

# THE HISTORICAL BACKGROUND OF SPOHR'S CLARINET CONCERTOS

by Stephen Keith Johnston

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## 1. The mechanical development of the early Romantic clarinet

THE FIRST HALF of the nineteenth century was a period which witnessed a prodigious growth in instrumental technique. The early Romantic composer had at his command not only a rapidly expanding harmonic language but also, as in the case of the clarinet, improved orchestral instruments of advanced technical and expressive properties available for exploitation in both solo and ensemble writing. Weber discovered in the nineteenth-century clarinet an instrument which seemed to present a new spectrum of expression, and which paralleled his own temperament<sup>1</sup>. This fact is made convincingly evident by Weber in the well known E flat entrance of the clarinet in the *Freischütz* Overture; the early nineteenth-century clarinet had achieved real soloistic poignancy. The technical agility of the Romantic clarinet and its ever-improving mechanism also allowed composers to use it as an effective tool for bravura display.

Throughout the final years of the eighteenth century, the clarinet gained in acceptance:

By 1800 few orchestras of any pretension would have been without it, and symphonists could write for it without hesitation. In military bands it had long won its tussle with the oboe. In chamber music its place had been assured by Mozart<sup>2</sup>.

Carse maintains that the rather recent acquisition of clarinets in the orchestra was to a great extent responsible for the important new developments in the handling of the woodwind choir<sup>3</sup>. The increased use of clarinets in the strengthened woodwind choir of the orchestra moved to replace the previously more frequent, less blended, and more incisive timbre of woodwinds dominated by the oboe<sup>4</sup>.

The mechanical improvements which made scoring for the clarinet practical began as extensions of eighteenth-century principles of construction. By 1800 the clarinet used by most players throughout Europe was still a slender boxwood instrument in six pieces, with a narrow and severely tapered mouthpiece and endowed with a mechanism primitive in construction and capricious in performance; but it had acquired in the final decade of the eighteenth century an important sixth key. This is the instrument on which Jean Xavier Lefèvre (1763-1829) of Paris achieved prominence as a virtuoso<sup>5</sup>. But the virtuosi who achieved popularity on this instrument were also handicapped by its limitations. Performers who played even reasonably well in tune at this time were rare to a notorious extent<sup>6</sup>. The chronic intonation difficulties were compounded further by national variations in standard pitch; a clarinet made in one country often was of little use in another<sup>7</sup>. Rendall is unequivocal in his belief that the demands of the increasing number of virtuosi led to the improvements in the mechanism of the clarinet<sup>8</sup>.

During the first decade of the nineteenth century, many German makers and virtuosi collaborated in improving and enlarging the keywork of the clarinet; instruments with more than six keys were not uncommon in Germany and Austria by 1810<sup>9</sup>. A writer for the influential

*Allgemeine musikalische Zeitung* wrote in 1808, the year in which Spohr accepted the commission for the Concerto No.1 in C minor, that a well-equipped clarinet should have a minimum of nine keys<sup>10</sup>. However, Gottfried Weber<sup>11</sup> presented fingering charts for clarinets with six and nine keys (ranges for both instruments ascending to c' ' ' ') in 1824<sup>12</sup>; and Ziegler of Vienna still was advertising five-keyed clarinets as late as 1855<sup>13</sup>.

Of singular historical significance were the substantial acoustical and mechanical improvements made by Ivan Müller (1786-1854), an itinerant Russian-born virtuoso who introduced a controversial clarinet with thirteen keys in 1810<sup>14</sup>. With its realigned tone-holes and more precise and elaborate mechanism, Müller's clarinet afforded greater technical agility and improved intonation and consistency of tone. In 1817 Fröhlich<sup>15</sup> wrote about the features of Müller's improved clarinet and called Müller the second inventor of the clarinet<sup>16</sup>.

Claiming that his instrument in B flat was *omnitonique* and the only clarinet necessary for orchestral use, Müller attempted to negate the necessity for clarinets in various keys. When the new clarinet was presented for formal recognition by the national conservatory of France in 1812, the committee, which included the virtuosos Charles Duvernoy (1766-1845) and Lefèvre as professional advisers to Cherubini, Catel, Méhul, and Gossec, returned an unfavourable report that deplored the loss of distinctive tone colours inherent in clarinets in C and A<sup>17</sup>. But the committee members were later forced to reverse themselves. Although many composers were reluctant to surrender the variety of tone colour available to them in clarinets of different pitches<sup>18</sup>, Müller's innovations gradually gained acceptance. After Müller's improvements were combined with the already superior acoustical properties of the B flat clarinet, it was recognised and utilised as the favoured solo and ensemble instrument<sup>19</sup>. By 1820 Müller's instrument was adopted by the prominent Parisian virtuosos Jean Baptiste Gambaro (1775-1828) and Frederick Berr (1797-1838) as well as by clarinetists in Germany<sup>20</sup>.

Müller's instrument eventually provided a vehicle for numerous personalisations and improvements, and served as a basis for several other keywork systems developed by both players and makers during the nineteenth century<sup>21</sup>. Müller himself worked until his death at the improvement of his revolutionary clarinet<sup>22</sup>. Even the clarinet developed by Oskar Oehler (1858-1936) of Berlin, which is currently employed in Germany, evolved from Müller's instrument<sup>23</sup>.

## **2. Virtuosity and the use of the clarinet as concerto instrument in Germany during the early nineteenth century**

During the nineteenth century, instrumental music became the dominant means of Romantic musical expression<sup>24</sup>. After the French Revolution and throughout the nineteenth century, the concerto, always a genre keenly sensitive to public reaction, became more and more the province of the public concert hall while the influence of the patrician salon continued to subside<sup>25</sup>. The salon was able to dominate musical composition and performance only as long as it was able to dominate society<sup>26</sup>. The concert hall, a democratic institution enfranchised by the middle class, became the focal point for musical activity throughout Europe<sup>27</sup>. In Vienna, for example from the time of Schubert on, the impetus given to the composition of serious music came chiefly from the middle class. Indeed, the increases in both the proportion and the virtuoso nature of the concerto were directly related to the growth of the concert hall, as it was now incumbent on the successful performer to please a large and heterogeneous public in order to reap his approbation:

The soloist now stormed into a fantastic bravura uproar intended to astonish the multitude, just as hitherto he had spun a filigree of graces and embellishments to amuse the initiate<sup>28</sup>.

The untrammelled and extroverted virtuosity of the early Romantic period was a seemingly anti-Romantic inclination occurring at about the same time that musical historicism was attracting interest<sup>29</sup>.

Spohr was one of the influential musicians of the early nineteenth century who stood aghast at the drivel often performed by virtuosi:

...the majority of the Concertos now heard, are so extremely dull and unmeaning, that they cannot possibly bear a comparison with the Classical symphony ... the generality of Solo-players ... invariably select such only as they hope to astonish with; being ... too idle to practice with perseverance the difficulties which they probably find in distinguished Concerto-pieces...<sup>30</sup>

In the same treatise he again exhorted his students to stand vigilant against the odious aspects of Romantic virtuosity:

Strive at all times, after that which is noble in Art, and disdain all kind of charlatanism. He who seeks only to please the multitude will sink ever lower and lower. Be also considerate in your choice of music, and perform only the finest and best of each species<sup>31</sup>.

The years from about 1800 to 1850 also represented the popular apex of solo wind performance; whether metropolitan or provincial, all concerts were expected to contain some form of wind music, if only an obbligato to support a vocalist<sup>32</sup>. During a time when most concertos were “empty fireworks”<sup>33</sup>, wind players were listened to as attentively and criticised as assiduously as were contemporary violinists, pianists, and singers<sup>34</sup>. There were more wind virtuosi in Vienna during the early nineteenth century than either solo pianists or violinists<sup>35</sup>. Incited by the popularity of wind instruments and the great improvements in the design and construction of the clarinet, there appeared a school of virtuosi who not only performed over most of Europe, but who also trained hundreds of students<sup>36</sup>. At the founding of the Paris Conservatory in 1795, twelve clarinet instructors were engaged, who together taught 104 students. Clarinetists trained in Paris and elsewhere procured employment throughout Europe in the numerous military bands and various metropolitan and provincial orchestras; in this age of itinerant virtuosi, even those clarinetists who had not renounced steady employment altogether often took extended periods of leave in order to concertise over much of Europe<sup>37</sup>.

The immense number of active clarinet virtuosi required, consumed, and depleted a vast amount of solo music, including a very large number of concertos. But as the physical proportions of the concerto expanded, it became challenged by the many smaller showpiece forms popular in the nineteenth century<sup>38</sup>. Like virtuosi on other instruments clarinetists performed, in addition to a very large number of concertos, many smaller pieces of the fantasia, potpourri, and theme-and-variations genres, which often employed as their basis themes from popular stage works. In addition to duets for two clarinets and favourite arias from oratorios and operas arranged for clarinet and piano, entire overtures were sometimes transcribed for the performance of indiscriminate clarinetists<sup>39</sup>. In spite of their usual lack of positive musical worth, many of these pieces are utilised today as pedagogical material because of their technical challenge. Even many of the chamber works composed for clarinet often displayed the instrument in a brilliant and soloistic manner.

Until the middle of the nineteenth century, when the popularity of the wind virtuoso and his flamboyant gymnastics began to diminish, the solo concerto remained the prevalent vehicle for pyrotechnical expression on the clarinet. The evolution of clarinet technique at this time received its most positive direction through the medium of the solo concerto<sup>40</sup>. But as musicians presented their concertos to a growing lay audience, little attention tended to be given to problems of form, style, and expression<sup>41</sup>. Kroll makes the following observation about much of the music including concertos, programmed by clarinetists during the era of the virtuoso:

It is impossible at the present day to give an adequate description of the innumerable compositions and arrangements dating from that period. Most of them are run-of-the-mill pieces without any merit, designed to afford more than ample opportunities to the players of showing their skill in the execution of the most boring and monotonous scales and chord figures<sup>42</sup>.

Pound maintained that the clarinet concerto literature of the period was not completely devoid of importance in the history of the instrument:

Nevertheless, these concertos do occupy a position of stylistic and historical significance for clarinetists. Virtuosos who performed them provided inspiration to non-clarinetists, stimulated technical development of their instrument, and contributed to the synthesis of a clarinet idiom<sup>43</sup>.

Although many clarinetists often were able to inspire or commission prominent composers to write works for their repertoires, the immense number of professional virtuosi was not equalled by a like number of composers<sup>44</sup>. Most virtuosi composed concertos and other pieces for their own performance. Indeed, it was common practice for most clarinetists to compose their own concertos<sup>45</sup>. Carse's remarks about eighteenth-century composer-virtuosi also describes itinerant clarinetists during the early nineteenth century:

Just as all composers were executants, so nearly all executants were composers. There was hardly an instrumental soloist that didn't write and play his own solos. The travelling virtuoso carried about with him a bundle of his own concertos and sonatas, and he was reckoned a poor musician who couldn't compose his own repertoire<sup>46</sup>.

Composer-virtuosi often wrote the solo parts of their concertos in only skeletal outline form, which they embellished and altered during performance<sup>47</sup>. While acknowledging the vulgar aspects of rampant virtuosity, Pincherle is emphatic in his contention that many material benefits were accrued to music through virtuosity:

We owe to it the creation of important forms and a never ceasing competition which generates progress. Even its lowest incarnations have brought new resources to our true creative geniuses. And in conclusion, I beg pardon for having arrived at what seems to me a truism: There can be virtuosity without music; there can not be, there could not have been, music without virtuosity<sup>48</sup>.

A partial listing of composer-virtuosi active in Germany during the first half of the nineteenth century supplies some of the most significant names in the history of the clarinet. With the exception of Johann Simon Hermstedt (1778-1846), whose career and association with Spohr are discussed later in detail, the most esteemed clarinetist in Germany during the period was Heinrich Joseph Bärmann (1784-1846) of Munich. Bärmann, who attained much of his fame by performing the popular concertante and chamber works composed for him by Weber, also composed four concertinos and a concerto<sup>49</sup>.

Heinrich Bärmann's son and student, Carl (1811-1855), was a prolific writer for the clarinet, whose tutor for the instrument remains a mainstay in the pedagogical repertoire; Pound lists two concertos composed by the younger Bärmann<sup>50</sup>. Philip Meissner (1748-1807), who exerted influence on the formation of the German school of clarinet playing, is known to have composed several concertos<sup>51</sup>. Meissner's student Karl Andreas Göpfert (1768-1818) composed five concertos<sup>52</sup>. Rendall credits Bernard Henrik Crusell (1775-1838), a Finnish clarinetist active in Germany during the period, with three concertos as well as numerous chamber works<sup>53</sup>. Friedrich Müller (1786-1871), German clarinetist, composer, and conductor, wrote two each of concertos and concertinos<sup>54</sup>.

In addition to Spohr and Weber, a partial listing of other composers in Germany and Austria who were not themselves clarinetists, but who worked in knowledge of the advancements in clarinet technique, includes Antonín Reicha (1770-1836); Philipp Jakob Riotte (1776-1856); Karl Reissiger (1798-1859); Adalbert Gyrowetz (1763-1848); Ludwig Maurer (1789-1878); Franz Krommer (1759-1831); Traugott Maximilian Eberwein (1775-1831)<sup>55</sup>; Georg Abraham Schneider (1770-1839); and Franz von Destouches (1772-1844).

### **3. Spohr and Johann Simon Hermstedt**

After their meeting in Gotha in 1808, Spohr composed all of his solo clarinet works for the famous virtuoso from Sondershausen, Johann Simon Hermstedt. Spohr wrote for Hermstedt, who

ranked with his contemporary, Heinrich Bärmann, as the greatest clarinetist of the era, even during the Vienna years.

Hermstedt was born on December 29, 1778, near Dresden in Langensalza, where his father served as Kapellmeister to Prince Clemens<sup>56</sup>. At the age of ten, Hermstedt entered the Soldatenknabeninstitut in Annaberg, where he received his initial instruction on nearly all instruments<sup>57</sup>. In 1794 he began study with Stadtmusikus Knoblauch of Waldheim.<sup>58</sup> The remainder of his apprenticeship he spent with Stadtmusikus Bär of Colditz<sup>59</sup>.

In 1799 Hermstedt returned to Langensalza and entered the regimental band of Prince Clemens<sup>60</sup>. From time to time the regiment was ordered to Dresden, where Hermstedt studied both violin and thorough-bass<sup>61</sup>. The time spent in Dresden offered him opportunities to hear outstanding singers and orchestras<sup>62</sup>. But he was not able to hear any outstanding clarinetists worthy of emulation<sup>63</sup>.

On October 25, 1802, Günther Friedrich Karl I (1760-1837), Prince of Schwarzburg-Sondershausen since 1794, engaged Hermstedt as first clarinetist and leader of his newly established wind-band<sup>64</sup>. It was for Hermstedt's ensemble of two each of oboes, clarinets, bassoons, trumpets, and horns, plus trombone and bass-horn<sup>65</sup>, that Spohr composed in 1815 the *Notturmo für Harmonie und Janitscharen-Musik*, Op.34, dedicated to the Prince of Sondershausen. In the Notturmo, Spohr acknowledged Hermstedt's virtuosity in the brilliant first clarinet part (the work calls for instruments in both C and B flat).

Hermstedt performed on an elaborated Müller-system clarinet made by Johann Heinrich Gottlieb Streitwolf (1779-1837) of Göttingen, with whom Hermstedt collaborated in experimentation on the clarinet mechanism<sup>66</sup>. Hermstedt's clarinet was fitted with a tuning slide at the middle-joint in order that the instrument could be re-tuned from B flat to A<sup>67</sup>. He possessed a mouthpiece made of silver with a gold-lined lay as well as one of "bell-metal", which produced a tone with a metallic quality<sup>68</sup>. The mouthpiece was secured to the barrel of the instrument by a screw-thread<sup>69</sup>. Spohr recorded an amusing incident that occurred when Hermstedt was performing with a new mechanism on his mouthpiece:

Hermstedt now proceeded with a difficult composition of mine. He, who usually suffered anxiety when appearing in public, today was in foolish high spirits from champagne, and had screwed a still unproven plate onto the mouthpiece of his clarinet; in addition, he even boasted of it to me as I mounted the podium. To me it held a portent of nothing good. My composition now began with a long-sustained tone, which Hermstedt initiated almost inaudibly and gradually increased to enormous power, by which he consistently caused a great sensation. This time he also began it so, and the audience listened attentively to the crescendo of the tone. But as he was about to intensify the tone to the maximum level, the plate moved and emitted a discordant sound which resembled the shriek of a goose. The public laughed, and the now abruptly sobered virtuoso became pale as death from alarm. Nevertheless, he recovered shortly and now conveyed the remainder in the customary fine manner, so that there was no lack of enthusiastic acclaim at the conclusion<sup>70</sup>.

A series of concert tours led Hermstedt to Gotha, Leipzig, Hildburghausen, Erfurt, Nuremberg, Dresden, Berlin, Göttingen, Hamburg, Kassel, Breslau, Frankfurt, Vienna, and Amsterdam; he also participated in music festivals throughout Germany<sup>71</sup>. After Hermstedt's first appearance in Leipzig in 1809, the first of several panegyric reviews appeared in the *Allgemeine musikalische Zeitung*:

In the previous week we heard here the chamber musician from Sondershausen, Herr Hermstedt. Not often has a virtuoso delighted the entire audience in the auditorium, and perhaps never a virtuoso on a wind instrument. But Herr Hermstedt is also, in all likelihood, the superior of all ... leading clarinetists ... he conquers difficulties on his instrument with greatest facility, precision, and grace – difficulties which one felt until now were impossible to surmount with success...<sup>72</sup>

Hermstedt's appearances continued to bring him much acclaim, and established further his reputation as a leading virtuoso. Gerber was unequivocal in declaring Hermstedt the outstanding clarinetist of the era<sup>73</sup>. In a letter to Spohr in 1859, Hauptmann was moved by his memory of Hermstedt's artistry to render an eulogistic reminiscence: "He used to play your glorious clarinet music beautifully in those days."<sup>74</sup>

It was inevitable that Hermstedt was compared with his contemporaries. Karl Reissiger was unyielding in his preference for Hermstedt:

I have heard several gifted clarinetists, even the greatest of the present: Hermstedt, Ivan Müller, Bärmann, and a Portuguese<sup>75</sup>. Hermstedt surpasses all<sup>76</sup>.

Additional opportunities for comparison of Hermstedt's performance with that of Bärmann occurred when their tours coincidentally brought them together. In the summer of 1819, both performers gave concerts within the same week in Frankfurt. A critic heard both of them and reported that the performance of Bärmann stood opposite that of Hermstedt as a consummate and polished prose *vis a vis* poetry<sup>77</sup>. He further reported that Hermstedt's sensitivity of expression, coupled with his peerless technique, rendered him total dominion over the clarinet<sup>78</sup>. Two years later, when both players appeared in Leipzig, a critic again pronounced Hermstedt the superior player, while noticing an improvement in Hermstedt's tonal control over what he had heard at an earlier time<sup>79</sup>.

Although many reports about Hermstedt's playing have tended to be adulatory, misgivings about the balance in his performance between virtuosity and sensitivity have been put forward. Heierman believes it is possible that any earlier inclination by Hermstedt to emphasise technique over tonal refinement was in part a result of his experience with military ensembles during his formative years<sup>80</sup>. Although Spohr regarded Hermstedt as pre-eminent among prominent clarinet virtuosi<sup>81</sup>, he was disturbed by Hermstedt's emphasis on pyrotechnical gymnastics:

However, I found, and so did several other musicians, that although Hermstedt continued to improve in technique, he did not cultivate his taste to the same extent ... His technical skill preceded overall his image as an artist, and he could abolish this disparity only through continuous sojourn in a great city where good taste is dominant<sup>82</sup>.

Hermstedt retired from his position of Hofkapellmeister of Sondershausen on November 9, 1839<sup>83</sup>. His last appearance as a virtuoso occurred at the Quedlingburg Music Festival in 1841<sup>84</sup>. It is conjectured that the throat disease which caused his death on August 10, 1846, was caused by his incessant efforts on the clarinet<sup>85</sup>.

Hermstedt was unique among early nineteenth-century virtuosi in that he did not compose any of his own repertoire. No compositions by Hermstedt have been preserved in either manuscript or printed edition<sup>86</sup>. Except for the Mozart Quintet, K.581, and the works composed for him by Spohr, Hermstedt's repertoire was seemingly limited to a few works by German composers. The two concertos composed by Traugott Maximilian Eberwein (1775-1831) of Weimar probably were intended for Hermstedt<sup>87</sup>. There has been speculation that Weber's Grand Duo Concertante, Op.47, for clarinet and piano, was composed in 1816 at Hermstedt's request, and that, out of consideration for his friend Bärmann, Weber would not dedicate the work to Hermstedt<sup>88</sup>. Hermstedt also played music by Johann Albert Gottlieb Methfessel (1785-1862), the Hofkapellmeister in Brunswick from 1832 until 1842<sup>89</sup>. Ivan Müller dedicated a concerto to Hermstedt as a token of personal esteem<sup>90</sup>.

The works Spohr composed for Hermstedt include the Concerto I in C minor, Op.26; Concerto II in E flat major, Op.57; Concerto III in F minor; Concerto IV in E minor; a set of variations on his early opera *Alruna* (1809); *Potpourri sur des Thèmes de Winter*, Op.80 (1811); and *Fantasie und Variationen*, Op.81 (1814). During an era when works composed for voice with clarinet obbligato were popular, Spohr composed in 1837 the *Sechs deutsche Lieder*, Op.103, for

soprano, clarinet, and piano, at the request of the Princess of Sondershausen, the wife of Hermstedt's patron. Hermstedt also desired the composition by Spohr of six songs without words, which were never completed<sup>91</sup>.

Hermstedt acquired the autographs of all of the concertos and smaller pieces composed for him by Spohr<sup>92</sup>. It was only after Spohr's popularity had generated a demand for his works by prominent publishers who were willing to pay handsomely for them that Spohr was able to induce Hermstedt to allow publication of the first two concertos and the two concert-pieces opp.80 and 81<sup>93</sup>. After Hermstedt withdrew his opposition to publication of the remaining compositions in his possession, Spohr desired their publication under the former's supervision<sup>94</sup>. The project was abandoned in 1846 after Hermstedt's death<sup>95</sup>.

#### Notes

1. John Warrack, *Carl Maria von Weber* (New York: Macmillan, 1968), 118.
2. F. Geoffrey Rendall, *The Clarinet* (London: Ernest Benn, 1957), 88.
3. Adam Carse, *The History of Orchestration* (London, 1925), reprint (New York: Dover, 1965), 228.
4. *Ibid.*, 229.
5. Oskar Kroll, *The Clarinet*, ed. Anthony Baines, trans. Hilda Morris (London: B.T. Batsford, 1968), 22, states that Lefèvre is also credited with the addition of the sixth key to the clarinet in the 1790s.
6. Wallace R. Tenney, "Ivan Müller and His New Clarinet", *Woodwind Magazine* III (February, 1951), 9.
7. *Ibid.*, 93.
8. Rendall, *op.cit.*, 98.
9. Tenney, *op.cit.*, 9.
10. "Ueber die Klarinette", *Allgemeine musikalische Zeitung* X (March 16, 1808), 387.
11. Gottfried Weber (1779-1839), German theorist and composer, founded and edited *Caecilia: Eine Zeitschrift für die musikalische Welt*, and wrote several important treatises, including *Versuch einer geordneten Theorie der Tonsetzkunst*.
12. Gottfried Weber, "Einiges über Clarinett und Bassett-horn", *Caecilia: Eine Zeitschrift für die musikalische Welt* XI/41 (1829), 40.
13. Anthony Baines, *Woodwind Instruments and Their History* (New York: W.W. Norton, 1957), 331.
14. Rendall, *op.cit.*, 97, writes that contemporary accounts of Müller's playing characterised it as "impetuous, fiery, and brilliant, but somewhat lacking in delicacy". In addition to several concertos and other solo pieces for clarinet, Müller wrote a tutor in 1825 for use with his new instrument.
15. In Spohr, *Lebenserinnerungen*, I, (Tutzing: Hans Schneider, 1968), 369, the editor, Folker Göthel, notes that Franz Joseph Fröhlich (1780-1862) was Universitätsmusikdirektor at the Institut für Musik in Würzburg. Kroll, *op.cit.*, 28, lists Fröhlich's *Systematischer Unterricht in den vörzuglichsten Orchesterinstrumenten* (1829) as an early source calling for the reed to be placed on the bottom side of the mouthpiece.
16. Joseph Fröhlich, "Ueber Verbesserung der Klarinette vom Hrn. Iwan Müller vormals Prof. am Conservatorium zu Paris, nun ersten Klarinettisten an der grossen Oper zu London", *Allgemeine musikalische Zeitung* XIX (October 15, 1817), 714-715.
17. Frank Harrison and Joan Rimmer, *European Musical Instruments* (New York: W.W. Norton, 1963), 55.
18. Rendall, *op.cit.*, 127.
19. Gomer J. Pound, "A Study of Clarinet Solo Concerto Literature Composed before 1850, with Selected Items Edited and Arranged for Contemporary Use", 2 vols., (unpublished Ph.D. dissertation, Florida State University, 1965), I, 30. But G. Weber, *op.cit.*, 37-38, reported in 1829, the year in which Spohr composed the Concerto IV in E minor, that the clarinet in C still was a mainstay in many orchestras.
20. Rendall, *op.cit.*, 95.
21. See note 66.
22. Kroll, *op.cit.*, 26.
23. *Ibid.*, 40.
24. Alfred Einstein, *Music in the Romantic Era* (New York: W.W. Norton, 1957), 32.

25. Abraham Veinus, *The Concerto* (New York: Doubleday, Doran & Co., 1944), 134.
26. *Ibid.*, 134.
27. *Ibid.*
28. Veinus, *op.cit.*, 134.
29. Friedrich Blume, *Classic and Romantic Music: A Comprehensive Survey*, trans. M.D.Herter Norton (New York: W.W.Norton, 1970), 121.
30. Spohr: *Louis Spohr's Celebrated Violin School*, trans. from the German by John Bishop (London: R.Cocks [1843]), 183.
31. *Ibid.*, 235.
32. F.Geoffrey Rendall, "A Short Account of the Clarinet in England during the Eighteenth and Nineteenth Centuries", *Proceedings of the Musical Association* LXVIII (1941-1942), 61.
33. Paul Henry Lang, *Music in Western Civilization* (New York: W.W.Norton, 1941), 821.
34. Rendall, "A Short Account of the Clarinet in England during the Eighteenth and Nineteenth Centuries", *loc.cit.*
35. Kroll, *op.cit.*, 68.
36. *Ibid.*, 122.
37. *Ibid.*, 69.
38. Veinus, *op.cit.*, 132.
39. Kroll, *op.cit.*, 71.
40. *Ibid.*, 92.
41. Veinus, *op.cit.*, 171.
42. Kroll, *op.cit.*, 71.
43. Pound, *op.cit.*, iv.
44. Marc Pincherle, *The World of the Virtuoso*, trans. from the French by L.H.Brockway (New York: W.W.Norton, 1963), 22.
45. Pound, *op.cit.*, 29, also writes that understanding of the virtuosi and their performance practices is provided best in the solo concerto genre.
46. Adam Carse, *The Orchestra in the XVIIIth Century* (Cambridge: W.Heffer & Sons, 1950), 12.
47. Veinus, *op.cit.*, 168.
48. Pincherle, *op.cit.*, 40.
49. Pound, *op.cit.*, I, 484-49: for additional information about Bärmann and his repertoire, see *Ibid.*, I, 100, 115 and 170.
50. *Ibid.*, I, 48.
51. *Ibid.*, I, 157.
52. *Ibid.*, I, 134.
53. Rendall, *The Clarinet*, 100.
54. Pound, *op.cit.*, 155. F.Müller was not related to Ivan Müller.
55. See note 87.
56. Ernst Ludwig Gerber, "Hermstedt, Johann Simon", *Neues historisch-biographisches Lexikon der Tonkünstler*, 4 vols. (Leipzig: A.Kühnel, 1812-1814), II (1812), 646.
57. "Johann Simon Hermstedt", *Allgemeine musikalische Zeitung* XXXVIII (February 3, 1836), 71.
58. Karl Stork, "Johann Simon Hermstedt", *Deutsche Musiker-Zeitung* LX (September 31, 1929), 797. None of the sources which discuss Hermstedt's youth and early training furnish the first names of his instructors.
59. "Johann Simon Hermstedt", *loc.cit.*
60. Heinz Becker, "Hermstedt, Johann Simon", *Die Musik in Geschichte und Gegenwart*, 14 vols., ed. Friedrich Blume (Kassel: Bärenreiter, 1949-1968), VII (1958), 240.
61. "Johann Simon Hermstedt", *loc.cit.*
62. Gerber, *loc.cit.*
63. "Johann Simon Hermstedt", *loc.cit.*
64. Becker, *loc.cit.* Hans Michel Schletterer, "Vorwort" to Spohr's *Drittes Concert für die Clarinette in B*, ed. and arr. for clarinet and piano by Karl Rundnagel (Leipzig: Breitkopf und Härtel [1885]), p.IV,



- has listed Hermstedt's positions and titles at Sondershausen through 1839.
65. Gerber, *Ibid.*, 424-426, noted not only the instrumentation but also the personnel of the group. Kroll, *op.cit.*, 127, states that the bass-horn was an instrument shaped like a bassoon, with cup mouthpiece and keys.
  66. Stork, *op.cit.*, 798. See Lyndesay G.Langwill, *An Index of Musical Wind-Instrument Makers* (Edinburgh: Lyndesay G.Langwill, 1960), 115; Kroll, *op.cit.*, 110, 113; and Rendall, *The Clarinet*, 151, 158, for information about Streitwolf and his contributions to the development of the clarinet.
  67. Kroll, *op.cit.*, 38.
  68. *Ibid.*, 29.
  69. *Ibid.*
  70. Spohr, *Lebenserinnerungen*, I, 149. Wilhelm Altenberg, "L.Spohr als Komponist für Klarinette und seine Beziehungen zu J.S.Hermstedt", *Deutsche Militär-Musiker-Zeitung* XXXIII/29 (1911), 392, states that Spohr was discussing the first entrance of the solo clarinet in the Concerto in F minor, composed in 1821.
  71. Stork, *op.cit.*, 798.
  72. "Nachrichten: Leipzig", *Allgemeine musikalische Zeitung* XII (December 13, 1809), 174-175. The reviewer mentions that Hermstedt played a concerto by Spohr, which would have been Concerto I. Friedrich Leinert, "Vorwort" of his edition of *Konzert für Klarinette und Orchester*, Op.26, by Louis Spohr (Kassel: Bärenreiter, 1957), p.V, notes that Hermstedt played Concerto I in Leipzig on November 23 and 28, 1809.
  73. Gerber, "Hermstedt, Johann Simon", 646.
  74. Moritz Hauptmann, *The Letters of a Leipzig Cantor*, 2 vols., trans. and arr. A.D.Coleridge (London: Novello, Ewer and Co., 1892), II, 217.
  75. Reissiger probably was referring to J.A.Canongia (1784-1842) of Lisbon.
  76. Stork, *op.cit.*, 798.
  77. "Nachrichten: Frankfurt am Mayn, im September", *Allgemeine musikalische Zeitung* XXI (October 13, 1819), 697.
  78. *Ibid.*, 698.
  79. "Nachrichten: Leipzig", *Allgemeine musikalische Zeitung* XXIII (April 11, 1821), 242. For a more detailed comparative discussion of Hermstedt and Bärmann see Gerald Heierman, "Some Notes on Clarinetists J.S.Hermstedt and H.J.Bärmann", *Woodwind World* VI (June 1, 1965), 11-12.
  80. Heierman, *op.cit.*, 11.
  81. Spohr: *Lebenserinnerungen*, II, 119.
  82. *Ibid.*, I, 199.
  83. Becker, *op.cit.*, 241.
  84. *Ibid.* "Nachrichten: Musikfest zu Quedlinburg am 4. und 5. August d. J.", *Allgemeine musikalische Zeitung* XXXXIII (August 25, 1841), 682-684, presents a report of the festival events and notes that Hermstedt performed Weber's Variations in E flat, Op.33, and the Mozart Quintet.
  85. Kroll, *op.cit.*, 128.
  86. Becker, *op.cit.*, 241.
  87. Pound, *op.cit.*, 125. It was reported in "Nachrichten: Hildburghausen", *Allgemeine musikalische Zeitung* XXI (July 21, 1819), 496, that Hermstedt also played a concertino and a set of variations by Eberwein.
  88. George W.Street, "The Clarinet and its Music", *Proceedings of the Musical Association* XXXXII (1915-1916), 100. See also Kroll, *op.cit.*, 75; Rendall, *The Clarinet*, 98; and Warrack, *op.cit.*, 158.
  89. "Hermstedt, Johann Simon", *Riemann Musik-Lexikon*, 3 vols., ed. Wilibald Gurlitt (Mainz: B.Schott's Söhne, 1959), I, 777. See also Karl Werner Gumpel, "Methfessel, Johann Albert Gottlieb", in the same edition of *Riemann Musik-Lexikon*, II, 209.
  90. Stork, *op.cit.*, 798.
  91. Schletterer, "Vorwort", p.V.
  92. *Ibid.* 93. *Ibid.* 94. *Ibid.* 95. *Ibid.*