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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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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 clarinetist 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

⁹⁶ Preumayr, 260.

⁹⁷ Phillip T. Young, 'Inventory of Instruments: J.H. Eichentopf, Poerschman, Sattler, A. and H. Grenser, Grundmann', *GSI*, 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 Hoepflich, *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 having 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

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

¹⁰⁶ Carl August Grenser, *Geschichte der Musik in Leipzig 1750–1838: Hauptsächlich aber des großen Konzert- 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.

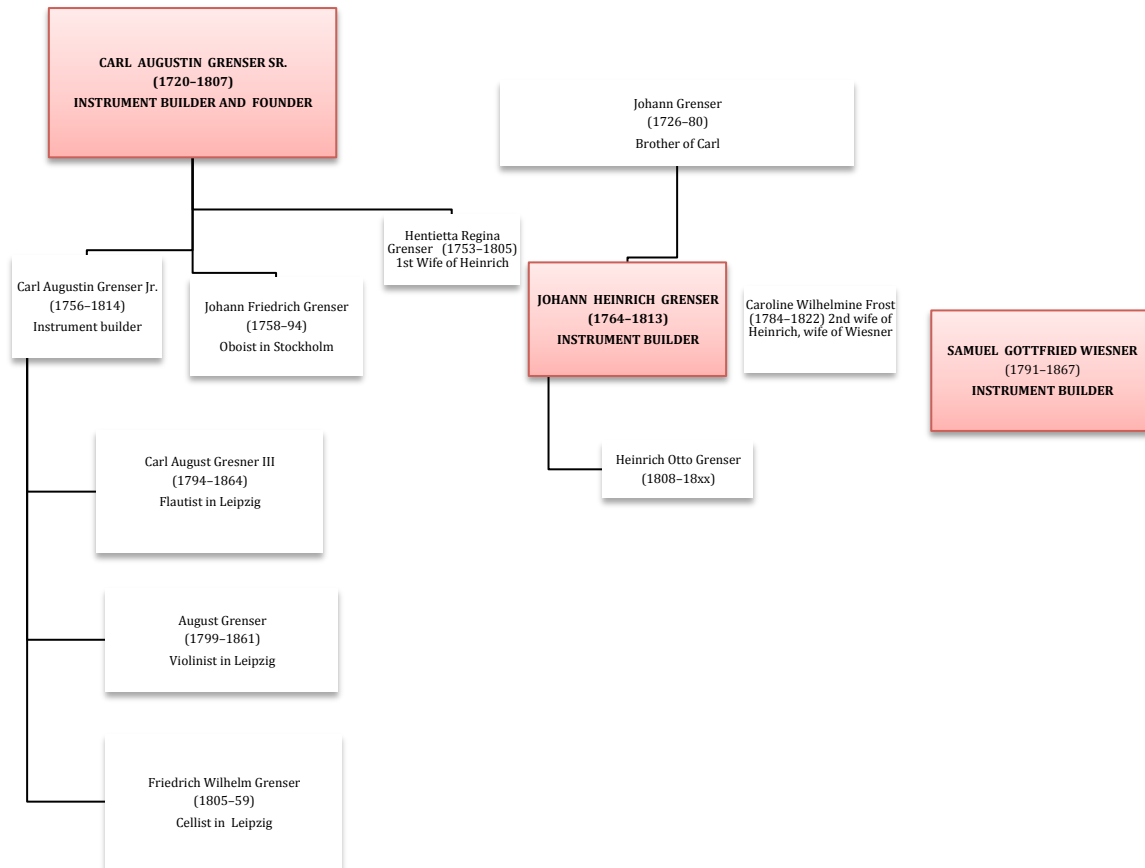
TABLE 3.1. THE GRENSER FAMILY AND INSTRUMENT WORKSHOP

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 bestrebt, 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

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 the 19th 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

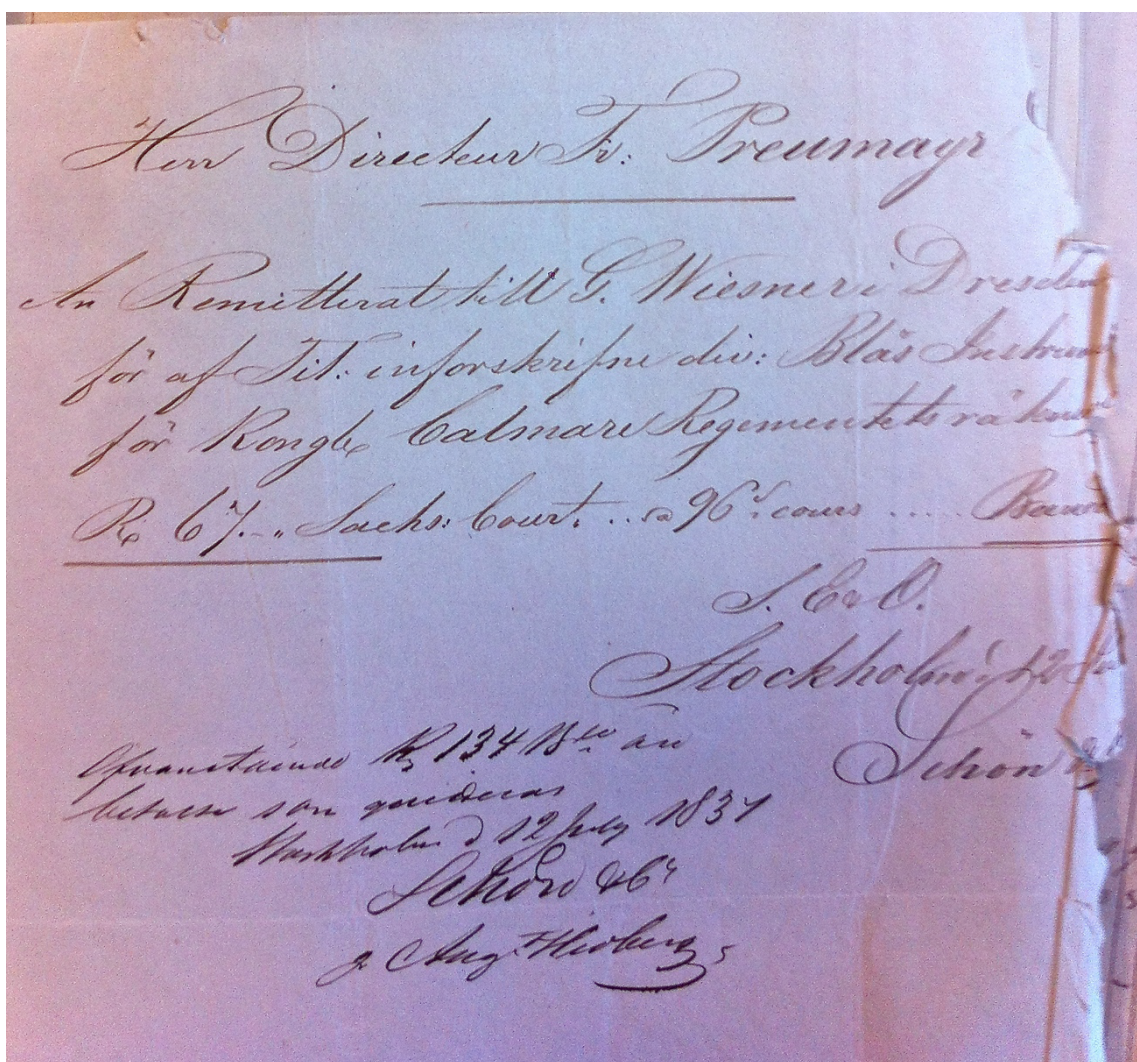


Figure 3.2. Payment confirmation¹²⁴

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.

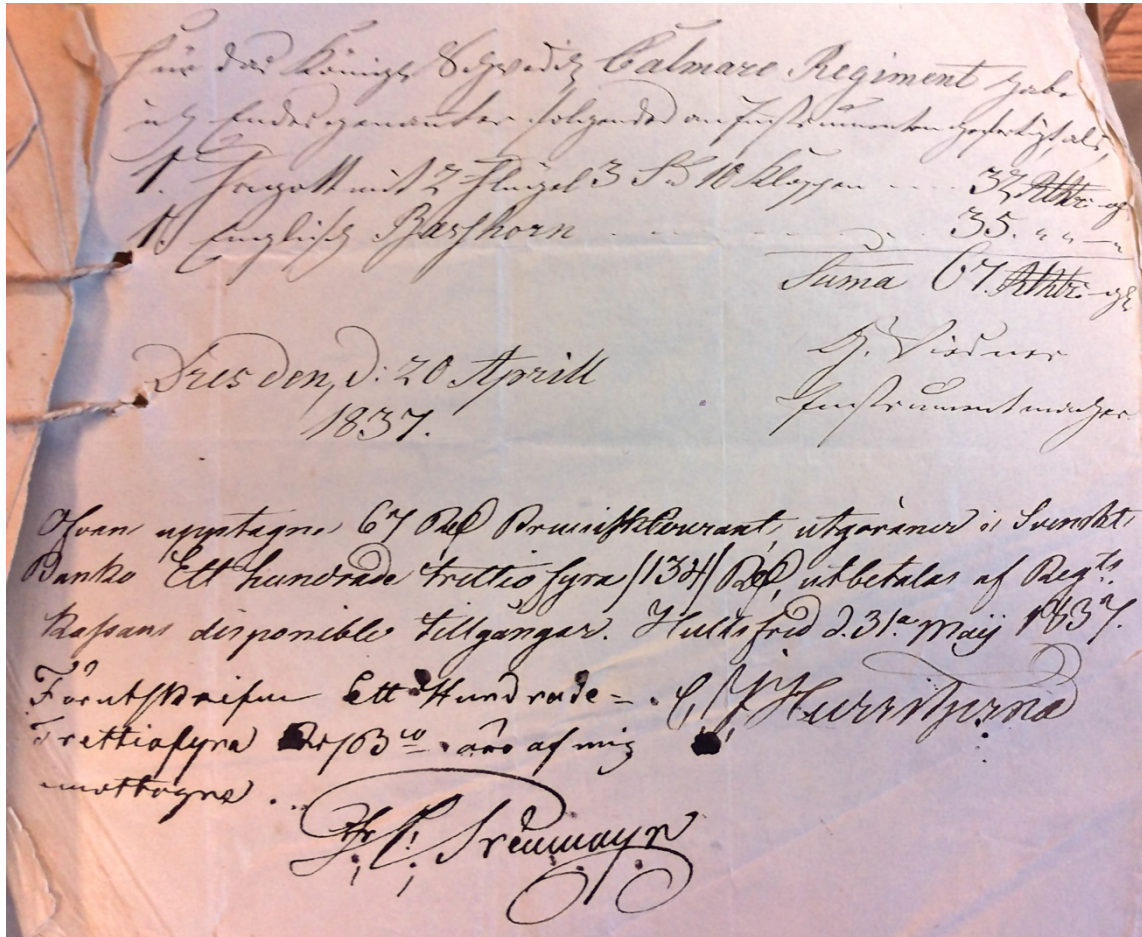


Figure 3.3. Order confirmation ¹²⁵

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.

¹²⁶An 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 \flat 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 \flat , 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 Almenröder, 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 Almenröder’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’, *GSI*, 30 (May 1977), 146.

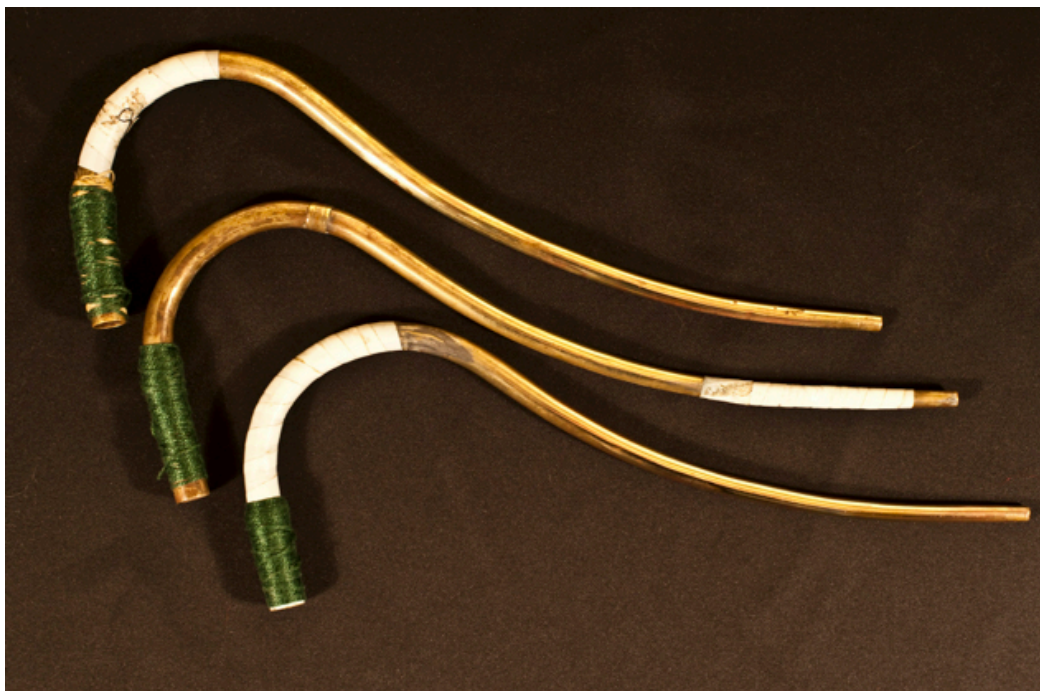


Figure 3.14. Three original bocals, photo courtesy of Annelies van der Vegt

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*, 176 (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

<i>Number</i>	<i>Length in mm</i>	<i>Weight in gr</i>	<i>Smallest Ø in mm</i>	<i>Largest Ø in mm</i>
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

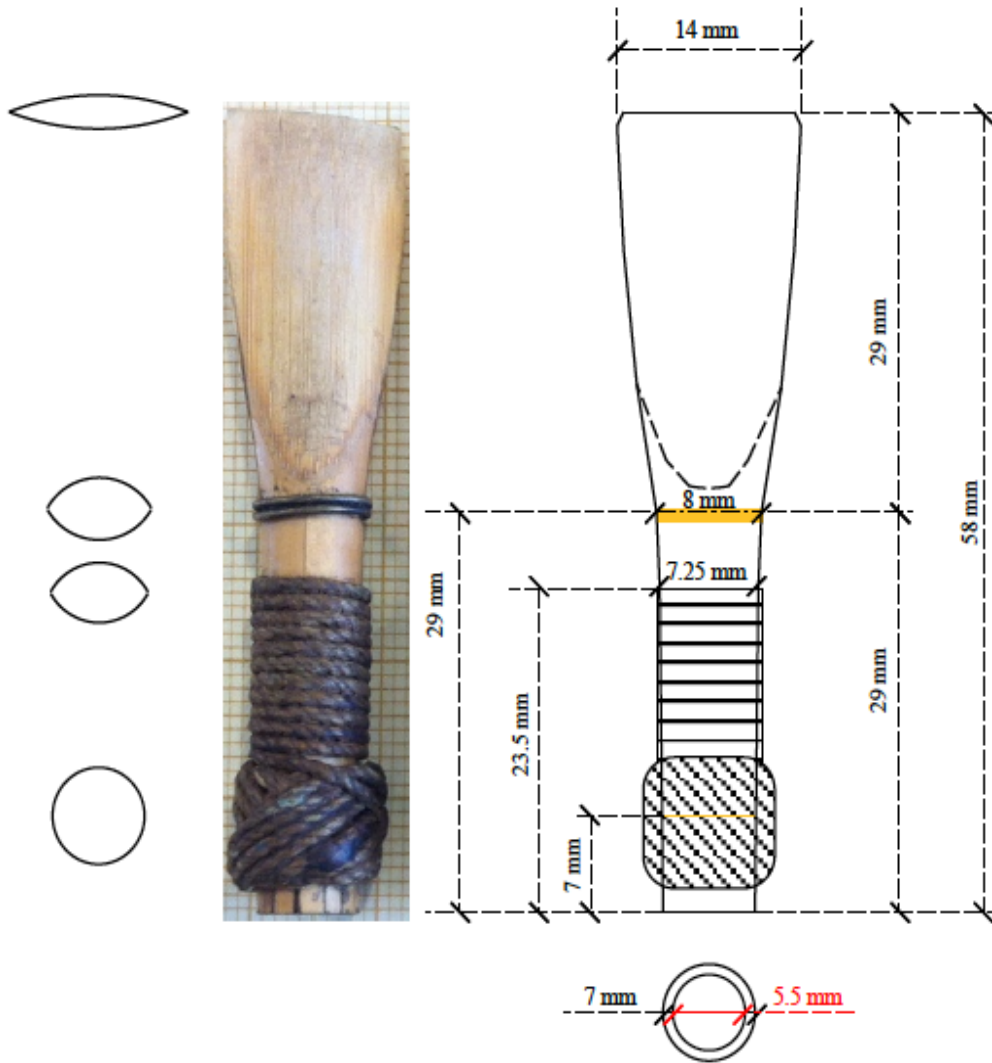
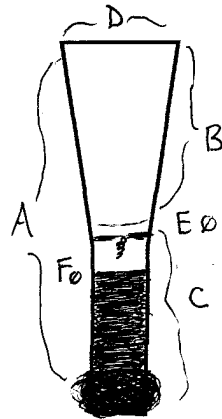


Figure 3.17. C.J.F. reed no. 3, photo courtesy of Joaquim Guerra Codina



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.

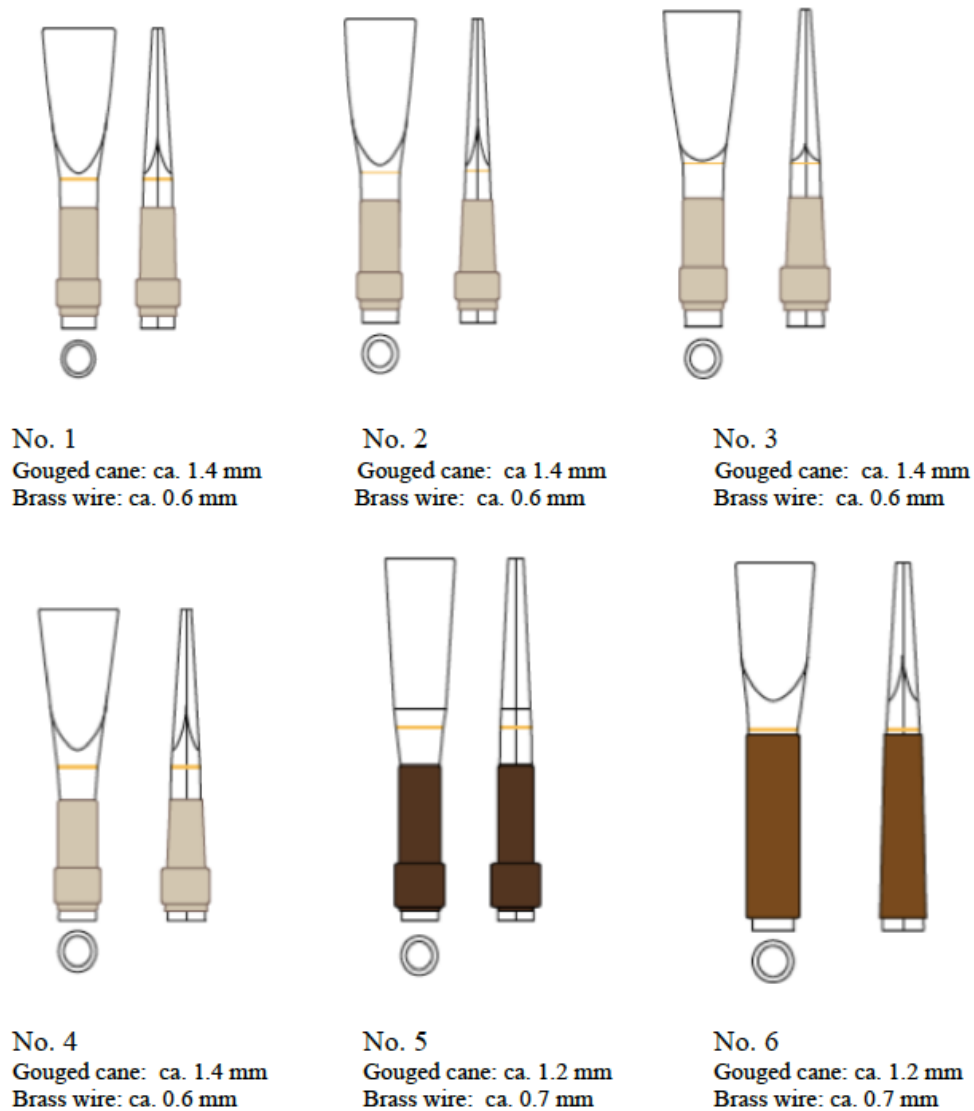


Figure 3.19. Drawings and measurements of C.J.F. reeds, courtesy of Joaquim Guerra Codin

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).

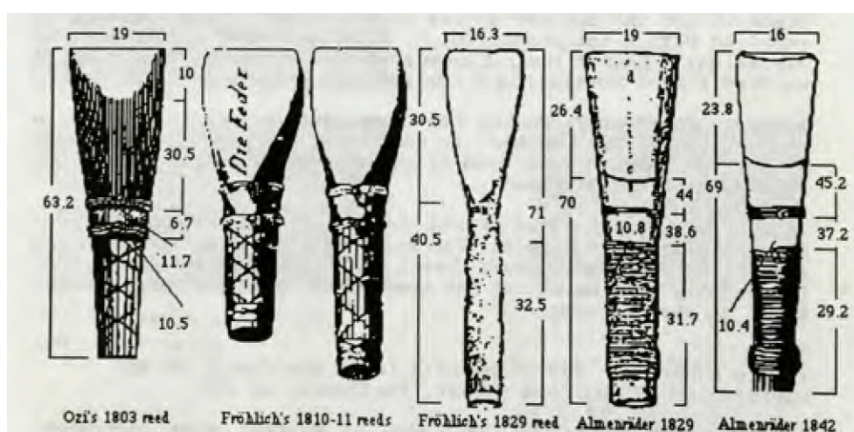


Figure 3.20. Sketches of various nineteenth century reed styles¹⁴¹

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.

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 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.

