which were notated as long-shaped melodic phrasing, were discussed in chapter 4, along with mention of an evident vocal style found throughout. Preumayr describes his own attempts to "sing" on the bassoon in his journal, revealing insight into his musical approach and an aspect that can be emulated and incorporated into performance practice of this repertoire.[264]

Although some may reason that these works were written for one specific virtuoso and therefore not probably intended for performance by anyone else, I found it difficult to accept that this sizeable collection of pieces might never be performed on historical instruments

[263] See chapter 3 in this study, "Preumayr's choice" and "An intact instrument from Stockholm".
[264] See Preumayr, 260–63.

primarily because of their large range, and I reflected on several different options to overcome this problem. Known as an orchestral musician and teacher, I have never considered myself a bassoon soloist, but I could not resist the challenge offered by this opportunity and began searching for means to produce the highest notes found in Preumayr's solo repertoire, describing this process in chapter 5. To my surprise, I found that it was not nearly as difficult as previously imagined, and most importantly, that this skill could be readily transferred to my students, who quickly assimilated and applied the information given to them, using various models of bassoons, reeds and bocals.

New, accurate replicas of the three original bocals from various contemporary makers proved to work excellently on my bassoon; players with other bassoon models, including original Grensers and copies made by various instrument builders, have also given positive feedback about using these replicas with their set-ups. I did not yet find any historical background information about the original C.J.F. reed makers, but speculated that they might be representative of a school of reed-making similar to Preumayr's style. Their dimensions proved to be a plausible starting point for my reed trials; I ultimately made slight modifications in these measurements after taking the qualities of contemporary *Arundo donax* into consideration. These trials successfully generated reeds enabling me to find an extended range, but I am cautious about drawing any firm conclusions based alone on these dimensions, or any single element of hardware. The ideal set-up of reed and bocal combined with an instrument and player remains clearly dependent upon personal taste and can only be arrived at by trial and error.

The outcomes of processes described in chapter 5 provided some answers to questions about reed cane and finishing methods; descriptions of physical and mental strategies of my students' experiences, all of which played vital and enlightening roles, were summarized. We saw that no single fingering functioned consistently in the same manner for each bassoon and player, but

instead learned to apply a flexible system of raising and lowering pitches with fingerings and air pressure, implementing these according to the demands of each individual set-up.

Evidence surfaced showing that the conviction of possibility is a strong motivating factor affecting the issue of range and, due to the positive results of our findings, it is expected that the last half-octave will soon become the norm for more historical bassoonists. An interesting concept emerged while learning to extend my register and experimenting with teaching methods: the powerful tool of modeling became a significant part of my pedagogical approach. Observing cases of self-efficacy also increased my awareness as a teacher of the important responsibility to encourage students to rid themselves of detrimental mental limitations.

Future research

With the unusual Preumayr bassoon trio still in mind, I plan to continue to explore the realm of *Harmoniemusik* arrangements for both small and large ensembles and hope to bring some of these works to light. For example, an arrangement for wind ensemble by Crusell of Beethoven's popular *Septett in Es-Dur,* op. 20 has captured my interest and warrants further attention.[265] Furthermore, a large amount of unexamined material for different settings of wind ensembles exists in libraries throughout Europe;[266] countless nineteenth-century opera arrangements are of particular interest, requiring instrumentalists to rethink their roles, as they continually switch between playing an accompaniment and solo "singing" in recitative and aria.

Another topic, mentioned in the introduction, is the examination of and research about a rare nine ivory-keyed bassoon by Heinrich Grenser, intact with two bocals and two wing joints, which surfaced a few years ago and became part of a private collection in Switzerland.

[265] Website of Beethoven-Haus Bonn: http://www.beethoven-haus-bonn.de/sixcms/detail.php?id=&template=dokseite_digitales_archiv_en&_dokid=ha:wm360&_seite=1 [accessed August 12, 2014]. "…An arrangement for eleven wind instruments by Bernhard Crusell…was published by Peters in Leipzig in 1825."

[266] Large collections of *Harmoniemusik* arrangements are located, for example, in the Hohenlohe-Zentralarchiv, Landesarchiv Baden-Württemberg in Neuenstein containing works by Mozart, Beethoven, von Weber, Rossini, Spohr, Mendelssohn, Cherubini, Donizetti, among others.

Comparisons made thus far between this one and my Grenser & Wiesner show great similarities, although constructed some twenty years apart. As some of the ivory keys were deformed and no longer functional, a set of brass keys has recently been completely, enabling the instrument now to be carefully played, albeit with its conservation being a high priority for its owner.

A third subject concerning embouchure variations has already been written about by numerous authors, including Kopp and Domínguez Moreno, and offers the opportunity to continue researching the effects of an oblique embouchure together with reeds and high-register production; this subject was too expansive to be included in my present study.[267]

Looking back over the 30 years spent with my Grenser & Wiesner, I am aware that its rich and sonorous qualities of timbre kept me continually and passionately fascinated and enabled me to perform the literature of the late eighteenth and nineteenth centuries on one of the most excellent original bassoons available. Without it, it is dubious that I would have embarked upon research leading to Stockholm and Preumayr, which in turn led to an examination of early nineteenth-century Swedish bassoon repertoire and technical discoveries about range.

In addition to my own progress as a player, the most significant benefits acquired from these studies have been experiences which have clearly and positively influenced my teaching; the results of the many trials concerning hardware, fingerings, and physical aspects of bassoon playing, along with many important personal observations, can be implemented in my future classes, and have provided me with new areas of expertise. Enriched thus both professionally and personally, I hope that the information offered here will contribute to further research on the subject of nineteenth century bassoon repertoire, provoking discussion and inspiring period bassoonists to develop a performance practice tradition of these and other works associated

[267] Kopp (2012), 91, 97, 140–42, 182, 184. And: Domínguez Moreno, 'Exploring Performance Practice: Late 18th- and 19th-Century Bassoon Embouchure', *Double Reed,* 38/1 (2015).

with the Swedish virtuoso Preumayr, thereby increasing the relatively small number of compositions available for this instrument. A recording of chamber music for winds, strings and piano with compositions by Berwald and Du Puy is included as a part of this doctoral thesis, hopefully marking the beginning of a new era of research and performance of Preumayr's repertoire with historical instruments.

Epilogue

Frans Brüggen explained in a television interview, after the first tour of The Orchestra of the Eighteenth Century in 1981:

> Als je het instrumentarium uit die tijd hebt . . . dan ben je al een stuk dichter bij. . . . je bent niet gedwongen om anders te spelen, jouw instrument speelt al anders . . . dat hoef je alleen maar te doen . . . binnen de mogelijkheden en de aard en natuur van de instrument.[268]
> If you have the instruments of the time . . . then you are already a lot closer. You are not forced to play differently, your instrument already plays differently . . . you only need to do that . . . within the possibilities of the character and kind of instrument.

I can still recall my great joy on April 3, 1985 in the afternoon in London, when the auctioneer closed the sale of lot 134 a few minutes after it had begun and I had the privilige to call the instrument mine. In addition to its being my long-term musical companion, I most gratefully confirm that my Grenser & Wiesner bassoon has been an unfailing and patient teacher, accompanying me on my musical adventures for the last three decades and ultimately leading me on a valuable journey into the early nineteenth-century musical world of one of the greatest European bassoonists, Frans Preumayr.

[268] From a Dutch television interview, recorded in November 1981.

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Summary

In 1985, I had the good fortune to acquire a rare, early nineteenth-century bassoon in playable condition and complete with all of its parts, constructed by the renowned Grenser & Wiesner workshop in Dresden. Details on the address label of its case indicated it had been sent to Stockholm, and I wondered if a connection existed with the bassoon virtuoso Frans Preumayr, who was employed by the Royal Orchestra there at the same time. Excerpts chosen from Preumayr's travel journal, written during a European tour undertaken in 1829–30 and now preserved in the Music and Theatre Library of Sweden in Stockholm, offer pertinent information about musical issues and confirm his use of a Grenser instrument similar to mine.

Franz Berwald, Bernhard Crusell, and Édouard Du Puy were among the composers who wrote solo and chamber compositions for Preumayr and which are noteworthy on several levels; the most obvious and problematic issue for historical bassoonists is the unusual range of three-and-half octaves required by most of these works. In searching for the highest register on the Grenser & Wiesner bassoon, trials using reed and bocal replicas were carried out, and various physical and mental strategies were also taken into consideration.

This study demonstrates how I and my students eventually learned to extend our ranges, making performance of Preumayr's repertoire feasible on historical instruments, and thereby expanding the relatively modest collection of pieces available for performance from this period. An audio recording on period instruments including chamber works by Du Puy and Berwald for winds, strings and piano, all of which were performed by Preumayr in the first part of the nineteenth century, is included with this thesis.

Samenvatting

In 1985 kreeg ik de mogelijkheid een fagot uit de vroege negentiende eeuw te verwerven, een zeldzaam exemplaar en bovendien in bespeelbare toestand, compleet met alle onderdelen en gebouwd in de werkplaats van Grenser & Wiesner in Dresden. Uit de adresgegevens van een label op de kist viel af te leiden dat het instrument was opgestuurd naar Stockholm en ik vroeg mij af of hier een connectie zou bestaan met de fagot-virtuoos Frans Preumayr, die ooit in dienst was van de Koninklijke Hofkapel te Stockholm. Gedurende een Europese tournee tijdens het concertseizoen 1829/30 hield Preumayr een dagboek bij, tegenwoordig bewaard in de Musik- och teaterbiblioteket in Stockholm. Passages uit dit dagboek met relevante informatie over muzikale onderwerpen, maar ook met de bevestiging dat hij inderdaad een instrument van Grenser bespeelde, heb ik in mijn thesis opgenomen.

Componisten die solowerken en kamermuziek schreven voor Preumayr waren onder meer Franz Berwald, Bernhard Crusell en Édouard Du Puy en hun composities zijn op verschillende niveaus belangwekkend. Voor bespelers van een historische fagot is wel de meest opvallende en ook problematische kwestie het ongebruikelijke bereik van drie-en-eenhalf octaaf, dat voor deze composities vereist is.

Bij het onderzoek naar het hoogst mogelijke register van de Grenser & Wiesner-fagot is mijn eerder genoemd instrument als uitgangspunt gebruikt. Door mijn studenten en mijzelf is druk geëxperimenteerd met replica's van rieten en S-bochten en ook werden verschillende fysieke en mentale benaderingen beproefd. Met dit onderzoek wil ik laten zien hoe mijn studenten en ik er in slaagden het bereik van het instrument uit te breiden en, tenslotte, de uitvoering van Preumayrs repertoire mogelijk te maken. Bovendien is het relatief beperkte aantal beschikbare

composities uit deze periode uitgebreid. Bij de thesis is een geluidsopname gevoegd met – onder meer – kamermuziek voor blazers, strijkers en piano van Édouard Du Puy en Franz Berwald.

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Appendix 1 Frans Preumayr's *Reisejournal*

Selected passages, unedited transcription, Martin Tegen

Under tiden förvandlade sig rägnet till snö och nu är det rigtigt yrväder. Vid betracktandet häraf, kom en ovillkorlig reflexion: Den som ger sig ut på resor i sådant väder med mer eller mindre beydande anledningar, är ursäktlig; men den som af infall eller nyck reser från en treflig famille i denna årstid, den förtjenar sitt öde. . . . Jag har nu den bedröfliga erfarenheten af huru svårt det är att vara skild ifrån det man har Kärt. Ej skyller jag någon annan än mig sjelf. Ack jag kunde lefvat så lungt ibland de Mina; då jag nu gifvit mig ut i verldens hvirvel och Rauck [rök?] till pris för ledsamheter och motgångar. Men som jag ändå skall lossa vara Karl, skall jag med tålamod och försakelse möta mina öden. Blott hälsan står bi.I stället för det jag trodde mig hinna till Malmö fredagen, ser jag mig nu intet god för att komma dit förrän i morgon Söndag och Gud låte gå så; ty får jag vänta öfverallt lika länge som här, kommer jag ej så snart dit. Väglaget är förskräckligt utaf rägn och snö. Efter mycket besvär och en långsam färd fot för fot, har jag ändteligen hunnit hit till Ågarp. Ända igenom den tjocka Pelsen våt hela dagen, kände jag på sista hållet att jag blifvit förkylt. Rysningar och verk i hela Kroppen, voro mig säkra Symptomer deraf. Glad att komma fram, sökte jag att värma opp mig medelst en god brasa och en klunk Cognac och mådde en stund derefter något bättre. En skål varm äggöl står nu framför mig, och jag hoppas den skall göra godt; sedan skall jag lägga mig, som äckta tysk, under fjeder täcke, hvilka här brukas. . . . Ej en half timma feck jag sofva. Täcket, som var för korrt, gjorde att jag frös om bröstet och halsen och svettades på nedre delen. Än har jag feber och har derför tagit en matsked af Carls Lifsessence.
(Ågarp, October 16, 1829; 10–12)

Om en stund skall jag då skiljas från Sverige, ett land, där jag har allt hvad mig i lifvet är Kärast och jag bekänner, att det kostar obeskrifligt på mig att lämna det. Farväl mitt kära Sverige! Farväl Hustru, barn, Föräldrar, slägt och Vänner! Måtte jag snart få se Er Alla igen!!!!!!!
(Malmö, October 19, 1829; 16)

På långt håll har jag redan sett det land, där jag skall göra mina första utlänska försök, om lyckan är god. Här sitter jag nu på Stadens Värdshus och gör mina betraktelser. De äro ej muntra, ty jag är ej i stånd att höja mitt sinne och för andra gången intaga mig samma sorgliga känslor som då jag (och Carl) lämnade mitt fädernehus och allt hvad mig då var kärast. Att göra en sådan resa, tillhör ändå mera en yngre ålder än min och öfvertygelsen af otillräckligheten hos mig, af hvad som nu fordras af en Artist, betar mig modet allt mer, ju närmare jag nalkas målet. All raisonnemang är fåfäng, den förmår ej skingra de mörka måln, som betunga mitt sinne.
(Malmö, October 18, 1829; 14–15)

Vid bordet gjorde jag bekantskap med Moschelles, som beklagligt för mig skulle resa andra morgon till Götheborg. Hans Concert här blir den 15 Nov, och som en förnuftig karl begagnar han sin tid. M=de Milder Hauptman skall ge sin Concerti den 8 Nov. Nästa Söndag ger H r Guillou, flötist, Concert. Dessa voro redan dåliga aspekter för mig. . . . Gjorde jag bekantskap

med H=r Guillou, som redan liggat här 5 a 6 veckor. . . . I Lördags var Concert på hofvet, där alla 3 lättehöra sig. Milder lärer behagat minst, Moscheles mest.
(Copenhagen, October 20, 1829; p 18–19)

Quintetten af DuPuy blåstes, som blev omtyckt. Därpå följde en quartette af Onslov, och blåste jag sedan Concertinon af P. som behagade obeskrifligt mycket. En fin Soupé följde derpå, där ej heller Champagne saknades, hvaraf ett glas användes till min välgångsskål. Uti H=r Waagepedersen har jag förvärfvat en verksam vän ifall af återkomst och Concert.
(Copenhagen, October 23, 1829; 24)

På aftonen foro Guillou och jag ... till Hr Bruun, som bor 1/2 mil utom staden. Där var mcket folk, . . . Jag blåste Potpourri ur Preciosa, men var för hög emot Fortepianot. 4 Amatörer sjöngo mycket väl tillsammans, Sedan blåste jag B. Concertstück, hvilket alla tyckte mycket om.
(Copenhagen, October 22,1829; 22–23)

Nu skulle även Keyper blåsa något, uppmanad af Schall. Det han blåste var hjertans gammalt och jag tyckte ej om hans blåsning <kludd, kludd>. Till slutet blåste Keyper och jag ett par små Duetter.
(Copenhagen, October 22, 1829; 23)

Den 24 på morgon . . . . Togs afsked hos Prof Schall, som gjorde mig många complimenter och sade att han alldrig hört en sådan Fagott förut. . . . Enligt aftal geck jag med Fagotten till Keyper för att försöka några S. Den ledsamma omständigheten att ej stämma någonstans önskade jag afhjelpa och Keyper tillbjöd mig ett af sina 2 gamla goda S. Han gjorde mig present af det ena. Jag gaf honom ett godt rör, på hvilket han ej kunde blåsa, emedan han liksom alla andra nyttja svaga rör. Dessutom visade jag honom några grepp, som han ej hade idé om; men som han tillika med sin Secundarius tog noga reda på.
(Copenhagen, October 24, 1829; 24–25)

Överallt har jag grönt godhet, vänskap och välvilja och Andersens, bägge bröderne gjorde mig många tjenster. Ehuru hufvudändamålet för min visit i Käpenhamn för ögonblicket förfelades, är jag dock öfvertygad, att jag vid en möjlig återkomst, genom mina ringa bemödanden och beredvillighet har banat vägen åt mig till alla de fördelar, en resande artist kan vänta sig i Köpenhamn.
(Copenhagen, October 24, 1829; 25)

Kl 2 gick jag hem och åt middag vid table d'hôtel. Min granne, en Engelsman, nämnde att Paganini skulle komma hit i denna vecka. Detta var ett nytt slag. Ehuru nyfiken jag är att höra honom, är det ledsamt så väl för mig som för alla andra speculanter . . . Den beste Paganini hade kunnat dröjt längre borta.
(Hamburg, November 1, 1829; 31)

Genom samtal vid bordet fick jag veta att Paganini nu är i Magdeburg. Han skall aldrig kunna behaga, blott förvåna och den som hört honom en gång, säges här, vill ej höra honom mera. han skall vara ett svin i utseendet och stor spelare som tappar hvad han förtjenar.
(Hamburg, November 2, 1829; 34)

Det sägs nu, at Paganini ej kommer hit så snart; emedlertid har jag skjutit regeln för att han ej kommer före mig.
(Hamburg, November 5, 1829; 39)

W.Braun är alldeles intagen af Paganinis spel. Han påstår, och med mycken sakkännedom, att det är omöjligt att beskrifva P. Talent. Språket har inga ord till att kunna uttrycka den verkan, hans spel gör på en. Omenskliga svårigheter öfvervinner han med största lätthet och uti Adagion intages man af de vemodigaste känslor.
(Hamburg, November 19, 1829; 82)

Woltereck har till bjudit mig sin tjänst uti mina angelägenheter och jag är öfvertygad att han kan bli mig mycket nyttig. han har varit länge här och har många bekantskaper. . . . I dag på förmiddagen den 2 Nov. gjorde jag, då W=eck ej infann sig vid den öfverenskomne tiden, min visit hos Minister Sigment(?). Där fick jag veta allt, hvad som kan Decouragera en att gifva Concert här i Staden. Äfwen han nämnde att här finnes så många Concertgifvare förut, att nästa Lördag H=r R???, 1staViolinist i Orchestern ger Concert, och att Subscriptionslistor promenera i kring, på hvilka ganska få teckna. Jag fann då för godt att låta honom veta, att jag just icke vore så synnerligen angelägen om att ge Concert, att min resa vore mera för hälsans och nöjets skull och att jag äfven förutom affairer skulle stanna och roga Mig. Som jag hade mig bekannt, att Herrn skulle vara snål och ej göra mycket för sina Landsmän, tyckte jag att jag ej behöfde krusa mycket. han nämnde då, att här kanske skulle bli andra små tillfällen att förtjena något, hvarpå jag svarade “att jag ej brydde mig om några små tillfällen” “att jag var skyldig mig, mitt namn och det Capelle, hvars ledamot jag är, att antingen ge Concert uti den förnämsta Localen eller också alldeles intet bry mig derom. Då han hörde ett sådant språk, slog han behändigt om och tillbjöd mig sina tjenster i alt hvari han kunde gagna.
(Hamburg, November 2, 1829; 31–33)

Jag har nu sett Trollflöjten här och haft mycket nöje deraf. Waltereck är en förträfflig Sarastro. Hans röst är makalös, han går med styrka ner till C uti första Duetten med Pamina. Mad=me Kraus Wranitsky är en utmärkt god sångerska, men nästan för gammal till Paminas rôl. Cavatina i 6/8 takt sjöng hon alldeles mästerligt. Ack om vi hade bara en sådan Sångerska hos oss. Nattens Drottning var också ganska bra, men hon vågade sig intet opp uti D-molls Aria. hon hade förändrat en Staccato passage när hon forcerade rösten, blef den mycket ful. Papageno tyckte jag intet om. Tamino var bra. Piecen ges här mycket brillant. Decorationerna och Costumerna, mycket vackra, äro helt annorlunda än hos oss. Sarastro kommer först i jagtkläder

med spjut, sedan uti annan drägt, mycket gran, men icke prestlik; ej heller de andra invigda. De se först ut som Trollkarlar med höga mössor. Mössor och kappor äro hvita med röda och gullkanter. . . . De ena i blåa trolldrägter med långa blåa harpuner, de andra i röda . . . Med lågor och långa röda stänger med lågor ofvanpå. Sista scenen är oändligt brillant. . . . Musiken gick i det hela bra. flera fel föreföllo. många Tempoer togos långsammare, men intet till någon fördel för musiken, tyckte jag. Hr Krebs fjäskade mycket med bägge händer.
(Hamburg, November 2, 1829; 35–37)

H=r Krebs tycktes vara en ivrig Kapellmästare. Hela hans Kropp var i rörelse men i synnerhet armarna och hufvudet. Hvar entré i sången eller i orchestern gaf han tecken till med handen och fingrarne. . . . han . . . dansade, ja han gesticulerade förfärligt och hos mig störtdes derigenom en betydlig del af min illusion. Detta sätt har utseende af charlatneri, men tyvärr synes sådant vara nödvändigt nu för tiden.
(Hamburg, October 31, 1829; 29)

Mad. Pacius lärer hedrat mig med några tårar under blåsningen, rörd af tonen som hon påstår. Jag förundrar mig, att min ton, uppspädd af Champagner, skulle vara så sorglig. Kanske jag blef litet öm, likväl, utan att jag sjelf viste det. Det vore roligt, om mina åhörare straxt i början blefvo så upprörda att de icke hörde resten. Jag skulle då få courage. En sak, likväl önskade jag, att alla skulle höra ifrån början tll slutet, och det är Pappas Concertino. Den blir min Cheval de bataille.
(Hamburg, November 18, 1829; 77)

Detta var första gången att jag uppträdde inför en större samling fremmande Åhörare på denna resa. Flera sådana tillfällen skola ge mig en erforderlig vana. Hvad den Adagio af Du Puy är vacker! C De öfvriga stycken som gjordes där, voro Första Allegro, Andante och Menuetten utur Beeethovens C dur Sinphonie, Aria utur Titus af en miserable Tenorist, Solo för Fortep. af Kalkbrenner, . . . Finale utur nämnda Sinf. = Ouverture till Othello af Rosini min (sic!) Nummer . . . Efter Concerten blef jag bjuden på Soupé och superi hvilket jag undanbad mig, jag åkte hem i en Skön och stor vagn och är glad att jag kom hem så tidigt en gång igen som kl 211 på afton. Detta var rätt väl, ty i min frånvaro var budkår med tillsägelse om repetition till i morgon förmiddag på Abonnements Concerten i Apollo Salen. Sedan blåsningen en börjat, så går det i ett, hvarmed jag är rätt nöjd, ty dessmera van blir jag. Det kommer mig till pass att jag varit rätt flitig här så ofta jag haft tid. Dessutom har jag gjort en fördelacktig förändring på min Fagott. Jag stämmmer nu rätt bra. En omständighet som först har gjort mig mycken förargelse.
(Hamburg, November 26, 1829; 98-99)

För en stund sedan kom jag hem från Konserten, som var alldeles fullproppad, just som våra abonnementsconcerter, medan det kostar så litet. Hvad min blåsning beträffar, var jag intet särdeles nöjd, eller rädslan fick magt med mig igen och betog mig åtminstone 2/3-delar utaf min taffelförmåga. Jag är arg på mig sjelf, att jag kunde prygla mig för det jag ej kan öfvervinna en sådan rädsla. Det vore väl som om det intet slutligen skulle lyckas mig att bli så tranquil som alla andra. . . . Ehuru trött jag var utaf dagens exercis och Solon, förargade jag min gemena lekamen ändå med en timmes blåsning ännu på natten. Om rädslan härleder sig allenast utaf osäkerheten, skall jag söka vinna säkerhet eller också stupa. Dermed god natt. ---

I dag den 29 på förmiddagen kom ett bud ifrån Doctor Busch, en af Apollo Directeurerna med Honorairen, 10 louis d'or - och jag nekar ej till att jag med särdeles nöje betracktade de sköna guldpieçer. Genast förenade jag dem med mina Ducater och gömde dem. Dessa voro de första förtjenta pengar på resan. Måtte de draga flere efter sig!
(Hamburg, November 28–29, 1829; 102)

Träffade jag Waltereck och följdes vi åt till Hr Lindenau, förrnämnde violinist, för att be honom assistera vid min Concert, hvilket han lovade. Sedan till Hr Pedersen äfwen Violinist, som ej var hemma. Här äro så många Musik-Verein och privatconcerter, dessutom Theater, hvar dag, att man har rätt svårt att få en duglig Orchester ihop. Man får lof att blanda med några amateurer, som dessutom ej kosta något.
(Hamburg, November 26, 1829; 98)

Vid repetitionerna var det förskräckligt kallt och Herrar Violer vill ej gerna stämma ner, hvarföre jag också var för låg I morgon hoppas jag det skall stämma bättre.
(Hamburg, November 27, 1829; 100)
Kl 211 började min repetition uti Apollo saalen. Alltsammans gick bra nog, utan misförståndet med ouverturen och förlägenheten om ett Fortepiano, hvilket Hr Cranz lofvat, men manquerat. Bägge sakerna blefvo likafullt afhulpna och repetitionen var slut kl 22. Mina svenska visor ville ej rätt behaga mig med Orchester. De äro, hvad man kallar "flau(?). Jag önskar nu bara att morgondagen måtte vara förbi. Jag skall då vara glad; endast det ej blir frågan om att sätta till. Det besvär man här har med små saker likväl nödvändiga med en Concert, förtjente väl att man hade något öfver.
(Hamburg, November 30, 1829; 106)

Med intet instrument har man så mycket besvär som med ett Piano. Cranz hade lofvat mig ganska bestämdt att skicka ett af sina instrumenter till Saalen; just som jag skulle gå till repetitionen kom återbudet. Hr Schmidt skaffade ett sedermera, men ägaren, mycket rädd om det, återtog det genast, förmodligen för det en sträng sprang. I dag har jag måst springa för att ej bli manquerat å nyo och för att få en Stämmare. Slutligen komma dryga räkningar ifrån alla håll.
(Hamburg, December 2, 1829; 108)
Det är oerhört, vad man får lov och spendera fribilletter. Det är ej frågan om 1,2,3, nej, 8,10,12, åt nästan hvaren. På det viset kan man få salen full, har ingen ting utan får på Köpet betala för fribilletter. O wé, hvad usla utsigter. Jag finner . . . . att Sig . . . hade rätt angående Concerter här.
(Hamburg, November 30, 1829; 105)

Idag den 2 December redan tidigt på morgonen sprungo många för att få - fribilletter. Det är ganska försmädligt att lämna så många på det viset skall man sätta till nödvändigt. Det är att kundgöra att här ge Concert. . . . Alla äro så stora Musikälskare att de vilja besöka Concerterne för fribilletter, men betalande - nix bådåååå---
(Hamburg, December 2, 1829; 108)

Uti härvarande Tidningar, Friskytten, Börsenhalle och Correspondenten har man hedrat mig med loford och som jag ungefär förstått, kommer en ny artikel uti Friskytten för nästa vecka. Då man ej själf sänder in en Artikel till sitt eget beröm /som Moschelles lät/lär göra kan man väl läsa sådana utan att rodna. Hvem kan hindra folk att skrifva, hvad de vilja? Herrar skriblerer. Få väl göra något för de många frbilletter man måste skänka dem.
(Hamburg, December 4, 1829; 111-12)

Den 3 på morgonen kom Hr De Chapeaurouge för att bjuda mig till middag idag eller Lördag. Ingendera kunde jag taga emot. Han feliciterade mig att Salen var så ovanligt full. Jag var på vägen att skratta; men han hade rätt, ty vanligt är det alldeles tomt. I korthet sagdt, var hela inkomsten 308 mark. 12 ß. Sedan kostnaderna som belöper sig till 245 mark 10ß., blir afdragna rest 63. 2ß. detta kallar man nu en god Concert! Nej, Hamburg är nu rysligt i det fallet. Många stora berömda artister hafva satt till och nu är det en dårskap(?) att gifva Concert här. För mig var det ändå intet så alldeles utan nytta. jag har blifvit litet bekant och på beröm och bifall led jag ingen brist, hvarken mundtligt eller tryckt. All början är svår! Det torde väl gå litet bättre längre fram. I dag bekom jag bref från Braun med invitation att komma till Ludvigslust och låta höra mig hos Storhertigen den 12 dennes. . . . Min dåliga Concert har alldeles intet betagit mig modet - nej! god natt!!!
(Hamburg, December 3; 109)

Kl 7 i afton kommer Vagnen, som för mig direkt till Ludvigslust med samma hästar. I morgon afton hoppas jag vara där. Jag är ganska nöjd att komma härifrån. Farväl. Den otäcka Hamburg!!!!!
(Hamburg, December 7, 1829; 116)

En liten stund därefter kom W. Braun till mig, han hade beställt rum åt mig och bad mig vara vällkommen has sig, så snart jag hade klätt mig. Han underrättade mig tillika, att repetionen på Hofconcerten var lördag afton, skulle trolig blifva dagen efter min ankomst, således den 9de nedan. Detta var något hastigt och jag var rädd att läpparna ej skulle stå ut därmed. Men det kunde nu intet ändras. Dubbleconcertens Adagio och Rondo skulle äfven göras. Tog därföre min Fagott med till B. Och en timme blåsning med B. Gjorde mina läppar godt och jag blef mindre ängslig för mig. B. nämnde äfven att tyvärr . . . en Violinist Müllenbroeck (brauk?) ifrån Berlin och att således arfvodet blefve deladt. Detta var mindre angenämt för mig och jag märker att min Köpenhamn spåman ej hade så orätt.
(Ludwigslust, December 8, 1829; 117)

Kl 4 gingo vi till repetitionen, där jag träffade flere gamla Bekanta. Det började med en Ouverture af W.B. Rondoletto, Müllenbrock, Aria utur Die Stumme etc. af M. Braun (kolla i orig.) charmant exequerad-Mad Braun har en rätt vacker röst och sjunger med mycken smak, renhet och netthet. Hennes Colerature falla som pärlor, hon har gjort mig mycket nöje. Ehuru hon kanske ej räknas ibland de första Sångerskor. Emedlertid har hon gjort mig långt mera nöje än alla dem jag hört förut, med undantag af Mad. Kraus. Det är skada att Mad Braun är så rädd, hon är nu nästan sjuk af bara räddsla. Sedan sjöng en Mad Thech en Alt Aria utur Semiramis(?) med Choeur. Den var så dåligt exequerad, att jag ej vill tala om. . . .
Concertino-som allment behagade-Concertstück af Müllenbrock, egen Composition-liknar Spohrs oroliga anda, men väl exequerad.- Concertante, W. Braun blåser många saker så lika sin

bror, att jag trodde mig vara hemma. Till slut Finale af Beethoven i Cdur, som börjar med March. … En sämre flöjt har jag aldrig hört. Vår Ebeling är en Gud . . .
(Ludwigslust, December 9, 1829; 118–19)

Här sitter jag nu, utsirad som en Fågel och väntar på Hofvagnen. Den gemena känslan, den förderfliga ha redan fått magt med mig och jag stretar med händer och fötter emot-Cadensen, Cadensen, den är en kinkig sak för en sådan harfor som jag.
(Ludwigslust, December 12, 1829; 125)

Som jag ej kom hem förän efter kl 12 i natt orkade jag ej sitta opp ännu och skrifva. Jag återgår således nu dens 13 December kl 9 förmiddag till fortsättandet af mine, Gud vet, ej särdeles interessanta berättelser. Concerten här på hofvet är nu också förbi, såsom allting har en öfvergång.… Denna Hof Concert, huru stor var ej min idée om den! Nåväl den hörer ibland de sämsta jag vid sådant tillfälle hört. Vid repetitionen gick allting ganska bra; men i aftons hvar enda nummer högst illa. Vi stackars fremmande B accompagnerades gement. Min olyckskamrat, som annars tycktes vara begåfvad med en lycklig pomada, darrade än då han hade slutat. Denna afton voro vi således 3, som beherskades af samma gemena känsla. Denna omständighet hade den verkan på mig, att jag helt tranquilare och vid Concertanten /Adagio och Rondo/ var jag fullkomligt a mon aise. Stor skada, att jag ej var i detta tillstånd med Concertinan, som jag hittils ej blåst även mig till nöjes, hemma oftas, men ej borta. Mest af alla var ändå Mad. Braun att beklaga. Hon är räddare än jag nånsin sett någon menniska. Nu var hennes röst bra dünn, men vid repetitionen var den stark och fyllig. Ouverturer och allt annat gick hjertans dåligt ifrån Orchesterns sida. Salen är ganska vacker och musik gör god effeckt.…Efter Concerten… vi voro bjudna på Soupée hos Mamma Braun. Där blef en ledsam Scene. Mad Braun, den yngre, var så ledsen på sin sång, att hon gret bittert, bad sin man att slippa sjunga för alltid, hon ville slå hufvudet i kakelugnen för att göra slut på sången med ens, hon var nära att få convulsioner. Vi hade all möda att lugna henne litet, hvilket omsider lyckades.
(Ludwigslust, December 13; 125–26)

På Concerten gjordes Beethovens D dur Sinfoni, hel; derpå blåste jag Du Puys Adagio och Rondo och sedan följde Duetten utur Jessonda(?). Herr Stocks är en miserable Tenorist och jag tror att jag hade sjungit bättre.-Ouverturen af Mozart, C dur, Cavantina utur Barb.i Sevilla … Respecten för de furstliga Personer är så stor att ingen vågade applaudera. Dess mera mundtligt beröm har jag skördat. Arfstorhertigen och Hans Gemål, kommo bägge till mig efter sista nummern och tackade mig, samt frågade mig om jag skulle resa till Berlin? På mitt svar - till Paris, önskade bägge mig lycka och framgång. Förresten var där intet mycket folk och inkomsten således äfven ganska obetydlig. Min sejour blir dock betäckt och jag har här haft rätt roliga dagar. Hvad Concerten har renderat får jag veta i morgon.
(Ludwigslust, December 20, 1829; 136)

Denna Müllerbrok, säger jag, som varit engagerad vid Königstädter Theatern, kan ej nog tala om, huru dåligt det är i Berlin för en Concertgifvare att där är platt ingenting att vinna …Som Berlin är, så på samma vis ska' alla stora Städer nu vara. Nå, jag har ju redan ett talande exempel af Hamburg, som satt mig på en betydlig balance. Det rätta vore att ge de stora Städerna på boten[sic] och hålla sig till de små, hvaraf man har flere. Hvad mig angår måste jag

väl nu följa min förut oppgjorda plan. Mina recommendationer aro nu engång så ställda, Gud gifve att det intet må gå öfverallt såsom i Hamburg, ty då kommer jag intet ur mina skulder, om ock jag [spelar?] i 100 år till. Ack! Det är svårt att förtjena något nu för tiden!
(Ludwigslust, December 20, 1829; 123–24)

Först gjorde vi likväl visit hos Spohr, som tog emot mig tämmeligen alfvarsamt, ty han var syssellsatt med en Elef. Han frågade mig, hvilka af hans Operor had gifvits i Stockholm? Jag svarade Jessonda och Zemire och Azor. Det äger således sin rigtighet, att Zemire är gifven i Stockholm, frågade han? Ja visst svarade jag. Då skall jag, skrifva till Directionen i Stockholm för att få mitt honorar som mig rättvisligen tillkommer; . . . För resten förekommer han mig som en kall och känslolös menniska; en stor Oxfigur som man har mera lust att ge ett slag vid örat än säga honom en artighet. Länge dröjde vi intet qvar och gingo med obehagligt intryck ifrån honom.
(Kassel, December 26, 1829; 143–44.)

Jag är tvungen att låta göra mig ett solid Fagottfoudral eller kista. Hundrade gånger var jag rädd att de fördömda lurkar till postillioner skulle trampa sönder min fattiga Fagott och Esset. Om sådant skedde, stod jag där. Nej, hellre kosta på och vara tranquil, ehuru det Gunås intet ser ut, som jag skulle förtjena något därmed.
(Paris, January 4, 1830; 157)

Behofvet af ett träfudral åt min Fagott förde mig till instrumentmakaren Adler, en ganska hygglig tysk. Han ville göra mig bekant med Gebauer, första Fagottisten och bad mig derföre till middag till Lördagen i sällskap med Gebauer.
(Paris, January 7, 1830; 160)

Kl 4 efterm gick jag till Instrumentmakaren Adler, dit jag var bjuden till middag. Där träffades 4 af de första Fagottisterna i Paris. Gebauer, Henry, D=ossion, Testard.
Kl 6 åts först, . . . en excellent middag och dracks goda viner, äfven Champagne. Så snart vi voro uppstigna från bordet, satte desse Fagottisterne sig genast i ordning att blåsa nya Trior af Gebauer. Jag blef grufligt förvanåd att höra så eländiga Toner hos de 1sta Fagottister. Där saknades ej färdighet, ej forte eller piano; men fortet var infamt skrällande och pianot ganska lätt på sådana halmrör(?) som alla nyttja. Man bad mig sedan att äfven blåsa en Trio; . . . Många och väsentliga fel gjorde jag ej, ehuru Trion var ny för mig och de complimenter man gjorde mig, voro rätt smickrande. Man betracktade mina rör, krammade (?) dem så jag blef ängslig för dem, besåg min Fagott innantill och utanpå, undrade på att jag ej hade någon låg H klaff, . . . Mr Henry, mycket inbillad på sin talent, hade satt Violoncell-Duetter för Fagott, hvaraf vi försökte en. Nästan inprackticable hade jag ändå den förnöjelsen att blåsa min stämma intet sämre än han som hade studert den. Han tycktes vara mest kär i sin H klaff och blåste för resten som en skolpojke. Aha, mina Gubbar, tänkte jag, är ni ej bättre än så, skall jag genast i morgon vid concert, som tillställas af de första Artisterna den första söndag i hvar månad, draga till med en Solo, och jag tänker utan den dumma rädslan. Det är angeläget att jag låter höra mig, för att kunna bli bekant; om det ej gagnar, så skadar det åtminstone intet. Kl 11 i morgon förmiddag skall jag möta Hr Baudiot för att gå höra på Messan ock skall jag proponera honom min Solo.
(Paris, January 9, 1830; 161–63)

Söndag, var en mycket rolig dag för mig. Enligt öfverenskommelse mötte jag Hr Baudiot och följdes vi åt till Slottscapellet, . . . höra några gudomliga bitar, utur en ny Messa af Cherubini, obeskrifligt väl exequerade. . . . Derefter presenterades jag af Hr Baudiot för Herrar Cherubini, Capellan Pautade, Vougt, Baillot, Habeneck(?) och flera af de utmärktaste artister, som visade mig den störst artighet. Därifrån gingo vi till la Societé academique des Enfans d=Apollon där jag blef presenterad för hela sällskapet och togs jag emot med handklappningar.… Sedan blåste jag Du Puys Adagio och rondo. . . . var jag väl uti en sådan församling men dock ej så att jag var rädd. Det gick försvarligt nog och jag skördade mycket bifall. En stund derefter fördes jag fram till Preces bord. Preses tolkade hela församlings tillfredsställelse och öfverlämnade mig en medaille, reservée aux Artistes en plus distingués, åtföljd af mycket handklappningar.
(Paris, January 10, 1830; 163–64)

Hvem var Tancred? Madame Malibran, Hvem var Älskarinnan? Melle Sontag. … började också Bravoskrik och handklappningar ifrån alla kanter. Min glädje kan ingen förställa sig. Min plats var god, … Ack! min gud! jag har aldrig i min lifstid haft så roligt utaf någon Musik. Så har jag aldrig hört sjungas. Jag kan omöjligen säga, hvilken som behagade mig mest. . . . Hos Publiken tycktes likväl Mad. Malibran haft företräde, ty 2ne blomsterbouquetter kastades åt henne med ett förskräckligt bravorop; men då Melle Sontag straxt derpå kom på scenen igen, togs hon äfven emot igen med mycket bifall. . . . Sången är allt-accompagnementet litet eller intet. Recitativerna accompagn. af Pianoforte en Violoncelle och en Contrabas. Hvilken renhet, hvilken smak, hvilken lätthet och säkerhet? Hvilken kraft, när det behöfs och hvilken moderation uti deras röster! Ack, jag kan ej säga hvad jag kände. Jag var alldeles förtjust, hänryckt och det är alldeles ej för det att jag hört dem för första gången. Publiken som hört dem redan ofta var i samma förtjusning som jag. Där var äfven en god Tenorist-men allt annat stode i skuggan. Ännu en gång, jag har ej ord att beskrifva det intryck dessa 2ne Sångerskor gjort på mig. Uti en Duett emellan Tancred och Älskarinnan anbragdes(?) en Cadenz som var gudomligt vacker och lät som det varit 2 lika instrumenter så jämt att de intet vore ett hår ifrån hvarandra. . . . Blomsterquasterna lågo quar till slutet af Piecen, men då tog Melle Sontag opp dem och öfverlämnade dem åt Mad. Malibran. Detta drag tog alldeles hjertat ur fransoserna . . . Knappt hade Rideaun gått ner så skrecks det på bägge Sångerskorna som också intet ville att Publiken skulle bli otålig, utan kommo fram hand i hand och bockade sig 3 gånger. Jag klappade äfven med, så det sved i mina händer. Aldrig har jag haft en sådan musikalisk njutning och-huru gerna önskade jag mina hemmavarande Vänner en dylik!
(Paris, January 12, 1830; 168–69)

Melle Sontag, Donna Anna, sjöng som en Engel och är tillika förträfflig Aktris. Mad Malibran såsom Zerlina var oefterhärmlig och Melle Heynefetter såsom Elvira charmant. . . . Man kan ej höra en bättre ensemble än denna. Också kastades en blomsterquast åt Melle Sontag derefter. F dur Arian sjöng hon så gudomligt att det måtte vara omöjligt att sjunga den bättre. . . . Alla Stränginstrumenter äro utmärkt goda och de bästa blåsinstrumenter äro på Operan och Theatre italien.
(Paris, January 14, 1830; 172–73)

Af en Herre fick jag veta att den juden Moscheles redan annoncerat mig till blåsning på hans Soirée om Tisdagen, utan att fråga mig vidare derom; jag hade likväl ej gifvit honom något

bestämt svar. Emedlertid är jag fast. . . . Den 25 Jan. besöktes jag af Moscheles, som gjorde sin skyldiga ursägt för det han skref uti annoncen 1o Basson du roi de Danemark.
(Paris, January 23–25, 1830; 191–93)

Den gemena Juden, M-les har ändå ej enligt sitt försäkran ändrat affichen angående mig och man skall få se att tidningarna kalla mig för Fagottist från Danemark B Detta gör mig rigtigt förbittrad på Moscheles, som kunde vara så enfaldig, ehuru jag hade lämnat honom mitt kort med Correctionen. Fransoserna äro i det fallet mycket okunniga, de veta ej mera om Sverige, än om B Dänemark. Om de recensera mig såsom Fagottist ifrån Danmark, skall jag sjelf annoncera mig ifrån Sverige.
(Paris, January 26, 1830; 198)

Har jag nånsin hört någon med smak och den största precision exequera allt-allt-så är det han. Paris vimlar af snälla Pianister, Hertz, Pixis, Kalkbrenner etc. etc., men alla måste vika för honom. . . . Moschelles stod där som en Gud med sin talent. . . . Allt hvad hans genie förmådde, hvad den största seger öfver all mekanik tillåter också-skördade han i rikt mått Åhörarenas odelade bifall.
(Paris, January 19, 1830; 180–82)

Nu kom också min tour - jag drog fram det bästa jag hade ock - alla tyckte om Compositionen, Concertinon; för oss Musici och konstälskare sade de är denna Concertino mycket kär och vacker - men för hofvet är den för lång. Att trötta de Kongliga med en för lång bit, är att mishaga dem, och kom öfverens, emeden tiden var för kort att arrangera annorlunda, att börja ifrån Themat med
accord i F dur.
(Paris, January 26, 1830; 195-96)

Här, Gudnås, mötte jag samma elände. Allt var för långt - jag hade sjelf redan klippt utaf, det förslog intet; Moscheles och flera andra erkänt skickliga artister bad mig afkorta än mera. Smaken är här sådan, man vil, ha litet utaf hvarjehanda, derföre skall man ha så många numror. Moscheles och jag hjelptes nu åt att klippa så befängt att hälften åtminstone blef borta. . . . Denna fatala omständighet förenar sig med en annan, lika ledsam B den att här ej finns stora salar. Där Orchester är, är vanligtvis ett litet rum med flera dörrar. Där sitter nu åhörarne i rummen till höger och venster, framföre och bakföre . . . Nej! Här för man vara en Mode-docka, och den som ej kan lämpa sig efter det B den blir och stannar i sitt B mörker.
(Paris, January 26, 1830; 196–97)

Alla både sjungande och spelande klagade förfärligt på rummet och jag kom uti en ricktig ångest. . . . Min nummer var den tredje B och Gud ske lof! Jag hade tämmeligen courage och det gick bättre än jag väntade. Jag var mera nöjd eller rättare sagdt mindre misnöjd med mig i dag än i går. Herror Paer, Grasset, Ceprera(?), Berr och alla andra gjorde mig många artigheter. Vid detta tillfälle talte jag med Madme Malibran och Madam Pisaroin. . . . jag tackade dessa Damer för det stora nöje, deras talenter procurerade mig och de tackade mig tillbaka mycket artigt. Complimenter af så utmärkta artister äro smickrande; men man kan med skäl hänföra dem till Fransosernas complimenter i allmänhet.
(Paris, January 27, 1830; 200)

Kl: är nu half 2 på natten och just nu kom jag hem ifrån en soirée hos Grefven Meroué. Soiréen började med en gement sjungen Aria, en Bassist, amateur, som äfven blåst Fagott i sina yngre år. Derpå följde en annu sämre duo mellan sama bassist och en usel Tenor. Sedan kom en bättre Duo emellan Melle Maillard och le comte Mandors. – Efter denna skulle jag då blåsa, medan jag satte ihop min Fagott, kom nyssnämnda Amatör och var nyfiken att veta hvar min Fagott var förfärdigadt? På mitt svar "i Dresden uti Grensers fabrik" sade han "att där ej gjordes goda Fagottister" Jag tog då några lösa toner för att försöka röret, och han styrktes i sin öfvertygelse samt tyckte veta tillräckligt. Jag måste le inom mig sjelf åt hans inbillning. Jag fattade ordentligt courage och infann mig vid Piano, där en stor och tjock Hr Petit var färdig att accompagnera hvilket han gjorde ganska illa; . . . jag blåste Air variée, Marie, af Beer med ett par Cadenser, . . . sökte jag att sjunga så mycket som möjligt, hvilket också tämligen lyckades. Väl 10 gånger applauderades under sjelfva stycket, en salva och bravorop efter hvar variation och vid slutet ett så allment och ett så högljudt bifallskrik . . . men hvart rum jag passerade för att komma till mitt fodral, förnyades samma applaudissemenger så jag riktigt blef flat. Det dröjde ej länge emellan, så kom Grefven igen liksom Hr Amatör, som fått andra tankar om mitt instument, och bad mig i hela sällskapets namn, att blåsa ett stycke till. . . . Med, ack jag var till redsamhed(?) mina B durs Variationer. Hela instrumentets etendue(?) är deruti begagnad … och jag måste tillstå sjelf, ehuru ogerna, jag njöt det fullkomligaste triumf, en artist nånsin kan ernå. . . . Nu hörde jag på alla håll, att en sådan Fagottist aldrig varit i Paris, att man hittills ej vetat hvad detta instrument förmår och att man finner att det kan producera en ordentlig sång och – Gud vet hvad alla sade. Melle Maçon, den samma som sjungit på Moscheles Soiréer var högst aimable – hon reser i början af nästa månad till London, hennes fädernebygd och har offererat sig att vilja introducera mig där uti. de första musikaliska hus . . . Grefven och Grefvinnan tackade mig väl 10 gånger för en och jag ville vara artig också på mitt vis och sade att om De någon annan gång vore i brist på en nummer i deras soiréer, skulle jag med nöje vara tillreds, hvarpå han svarade att han i det fallet ville gerna taga bort flere andra. Så växlas ingenting betydande artigheter här i det stora ock superba Paris. . . . ingen af alla dessa förtjusta menniskor bryr sig om den Concerten som kostar något – detta har redan många utmärkta konstnärer rönt – Hvad är äran? Frågar du, min goda Sophie, uti brefvet jag fick i dag – Mycket och intet – Menniskornas frivilliga goda omdömen om oss förskaffar oss ära – tidens förändrade skiften hafva skilt tvenne förmåner – äran och rikedomen – Nu för tiden kan man oftare ernå den första men mera sällan den senare. nog med dessa philosophiska anmärkningar, . . . och derföre god natt!
(Paris, February 19–20, 1830; 260–63)

Den 3 Feb. på Förmiddagen sökte jag med Ljbrg Her Beer, 1sta Clarinettist vid italienska Theatern och äfven den första i Paris, som snart blir Professor uti Conservatorium. Han är tyck och som han är en mycket ansedd componist, interesserade mig hans närmare bekantskap. Det lyckades att träffa honom. Vi följdes åt för att frukostera och taaltes mycket vid om compositioner. Han värderar högt Pappas compositioner och Pappas Clarinett-Duetter . . .Vid min klagan på brist på Fagott- god Fagottmusik nämnde han, att han ahde componerat en Concertino nyligen och redan fått den till en förläggare. Jag beklagade att jag ej skulle få se den under min härvaro, emedan det ej går så fort med utgifningen; men han skref genast till Förläggaren att skicka concertinon tillbaka till honom, och sade att om jag tyckte om den, skulle han dedicera den till mig. Detta var rätt smickrande för mig och i morgon skall jag få den. Jag har några Airs variés af Beer och ett par äro rätt vackra. Hans Compositioner äro här eftersökta och Förläggarna betala honom ducktigt. All militairmusik som nyttjas vid alla Regementen, componerar och arrangerar han. Dessutom ger han ut en Musikjournal. … Hr

Beer är en så bon garçon, . . . och alla känna honom väl. . . . Jag finner nu mera än nånsin att jag behöfver arbeta rätt alfvarsamt. En månads härvaro har gifvit mig helt andra idéer om instrumental excecutionen, och ehuru jag sjelf finner att jag kan täfla och öfverse härvarande Colleger är ändå vårt instrument långt efter alla andra. Ack! den som hade kommit hit för 15-20 år sedan! några månaders härvaro skulle ha satt en annan färg på min blåsning. Men man är ju aldrig för gammal att lära. Om arbete kan hjelpa, skall jag ej förlora goda tillfällen att kunna lära mig, något. Melle Sontag har under hela sin härvaro tagit lektioner hos en skicklig italiensk Sånglärare.
(Paris, February 3, 1830; 217-18)

På eftermiddagen träffade jag enligt avtal Hr Beer, som hade redan fått Concertinon tillbaka. Vi gingo till en aflägsen Café, där vi ostörda kunde genomse den. Den är ej Concertino, utan mycket mera Air variée med en Allegro till introduction. Melodien är af Rossini, och är en af de mest omtyckta.
(Paris, February 4, 1830; 218–19)

Där gjorde jag en angenäm bekantskap med en Hr Payer, wienare, hvars namn jag kände genom några ehuru obetydliga compositioner för Militair-Musik. Han är en liten något högrygig undersätsig något öfver 50 års man; god, redelig, med hjertat på tungan : en af det slags menniskor, som man lär känna på första ögonblicket. Sedan vi ätit en excellent middag och hvilat och pratat en stund - blåste jag mina variationer in B, hvilka han accompagnerade förträffligt. Payer gjorde mig många complimenter och gladde sig åt att återigen få höra en tyck fagott. Han hatar härvarande Fagottisternas sätt och ton.
(Paris, February 7, 1829; 223-24)

Kl: 10 på afton gick jag till min Wienare för att vid Piano försöka Berr såkallade Concertino; men ack! Den är ej mycket värd. Ett par Variationer äro bra, men det hela är ej brillant, slutet, också en Variation är svårt och utan effekt. Pianopartiet miserabelt arrangeradt. Den hederlige Payer har tillbjudit sig sjelf att göra de nödvändiga förändringar och förbättra accompagnementet.
(Paris, February 15, 1830; 249)

Hr Cremont tog emot mig med samma vännskap som han visade mig i Stockholm och vid påminnelsen om Concerten som han hade börjat åt mig där, offererade han sig att nu componera åt mig. Han talte med förtjusning om sin sejour i Stockholm, . . . Genast sade han sig vilja påbörja åt mig och nästa Thorsdag skola vi redan försöka något deraf.
(Paris, February 1, 1830; 211)

Idag . . . var jag redan kl 10 på förmiddagen hos Crement, som bor utom barriére de Clichy, förbi nya Tivoli, . . . Fagotten hade jag med och försökte således, hvad som var uppskrifvit neml första Solo. Om allt blir som början, kan det icke slå felt, att icke concertinon blir vacker. . . . Crémont gjorde mig många complimenter B min ton och min blåsning och sade det vara ett nöje att skrifva något för mig.
(Paris, February 4, 1830; 218)

kl: 10 på morgonen, hos Crémont och jag. . . Vi försökte det som var färdigt och jag tycker att denna composition blir rätt vacker; dock fruktar jag att denna Concertinan blir äfven för lång för Paris; . . . Crémont hedrar mig äfven med Dedication och låter trycka Compositionen en tid härefter. Nästa Thorsdag menar Crémont det mästa skall vara färdigt. Jag längar att snart få den och ämnar instudera dem med honom.
(Paris, February 8, 1830; 225)

Den 3 Mars, hade jag ändligen tillfälle att bittida gå till Crémont för att afhämta de siste arken af Partituret. Allt var nu färdigt och vi genomgingo hela Concertinan. Den är verkligen vacker och kommer visst att behaga här för le Tambours(?) skull. Men jag fruktar att äfven denna Concertinan är för lång. Där äro flera ställen i synnerhet passager, som ej kunna förändras så mycket att de blifva lätta i fingrarne, medan hufvud tonen är Es dur. En stränginstrumentalist, som compagnerar något för ett blåsinstrument, bli aldrig tillfredsställt, han tror att man har lungor och läppar af jern. 100 gånger har jag väl bett Crémont att komma ihåg tillfällen att andas, men prosit(?) – alnslånga melodier som leda till passagerna och man kan bli röd, gul och svart i synen, innan man kommer till Drillen. Jag är rädd, att jag ej står mig ut med den och likafullt är jag tvungen, att begagna den på min Concert, om den blir utaf.
(Paris, March 3, 1830; 301)

Rätt nu går jag /kl: 10 på afton/ till min Wienare, den beskedliga Payer och skall jag där försöka den färdiga delen af Cremonts Concertino vid Piano – äfven andra saker, som Payer åtog sig att arrangera.…När den är alldeles färdig skall jag be Crémont att få studera in den med honom. jag skäms alldeles intet att taga undervisning och råd af så utmärkt skickliga Artister som Cremont och Payer, som dessutom känna nuvarande smaken au fond,… är det ens bästa råd att följa med tidens anda. För den som sitter hemma i ro och fred, kan det vara lika, men för den som reser, finns ej något annat alternatif, han måste antaga detta sätt, eller också bli hemma. Jag är nu en gång ute och jag skall ge mig all möjlig möda för att följa, kunna följa den allmänna strömmen och jag önskade bara kunna vara här ett år, jag skulle då förbinda många fördelar. Emedlertid skall jag profitera här så mycket jag kan och sedan utarbeta än vidare. På min ännu lifliga håg att göra framsteg på konstens bana, ehuru vid en redan avancerad ålder, finner jag att jag i mera musikaliskt lyckliga förhållanden, skulle skridit längre fram. Min själ är öppen och tillgänglig för djupare intryck af vår gudomliga konst, men fröet, som betäcktes af en för hård trampad jord i yngre åren, fördröjdes att skjuta upp – och frukten hann ej mogna. dock – denna tanka, denna öfvertygelse skall ej förminska min lärogirighet. Med flit och ihärdighet och med uppmärksamhet på hvad som behagar, kan man ännu vinna mycket. Paris är ???och blir den nyttigaste Hufuvstad för hvarje konstnär och den som ångrar sin resa hit, eller beklagar sig öfver hvad den kanske har kostat är en dåre som ej förtjenar att se eller höra någonting.
(Paris, February 22, 1830; 271-72)

Försöktes rören bittida på morgonen som Gudnås, ej något dera ville lyda och Gud vet, hur det kommer att gå - oron är redan framme. . . . kl: ½10 infann jag mig vid repetitionen - där man höll på med Beethovens Symfoni. Efter den försökte jag Concertionon, som efter mitt tycke gick hjertans illa å min sida såväl som Orchesterns. Man hade för brottom, som alltid vid Concertrepetitioner, och jag fick ej taga om den, hvilket jag hade önskat. Alla berömde mig likafullt för tonen och Sången. Matt och klen i kroppen således äfven i läpparna, har jag ej styrka att komma opp i de höga toner, som spela en betydande rôl uti Concertinan, och jag

presenterar mig sämre än jag annars skulle göra. Compositionen tycktes om, men flere ville att Bastrumman skulle tagas bort. En secretaire, Chormästaren, lämnade mig 2 Billetter, som jag offererade åt Cremont, som han ej kunde begagna.
(Paris, April 6, 1830; 377-78)

Första stycket af denna Grand Concert enligt programmet, var en Solo för Flöjt med accomg. af Piano och Violoncelle. Compositionen af Lafont tyckte jag ej om, ej heller var den brillant för Solisten. . . . edan kom en italiensk Duett, tusende gånger hört, . . . ers och derefter spelte en unger karl, med utseendet af en äckta fantast eller en förlupen och galen student. Troligen var, det han spelte på Piano, med accompag. af Fiol och Bas, hans egen Composition, bestående af introduction, Thema med Variationer och en Menuette. Hans facter och hans spel var det mest affecterade jag någonsin hört - han arbetade med kroppen så att svetten rann från pannan, han himlade som en gallning med ögonen vända åt taket. Då och då kastade han en blick på Damerna, troligen för att se, om en så hög känslighet och uttryck communicerat sig. Jag för min del mådde rigtigt illa utaf dessa ändlösa galenskaper, och med nöje observerade jag att publiken äfven, hvar enda en, med synlig otålighet väntade sin förlossning. Nedslagen och innerligen förtretad på den narren, som jag tror heter Litz [!!!], om jag ej bedrar mig, . . . skyndade jag mig, så mycket trängslen tillet, bort, öfvertygad, att jag ej förlorat det minsta uti de 12 återstående numrorna. Gud förskona mig ifrån dylika Concerter och sällskap Soiréer!
(Paris, April 6 1830; 380–81)

Att göra en beskrifning om hvar nummer orkar jag ej - Sinfonin - chörerna, Ouverturen, exequerades förträffligt - Min solo, Cremonts Concertino - var jag ej alldels nöjd med - ett par låga toner ville ej rigtigt ut för mig - men de höga dessto bättre - jag tillvann mig mycket bifall - Det värsta profvet är nu förbi, få se, huru det bedöms? Herrar Fransoser tåla ej gerna någon Utlänning hvarå man har många bevis.
(Paris, April 7; 385)

Denna artikel, som jag genomläst flere gånger för att ricktigt begripa och selltera(?) dem, är ej utan nytta för mig. Jag skall veta att observera, hvad man nu saknar hos mig B men just det, hvad man här saknar hos mig, trodde jag mig äga B nemligen en fyllig ton uti instrumentets hela entendûe. Man har vid recensionen ej kommit ihåg en liten, af menniskor alldels uppfylld local, en olidlig trängsel, génerad ställning, klen accompagnement, utan helt rätt och slätt dömt såsom en ofördelacktig sal gifvit tonerna ifrån sig. Hade det klingat på aftonen såsom på repetitionen hade man visserligen ej haft skäl att klaga på troppeu de volance de son. Hvad åter liknelsen med cor anglais angår, måste jag säga att man här aldrig hört annan Fagott ton än den af härvarande Fagottister och som är så dålig och liten och svag och surrande i de låga toner och spetsig i de höga och gudserbarmlig i mellentonerna, så jag för all del i verlden intet ville byta. . . . Men, man är van vid denB man tror att det är den rätta B och derföre klandras det, som är annorlunda, Hvad Hr Vougts Hautbois angår B så äger han utan motsägelse en ovanlig färdighet, accentuation på hvar not, om de är vackert? Men den sämsta hautboisten, jag har hört den kan man kalla nästorn med besked B Här påstås, att hvart instrument bör bibehålla sin naturliga ton. Skall den uti oboen vara näston? Skall den uti Fagotten vara surrande och vrålande? I det fallet hafva vi tyskar orätt B men Fransosernas barocka smak bör ej förvilla oss B Må de behålla sin dåliga smak B vi behålla vår. . . . Så är det äfven med Clarinettisterna. Deras ton är hvass och spetsig B så vill man här ha den B nåväl B jag skänker gerna ett half dussin af härvarande hela Clarinettister emot en enda af Pappas toner. Fransoserna äro för

mycket intagna af sitt, för att ej finna andras klandervärdh. . . . Jag hoppas emedlertid att jag skall få flera tillfällen att exponera mig för deras critique och min häpenhet skall då lämna rum åt någon dristighet och plus de volume de ton.
(Paris, January 30, 1830; 205-06)

Så är hans, Hr Castil Blazes mening – och han bedrar sig mycket, om han tror att jag skall följa hans råd. Je ne couperai rien de ma lyre et je n'adopterai jamais la methode des Bassons français.
(Paris, April 13, 1830; 402)

Zeuner gjorde mig äfven många complimenter för min ton; se han är tysk.
(Paris, April 18, 1830; 422)

Hr Henry Bassointe, kom för att tacka mig och knappt hade han efter en lång stunds prat hunnit utför trappan, så anlände Hr Gebauer, med Fagotten och noter under armen. Äfven han sade mig många complimenter och lämnade mig ett partitur, innehållande en Fagott-concert af hans Composition, hvilken han dedicerat till mig. Tillika bjöd han mig på Duetter och Frukost i morgon på Långfredagen kl 10 fr.
(Paris, April 8, 1830; 386)

Den 9 April, Långfredagen, lunkade jag med Fagotten kl 10 till Gebauer - där det genast frukosterades - fisk och omlette - småningom infunno sig flere Fagottamatörer. Gebauer proponerade en af sina nyare duos Concertans och valde för de kända (?) den svåraste, i As dur. Sedan jag kastat ett öga på 1sta stämman, krusade jag litet och sade den vara för svår att blåsa den à livre ouvert. Sedan jag således betalt min skärf åt modestien, sade jag; jag ville försöka den så godt jag kunde. Jag kände att jag var vid tämligen god embouchure och jag drog till. Utan att skryta, vill jag se den, som blåser den Duettens första stämma såsom jag gjorde för första gången. Jag gladde mig sjelf åt executionen och min ton var mjuk, rund och stark. Jag öfverhopades med complimenter och i dag hade jag ändheligen den tillfredsställelsen, att alla dessa Fagottister ansågo min ton för den bästa de nånsin hört, och klandrade sin egna på det strängaste. Derefter su??sades fram en Trio medan jag hvilade mig. Sedan blåste jag första stämman till en annan Trio som äfven gick, som jag hade blåst den 20 gånger förut. Må det förlåtas mig, om jag fägnade mig innerligen, att jag var bättre än dem andra.
(Paris, April 9, 1830; 387-88)

Gubben Gebauer, som hittills ej gjort någon jämförelse ännu emellan härvarande resande och mig. I afton kunde han ej hålla sig längre och sade att ingen af nämnde Fagottister kunde jämföras med mig att han i flere år ansetts för le père des Bassons, men att han nu med all möjlig rättvisa och största nöje lämnade denna rätt åt mig. Han tog mig i hand och sade åt sällskapet " voila le vrai père des Bassons. . . . De andra Fagottister äro mera förbehållsamma och kanske litet gröna, att deras inbillning och egenkärlek har fått en klick. Jag är glad, att det värsta profvet på hela min resa slagit någorlunda bra ut – det återstående är lappri – säga Pariser journalerna något vidare godt om mig, så är min reputation gjort och den gäller öfverallt.
(Paris, April 10, 1830; 393–94)

Appendix 2 Beginners' Reed Making Manual

This manual describes the basic steps of reed making, and will not discuss advanced techniques of scraping and the complicated issues of shape and size. It is actually quite easy to produce a perfectly-formed "blank" (uncut reed) and, if this is mastered, many common problems which prevent the reed from functioning well can be avoided. Here is what you need:

Reed Cane:

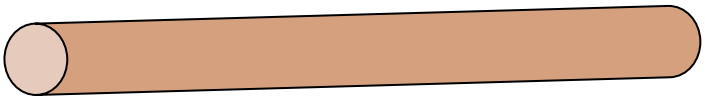
For hand-profiling, use gouged cane (ca 110-120 mm thick). 140 cm is usually long enough for baroque and classical reeds.

For Hand-Profiling:

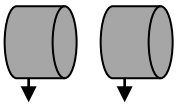
1. A cylindrical piece of wood, ca diameter ca 25 mm and ca 25 cm long. (Can be bought in a do-it-yourself store.)
2. A set of profiling rings, or as a simple alternative, screw-on metal rings (used to hold pipes).
3. A knife to use for hand-profiling only (needn't be expensive, but should be sturdy and robust). Sometimes even a disposable knife (the large exacto type) works well. You might have to try several before you find what works best.
4. A measuring tool: calipers (analog or digital).
5. Wet-and-dry sandpaper (that which doesn't leave residue on cane).
6. File (disposable cardboard nail file).
7. Lamp (Optional: dial indicator to measure thickness of cane).
8. Container for soaking cane in water.

For Shaping and Forming

1. A disposable knife (large) and replacement blades.
2. A shaper (tip and handle). In the beginning, you might borrow one until you are sure which size to order.
3. A mandrel (tool which holds the reed tube, order from supplier).
4. Pliers, preferably specialty type (reed making supplier), or needle-nose.
5. Soft brass wire (0.6 is suggested for this method).
6. Reed thread.
7. Nail polish or glue for wrapping.
8. Container to soak cane in water.



cylinder



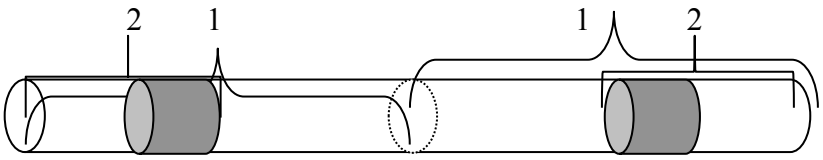
rings



pliers



mandrel



Hand-Profiling

Soak the gouged cane in a container (preferably one in which it can lay horizontally) of cold water for ca 15–30 minutes.
Make a center line all the way around on the wooden cylinder; you can cut into the wood to make it clear, and mark it with a colored pencil for better visibility.

Center the cane by measuring an equal distance from each end to the middle. Make pencil marks on the wood for future reference.

Take the reed which you are copying and measure the distance from the bocal end to the shoulder (called "tube"). This is where you place the profiling rings when the cane is centered on the cylinder. Check all the measurements again.

1. Distance from each end to the center line (exactly the same)
2. Distance from each end to the shoulder (ditto)

The need for accuracy will be obvious when the reed is folded.

Support the cylinder on the edge of a table and start profiling, using even pressure while slowly rotating the cylinder. Hold the knife on the top of its blade (not the handle) and keep a right angle to the cane. If the knife "jumps", then immediately smooth the imperfections with a file or sandpaper. This indicates that you are using either too little or too much pressure. Turn the cylinder around after competing one cycle. Make sure that you always profile from ring to ring at this stage.

Common mistake: too thin sides = irregular turning of cylinder

After removing the bark and yellow layer, a white layer will appear. At this point, you may want to remove the rings and test the stiffness of the cane by flexing it from side to side, looking through the cane in front of a lamp, or measuring it with a dial indicator.

Profile in sections (making a thinner tip area) by moving both rings closer together. Be careful: one or two times is sufficient; smooth the resulting step with sandpaper or a file. Alternatively, use sandpaper or file to make a thinner tip area. Check frequently with light. The cane should flex easily. When finished, mark the center line on the cane with the cutter knife (lightly!). Wet the cane again, and then fold this line over a knife blade, taking care that it doesn't actually split open. The cane can now be shaped.

Shaping and Forming
Center the cane on the shaper, taking into consideration where the tip and first wire will be when the piece is cut to the final length. Remember to add ca 1 mm to the first, second and third wire measurements (for example: If the finished reed is 10 mm at the first wire, you'll need to shape it to ca 11 mm).
Using the cutter knife, shape from the tip to the back in smooth even strokes, taking thin pieces away. Keep an eye on the overall appearance and make small corrections with the file or sandpaper. Measure the first wire area. At the end, smooth both sides (still folded) with the file.

In order to make a round tube at the bocal end, you must take off a small piece of the four inner corners with a cutter knife, sandpaper, or a file. Starting at the place where the second wire will be, remove this corner to the end. Place the first and second wires on the reed but do not tighten them yet. This is done by holding a piece of wire behind the reed and wrapping it around twice. The ends are twisted together.
Holding the reed blank upright on the table, make many small incisions downward from the second wire to the end. This will enable the cane to form to a round tube while forming. Put on the third wire, loosely.
Now insert the mandrel gently and with the pliers, start tightening the first and second wires to keep the reed from cracking as the mandrel goes further inside. It is important to pull the wires and then turn. Too much turning will weaken the wire and it will break. Use the pliers to form the reed, starting at the bottom and working towards the second wire. Do not go beyond the second wire with the pliers, but squeeze the cane onto the mandrel to make it round at the bottom. After a few minutes, all the wires should be tight, and the tube round at the end.

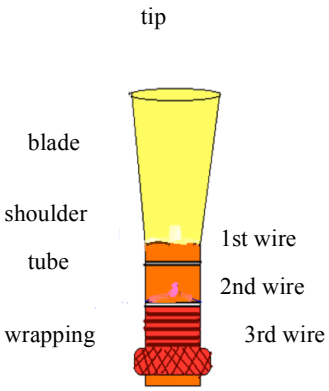


Inside at the first wire, you should see an oval shape. If it is flat, you haven't tightened the first wire enough. If it is round, you may have pulled the wires too tight.





Check to see that the bocal end of the reed is now perfectly round, inside and out. Allow it to dry for some hours (on the mandrel or a holding pin of the same diameter) and then coat the area between the end and the second wire with nail polish or glue. Wrap the area between the end and the second wire with reed thread (covering the third wire completely). Pull the thread tightly around the tube, fasten and hide the end by pulling it through a loop under the wrap and then seal it with a second coat of nail polish or glue. The reed blank can now be stored until it is cut.



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Appendix 3 Relative density and hardness measurements

No	MARCA		M. GHYS		MEDIR	
	H	***D***	***H***	***D***	***H***	***D***
1.	19	43	18	43	28	36
2.	18.6	50	19.3	43	–	–
3.	20	54	18	48	35.3	34.5
4.	–	–	21.6	37	22.3	35
5.	20.6	50	30	35	18.6	43
6.	–	–	20	42	33	38
7.	–	–	19	41	26	41
8.	22	46	32	35	39.6	30
9.	21	47	25.3	43	16.6	40
10.	17,6	49	23	41	18,6	40
11.	21.3	51	18.3	47	21	36
12.	19.6	56	24	41	17.6	37
13.	–	–	25	38	23.6	51
14.	22.3	43	24	41	–	43
15.	23	45	21.6	42	20	35
16.	28.3	39	25.6	39	21	37
17.	16.3	49	19.3	40	19.3	34
18.	23.3	42	25.3	39	26	38
19.	20	43	21.3	40	35	44
20.	26.3	55	21.3	40	21.3	48
21.	25.6	50	20.6	35	33.3	49
22.	21	43	23	41	24.3	40
23.	24.5	40	19.3	42	30.6	59
24.	18	51	18	43	24	35
25.	17.6	45	16.3	44	15.6	42
26.	19	44	26.3	27	20.3	40
27.	18.3	46	24.3	42	17	48
28.	19	47	26.3	40	23	33
29.	19.3	45	19.3	42	23	53
30.	23.3	41	26.3	40	19.6	37
31.	23.6	47	18	43		
32.	22.6	45	29	39		
33.	23.3	45				
H = Hardness		D = Relative density		– = No value, piece broke		
Relative values: Blue = hardness ≤18 / density ≥55 (“hard”)						
Red = softness ≥30 / density ≤ 35 (“soft”)						

Extreme relative density and hardness values are expressed in red and blue.

Appendix 4 Selected fingerings b^1– $e♭^2$

TABLE A 4.1 SELECTED FINGERINGS b^1– $e♭^2$				
b^1	**c^2**	**$c\#^2$**	**d^2**	**$e♭^2$**
$W^{2\ and/or}\ W^1$	W^2 1	W^1 / 1 or W^2 / 1	W^2 1 or W^2 1	$W^{3/2}$
2	C 2	(C) 3 4	4 3	E ♭
4	D 4	(D) 4		(3)
5	5	6		
A ♭ 7	E F	E F	E F	F# A ♭
			(opt F#)	(opt C#)

LEGEND BASSOON TONE HOLES, KEYS

B ♭ W^3 1
C W^2 2
D W^1 3 E ♭

4
C# 5
F# 6
E F
A ♭

Curriculum Vitae

Born in 1954 in the USA, Donna Agrell began her undergraduate studies at the University of Alaska and the University of Wisconsin in Madison. After attending the Royal Conservatoire in The Hague, she completed her bassoon studies with Jiri Stavicek at the Musik-Akademie in Basel in 1981, where her interest in period instruments led to a specialization in historical practice performance.

From 1980 to 1990, she was a member of Sigiswald Kuijken's orchestra, La Petite Bande (Belgium), and from1990 until 2009, principal bassoonist of the Freiburger Barockorchester (Germany). Donna Agrell has been a member of the Orchestra of the Eighteenth Century in Amsterdam since its founding in 1981 by Frans Brüggen and friends. Her recordings with these three orchestras number over one hundred. She has also performed in concerts and recordings with other period orchestras and ensembles, such as Bach Collegium Japan, La Cetra (Switzerland), Orchestra Libera Classica (Japan), Kammerorchester Basel, Bachstiftung St. Gallen (Switzerland), and Anima Eterna (Belgium), and has worked with conductors Gustav Leonhardt, Philippe Herreweghe, Trevor Pinnock, Masaaki Suzuki, Nicholas McGegan, among others.

In addition to her positions as professor for historical bassoon at the Schola Cantorum Basiliensis and the Royal Conservatoire in The Hague, she regularly gives international master courses and workshops.