

The Reed-above Embouchure: Fact or Fallacy?

– Ingrid Elizabeth Pearson

MODO DI TENERE IL CLARINETTO

In 1954, a fellow Australian, H.C. Thomas of the Central Command Band of the Australian Regular Army, wrote to *The Clarinet* requesting some information concerning the method of playing the clarinet whereby the reed sits under the top lip. In his reply, published later that year, James Collis explained that the technique was then still practised in Italy, and that he had even heard two such clarinetists perform in his native America.¹

One Saturday afternoon, some 36 years later, in the University of Sydney's Fisher library, I found a copy of the reprint of Amand Vanderhagen's 1785 clarinet tutor entitled *Méthode Nouvelle et Raisonnée pour la Clarinette*.² Included with both the diatonic and chromatic fingering charts was a depiction of a five-keyed clarinet with its reed in line with the finger holes. In the text itself, in Article 2 'Concerning the embouchure', Vanderhagen's instruction to the player to 'cover the reed with the upper lip' confirmed my suspicions that eighteenth century clarinet playing certainly warranted further investigation.

Despite the fact that most eighteenth and nineteenth century writers considered the embouchure to be the basis of the art of wind playing, the history of clarinet embouchure remains largely shrouded in mystery. However, we can be certain that during the instrument's early development, players had two reed positions from which to choose.³ The reed-below embouchure, whereby the reed rests on the lower lip, has survived almost exclusively through to the present day, yet players of early clarinets as well as those persons interested in the instrument's formative years can hardly ignore the evidence as regards the alternative position of reed-above.⁴

This article is an attempt briefly to examine the reed-above embouchure by investigating the practitioners, theoretical sources, iconographical depictions, organological specimens and written musical evidence. Whilst this technique survives amongst only a paucity of players world-



from Ferdinando Sebastiani
Metodo per Clarinetto
(Naples, 1855)

wide, the reed-above embouchure affords us a glimpse of the richness and diversity in clarinet playing from the past.

Theoretical sources

The earliest document to provide clues about reed position is Valentin Roeser's *Essai d'Instruction a l'usage de ceux qui composent pour la clarinette et le cor* of 1764.⁵ In advising composers against writing "long semiquaver passages in parallel motion since the chest has to substitute for the tongue stroke because of the position of the reed in the palette of the mouth", Roeser makes the first written reference to chest articulation, then a necessary by-product of the reed-above embouchure.⁶ Roeser's *Essai* uses five different articulatory signs in its musical examples, indicating the range of subtle nuances of which the chest must have been capable. In fact, some fifty years later, the Würzburg music theorist Joseph Fröhlich reported that contemporary reed-above players employed chest articulation with a considerable degree of skill. Fröhlich's observations were most probably a result of his experience of the reed-above virtuoso Philipp Meissner, clarinetist to the Würzburg Court between 1777 and 1802.⁷

By the time Amand Vanderhagen's *Méthode Nouvelle et Raisonnée pour la clarinette* was published in 1785, reed-above players were using the tongue as articulator.⁸ However, an exception was noted for the performance of triplets slurred in threes. Vanderhagen specified that the throat, instead of the tongue, be used to mark off the first note, since the use of the tongue in that context would give the note too much emphasis. This remark indicates that the reed-above embouchure facilitated a variety of articulatory nuances.⁹

The earliest English language clarinet tutors date from the last two decades of the eighteenth century. Since most of these sources were written with a different type of player in mind than Vanderhagen's tutor, they provide little in the way of detailed commentary on reed position. However, the vast majority of these depict a clarinet in the reed-above position on the fingering chart.¹⁰ Later methods advocating this reed position include those by John Mahon of circa 1815 and Thomas Lindsay Willman of 1826.¹¹ In 1842 John Hopkinson wrote "opinions vary considerably on the proper manner of applying the reed; foreigners play with it downwards, the contrary is practised in England".¹² He recommended that dilettantes should learn to play with the reed-below and that military clarinetists would find it easier to hold the instrument if they also adopted that embouchure.

Xavier Lefèvre's *Méthode de Clarinette* (Paris, 1802), written for the Paris Conservatoire, clearly illustrates the reed-above embouchure.¹³ Lefèvre's remarks that without the use of the tongue as articulator it is impossible to play the clarinet well are indicative of the high level of dexterity amongst his fellow reed-above players. Given the didactic nature of his publication, Lefèvre's counsel against the use of the throat or chest in separating notes was perhaps a warning to less experienced

players. In fact his tutor has proved to be of such lasting relevance to the art of clarinet playing that it was still being issued well into the present century.¹⁴

J.G.H. Backofen's *Anweisung zur Klarinette* (Leipzig, c.1803) is one of the earliest tutors to provide instructions for both clarinet and basset horn.¹⁵ Although the fingering chart depicts an instrument with the reed-above, Backofen's text expresses ambivalence concerning his preferred reed position, reporting that he had heard competent players of both methods.¹⁶ However, his remarks concerning the basset horn are quite explicit. Those who play reed-below are advised to place the instrument on their right side, in a manner similar to the that adopted by bassoonists; but those who use the reed-above embouchure should put their right foot forward and rest the bell of the instrument on their thigh.¹⁷ In the revised edition of his tutor published in 1824, Backofen continued to portray the clarinet in the reed-above position on both fingering charts.¹⁸

The earliest Italian mention of reed position known to this writer is found in the anonymous *Metodo facilissimo per imparare a ben Suonare il Clarinetto*, published in Florence between 1810 and 1820.¹⁹ This document clearly illustrates the reed-above embouchure in both fingering charts.²⁰ More explicit details concerning articulation are in fact simply a translation of the information given in Vanderhagen's 1785 publication, including the use of mixed methods of articulation, mentioned above.

Evidence of a 'golden age' of reed-above playing can be found in nineteenth century Italian tutors, particularly those by Neapolitan players. Clarinetists and teachers, including Ferdinando Sebastiani (1803-60) and Gaetano Labanchi (1829-1908), both of whom held posts at the Teatro San Carlo and the Conservatorio di San Pietro a Majella in Naples, confirm the link between clarinet reed position and articulation, already implied by Lefèvre and Fröhlich. Sebastiani claimed that by employing the reed-above embouchure, one increased the types of colourings of articulation 'which give the clarinet its beauty'.²¹ Labanchi favoured the reed above embouchure's more precise staccato, because of the tongue's position between the tip of the mouthpiece and the tip of the reed.²² These methods provide evidence that by the middle of the nineteenth century, Italian players had discarded the

use of the chest and throat as means of reed-above articulation, since both Sebastiani and Labanchi mentioned tongued articulation exclusively.

It is a little known fact that the composer Ferruccio Busoni's father Ferdinando was a clarinetist of significant merit, whose playing his son later described as "combining the virtuosity of a violinist with the beauty and sensitiveness of the old Italian *bel canto*".²³ Ferdinando Busoni's commentary on reed position and embouchure appears in his *Scuola di perfezionamento per il clarinetto* of 1883, another late advocacy of the reed-above embouchure. Busoni asserts that the reed-above technique facilitates a sweet timbre, correct intonation, vocal inflection, equality of sound and contributes towards the effects of colour, modulation and accent.²⁴ The implications of Busoni's espousal of this embouchure and the performance of his son's works for clarinet have only recently attracted attention.²⁵

Reed-above clarinetists

The earliest clarinetists were effectively 'doublers', confirmed by the example of Johann Reusch and Mr. Charles.²⁶ We can assume that by towards the middle of the eighteenth century specialist clarinet virtuosos were more prevalent.

Documentation exists to substantiate the existence of at least four 'schools' of reed-above during the eighteenth and nineteenth centuries. The French school of reed-above playing was probably founded by Joseph Beer (1744-1812) who took up the clarinet shortly after settling in Paris in 1763. Amongst his pupils was Michel Yost who taught Xavier Lefèvre (1763-1829) one of three first class professors of clarinet at the founding of the Paris Conservatoire in 1795. Amongst the other inaugural clarinet professors were Lefèvre's brother Louis-François (1773-1833), Matthieu-Frédéric Blasius (1758-1829), Charles Duvernoy (1766-1845) and Etienne Solère (1757-1817), all of whom were most probably reed-above practitioners.

In 1802 with the publication of Lefèvre's *Méthode* the reed-above embouchure was clearly a hallmark of the teaching at the Conservatoire, and continued with players including Isaac Franco Dacosta (1778-1866) and Claude François Buteux (1797-1870). However, we cannot assume that other players active in Paris at this time were not already playing in the Teutonic manner, with the reed resting on the lower lip. In fact, it has been suggested that Beer himself assisted in the proliferation of the

reed-below embouchure.²⁷

Although Teutonic players were the first to adopt the reed-below technique, evidence exists of the importance of Würzburg as a centre of reed-above playing. The court clarinetist from 1760 until his death in 1807 was Martin Hessler. It was the artistry of his most famous pupil, Philipp Meissner (1748-1816) that provoked Joseph Fröhlich's commentary mentioned above. Meissner's pupils included the brothers Viersnickel, Kleinhaus and Carl Andreas Göpfert (1768-1818), an erstwhile composition pupil of Mozart.

English clarinetists also favoured the reed-above embouchure, possibly discarding it even later than their French colleagues. John Mahon (c. 1748-1834) and his brother William (1753-1816) appeared as orchestral clarinetists and soloists in addition to performances on the violin and viola.²⁸ The virtuoso Thomas Willman (1784-1840) served as a member of the famous Coldstream Guards Band in addition to his solo appearances and numerous performances of obbligati.²⁹

It was in Italy that the reed-above embouchure was to survive the longest. Documented reed-above players existed mainly in the north, in Milan, and in Naples and Palermo in the south. Benedetto Carulli (1797- 1877) was the principal clarinetist at La Scala as well as the Professor of clarinet at the Milan Conservatorio. Carulli's most famous pupil was Ernesto Cavallini, who achieved notoriety for his reed-above performances on a six-keyed clarinet, at a time, when regardless of reed position, most other clarinetists were using thirteen-keyed instruments.³⁰ The critic and writer François-Joseph Fétis heard Cavallini perform in Paris, probably during the early 1840s and reported: "The essential qualities of Cavallini's talent are a prodigious facility of technique even in the most complicated passages, a fluency which borders on the miraculous, good intonation despite the defects of the old six-keyed clarinet which he has used for many years, and lastly, breath control which is seemingly inexhaustible".³¹

Such was the popularity of the reed-above embouchure in southern Italy that it became known as 'la scuola Napoletana'. In addition to his position at San Carlo, Ferdinando Sebastiani was the solo clarinetist to the Reale Cappella Palatina. He visited Vienna, and in 1828 travelled to Paris where he gave several acclaimed performances. In addition to his succession to those posts held by Sebastiani, Gaetano

Labanchi was an influential figure in civic music making in the city of Naples during the second half of the nineteenth century. It is highly likely that this southern Italian reed-above tradition stemmed from the practice of folk musicians, many of whom are still active in the regions of Apulia, Basilicata, Calabria and Sicily.

Ferdinando Busoni (1834-1909) spent most of his life as an itinerant virtuoso, touring northern Italy. With his pianist wife Anna, Busoni performed in Paris in 1869-70. His considerable virtuosity is hardly remarkable, given the nature of much music making during the second half of the nineteenth century. However, Busoni's advocacy of the reed-above embouchure at a time when it was no longer current is remarkable.

Iconographical depictions

Depictions and illustrations of the clarinet in the reed-above position are provided in the many clarinet tutors and orchestration manuals. However, the lack of uniformity and true-to-life accuracy in those iconographical sources intended primarily as works of art compounds the problem of constructing a visual account of the reed-above tradition. For example, one of the earliest representations of a clarinetist is the engraving by the Nuremberg artist Johann Christoph Weigel. The depiction from a set entitled *Musicalisches Theatrum*, circa 1722, portrays a fashionably smart man in a plush room playing a two-keyed clarinet.³² However important the illustration as a documentary source, it presents little useful information as regards the appropriate posture to adopt when playing the Baroque clarinet. In fact, most representations of the clarinet until about 1760 provide a similarly insufficient amount of detail. Twentieth century scholarship bears witness to the ambiguity of works such as Johann Elias Ridinger's mezzotint of a youth playing the clarinet, circa 1750-60, and Pierre Bazin's 1870 portrait of the clarinetist Villement.³³

Amongst those works of visual art more easily identifiable with the reed-above embouchure is the painting of a left handed clarinetist by P. Kraemer of Munich dating from the last third of the eighteenth century. The player's appearance seems to suggest that he is a folk musician, possibly of north

Italian or Austrian origin. The reed is shown clearly in line with the finger holes and bound to the mouthpiece with thread.³⁴ An anonymous painting, circa 1830, portrays a clarinetist in a suit practising with music on his stand. He is holding what appears to be a thirteen-keyed clarinet with silver keys.³⁵ The reed is attached to the mouthpiece with a metal ligature and indicates that this player used the reed-above embouchure.

Organological specimens

Johann Christoph Denner's role in the development of the chalumeau and the clarinet was first documented by J.G. Doppelmayer in his 1730 account of the state of mathematics and art in Nuremberg.³⁶ Typologically speaking, the chalumeau, whilst a descendant of the recorder, can also be seen as a predecessor of the clarinet.³⁷ Since both instruments relied upon a heteroglot reed as the sound generator, it can be safely assumed that the embouchure adopted by players was similar.³⁸ Previous organological studies have cited the lack of teethmarks on extant eighteenth century specimens as evidence of the use of a double-lip embouchure by the earliest players of single reed instruments.³⁹ This was probably because these musicians were usually oboists and/or bassoonists, and therefore already experienced double-lip practitioners.⁴⁰ That the earliest single-reed practitioners played the instrument with the reed under the upper lip, is further confirmed by the evidence of the majority of extant instruments with original mouthpiece-sockets.

Even though stamping their name on every part of the instrument was not universally practised by eighteenth century wind-instrument makers, the alignment of the stamps on the overwhelming majority of instruments thus marked indicates the reed-above embouchure. By the first decade of the nineteenth century the separation of the mouthpiece from the barrel was commonplace but not all separate mouthpieces were stamped. For example, contemporary mouthpieces dating from circa 1820 with stamps include specimens by Koch of Vienna with marks on the dorsal side and an example by Bernard of Lyon stamped on the reed side.⁴¹ In accordance with the evidence provided by theoretical

sources, those instruments indicative of the reed-above embouchure were manufactured in England, Scotland, France and to a lesser extent Italy.

Key-work may also be related to a player's choice of reed position. Makers such as Bischoff, Simiot, Baumann and Janssen made adaptations of the Müller-type thirteen-keyed clarinet in order to make it easier to play with the reed under the upper lip, i.e., for players of the reed-above disposition. These modifications involved repositioning the touchpieces of the keys previously controlled by the right thumb, in order to free the thumb to assist in supporting the instrument.⁴²

Given that homogeneity and standardisation are amongst the pre-occupations of our age, many older Italian players alive today testify to the reed-above embouchure's adapting itself to those instruments also used by reed-below practitioners.

Musical evidence

Given the confirmation by primary source material of the popularity of the reed-above embouchure in particular localities at certain times during the eighteenth and nineteenth centuries, it is beyond the scope of this article to list all the music possibly first performed and/or intended for this embouchure. Therefore comments have been restricted to music for clarinet by nineteenth century Italian composers.

Dating from the period shortly before his move to Russia in 1852, Ernesto Cavallini's *Trenta Caprices* for solo clarinet are amongst the small number of his works to remain in the repertoire. Dating from circa 1840, Caprice No.19 is a theme and four variations, and provides a salient example of Cavallini's fondness in exploiting the reed-above clarinet's ability to accommodate rapid changes in tessitura. Variations I, II and III include leaps of intervals contained generally within two octaves, between chalumeau and clarinet registers. Variation IV includes, in rapid succession, several leaps of over two and a half octaves, moving between the lower chalumeau and altissimo registers, (see Example 1). For paired intervals in excess of one octave, Cavallini marks each note staccato, allowing for ease of articulation.

With a six-keyed clarinet this piece is

Example 1



technically most challenging in its demands on the clarinettist's ability to regulate and control the sound throughout the instrument's compass, namely the rapid alternation between registers in Variation IV, mentioned above.⁴³ Given the primarily flamboyant nature of such music, Cavallini does not disappoint in his demands on the player's breath control. In this respect throughout the etude, the alternation of staccato/tongued articulation with small scale slurs provides the player with few opportunities to breathe.⁴⁴ Of the *Trenta Caprices*, Nos 1, 3, 4, 5, 11, 12, 20, 21, 23, 24, 28, 29 and 30 make similar demands in terms of articulation and breath control; the latter three being particularly virtuosic.

There exists a similarity of articulation and tessitura leaps between the Cavallini example and the writing in Rossini's *Introduction, Theme and Variations*, in particular, in Variations 1, 2 and 3. Small scale slurring of the chalumeau writing, and staccato marks on the uppermost notes of each paired leap were used by Rossini in this concertante work, which probably dates

from 1820. It is noteworthy that most twentieth century editions of this work provide *ossia* for the extremely high tessitura of Rossini's original.

Ferdinando Sebastiani included twenty-four studies for clarinet "con accompagnamento di un secondo in tutti i toni e loro relativi" in his *Método per clarinetto* of 1855. The upper part of Study No.3 is remarkable for the extremity of its virtuosic demands. Beginning with paired staccato octave leaps between upper chalumeau and clarinet, and clarinet and altissimo registers, Sebastiani then augments the leaps, adding a low chalumeau turn-like embellishment (see Example 2). Like the Cavallini and Rossini examples, the technical demands of the music result primarily from the demands made by articulation and its interaction with tessitura. This Study is a pertinent example of the virtuosity unique to mid-nineteenth century reed-above practitioners of 'la scuola Napoletana'. As part of Sebastiani's pedagogical oeuvre, it is most probable that his demands of the clarinettist represent a plausible documentation of the virtuoso

practice of that time.

Contemporary with his father's treatise of 1883, Ferruccio Busoni included the clarinet in a number of works from his formative years. Following their discovery in manuscript form in Cracow, several of these early works have been recently published.⁴⁵ The *Solo dramatique* 101 of February 1879, was premiered by father and son in the Mercantil-Saal at Bolzano on February 7 1879.⁴⁶ The lack of articulation marks seems to contradict what we have come to expect from this repertoire, however it would be foolish indeed to approach this music from too literal a standpoint (example 3). A lack of markings often meant that the composer assumed the performer was sufficiently immersed in the style to be able to render the passage as he/she saw fit. Whilst Busoni utilises the entire range of the clarinet, his fondness for the extreme high register is evident (example 4). The Coda is remarkable in its use of the compass up to *c''''*. The work presents few technical challenges, even when performed on a contemporary instrument, but the maintenance and regulation of the tone

Example 2

Example 2 shows a musical score with two staves. The upper staff features a series of slurred eighth-note pairs, each pair consisting of a note in the upper register followed by a note in the lower register, creating an octave leap. The lower staff provides a rhythmic accompaniment with similar slurred eighth-note patterns.

Example 3

Example 3 is titled "Allegro maestoso" and is identified as K 101. It shows a single staff of music with a melodic line. The tempo is marked "Allegro maestoso". The key signature has two flats, and the time signature is common time. The music features a series of eighth and sixteenth notes, with some slurs and a final cadence.

Example 4

Example 4 shows a musical score with three staves. The first staff starts at measure 68 and includes a trill. The second staff starts at measure 75 and the third at measure 82. The music is highly technical, featuring complex rhythmic patterns, slurs, and a key signature change from two flats to one flat and one sharp.

throughout the compass, particularly at the uppermost extreme, provide a formidable challenge to the player.

Coda

For performers on period clarinets the reed-above embouchure provides an historically verifiable and viable alternative to today's practice of placing the reed on the lower lip. By allowing a broadening of the available palette of articulatory colours and timbre, the technique challenges players to present much early clarinet repertoire in a manner more befitting of the term 'historically informed'. The fact that players were still using the reed above embouchure until relatively recently serves as a timely reminder of the richness and diversity we have been prepared to jettison. We must ask ourselves what degree of historical practice informs our music making if we are rigidly selective in our willingness to embrace the techniques of past eras? As creators of anti-historical historical performances, however spurious and idealistic a notion it seems to some, it must surely be in our interests to try to re-interpret the music of the past using a multiplicity of approaches.

In addition, the resonance of the reed-above embouchure within certain repertoire for clarinet from the eighteenth and nineteenth centuries is most telling of the need for a reappraisal of the relationship between clarinet performing practices and the priorities of our age. Perhaps the very act of describing and categorising ourselves as 'ordinary' and 'historically informed' clarinetists within performers of Western Art music is evidence of a healthy diversity amongst late twentieth century styles. However, it does seem that we have allowed ourselves to fall prey to the particular type of accuracy and conformity encoded within the doctrine of the discipline of the microphone. Whether orchestral players, recitalists, students, 'period' instrumentalists or devotees of the 3/4 Boehm-system, we must constantly search for ways in which to inform our music-making with the authenticity that can only come from within.

terms adopted by previous writers to describe reed position, see Albert R. Rice, *A history of the clarinet to 1820*, Ph.D. thesis, (Claremont Graduate School, 1987), pp. 108-9.

⁴ See David Charlton, 'Classical clarinet technique: documentary approaches', *Early Music* 16/3 (1988), pp. 396-406.

⁵ On account of Roeser's association with Johann Stamitz, it has been suggested that this work dates from some ten years previously. See Albert R. Rice, *op. cit.*, p. 254.

⁶ "Beaucoup de doubles Croches dans le Mode parallele ne sont point en usage sur la Clarinette, attendu que la Poitrine doit substituer au coup de Langue, à cause de la position de l'Anche qui se trouve sous les Palais de la Bouche", Valentin Roeser, *Essai d'Instruction a l'usage de ceux qui composent pour la clarinette et le cor*, (Paris, 1764), p. 12.

⁷ Meissner held this post during the first 22 years of Fröhlich's life. See Ulrich Rau, 'Philipp Meißner, ein Klarinettenvirtuose des 18 Jahrhunderts', *Die Klarinette*, 1/4 (1987), pp. 26-27.

⁸ Vanderhagen, *op. cit.*, pp. 4, 5-9.

⁹ *Loc. cit.*, p. 9.

¹⁰ For example, *The Clarinet Instructor* (London, c. 1780), *Compleat Instructions for the Clarinet* (London, c. 1785) and *Complete Instructions for the Clarionet* (London, c. 1797).

¹¹ John Mahon *A New and Complete Preceptor for the Clarinet* (London, c. 1815) and Thomas Lindsay Willman *A Complete Instruction Book for the Clarinet* (London, 1826).

¹² John Hopkinson *A New and Complete Preceptor for the Clarinet* (London, c. 1842), p. 2.

¹³ Xavier Lefèvre, *Méthode de Clarinette* (Paris, 1802), plate 2, reproduced in Weston, *Clarinet Virtuosi of the Past* (Denham Green, 1971), p. 62.

¹⁴ See the edition by Alamiro Giampieri, *Metodo per clarinetto* (Milan, 1939).

¹⁵ J.G.H. Backofen, *Anweisung zur Klarinette* (Leipzig, c. 1803).

¹⁶ *Op. cit.*, p. 4.

¹⁷ *Op. cit.*, p. 37.

¹⁸ J.G.H. Backofen, *Anweisung zur Clarinette* (Leipzig, 1824), pp. 13, between pages 21 and 22.

¹⁹ *Metodo facilissimo per Imparare a ben Suonare il Clarinetto con quelle intelligenze necessarie, e perfette comunicative opportune ad eseguire qualunque Suonata con due dimostrazioni per il regolamento delle dita*, (Florence). I am grateful to William Waterhouse for bringing this document to my attention and to Albert Rice for his assistance in dating the work.

²⁰ *Op. cit.*, pp. 2-5. It is worth noting here that the sketch of the clarinet bears a remarkable resemblance to that published by Vanderhagen in 1785, especially with regards to the protruding touchpiece of the

speaker-key. The fingerings charts seem to be based on those by Lefèvre from 1802.

²¹ Ferdinando Sebastiani, *op. cit.*, pp. 7, 29, 30.

²² Gaetano Labanchi, *Método progressivo per clarinetto*, (Naples, 1886), pp. 2, 5.

²³ Edward J. Dent, *Ferruccio Busoni, A Biography*, (London, 1932, R/1974), p. 4.

²⁴ Ferdinando Busoni, *Scuola di perfezionamento per il clarinetto*, (Cranz, 1883), p. II.

²⁵ See Ingrid Pearson, 'Haunted by the sound of his father's clarinet: reed position, Ferruccio Busoni and the clarinet in Italy in the 19th century', *Tibia: Magazin für Holzbläser*, forthcoming.

²⁶ Johann Reusch a clarinetist, flautist and oboe, was most probably the player for whom Molter composed his six concerti; see Heinz Becker 'Zur Geschichte der Klarinette im 18. Jahrhundert', *Die Musikforschung* 8 (1955), pp. 289-90. Mr. Charles the itinerant virtuoso of Hungarian origin is mentioned in Weston *op. cit.*, pp. 17-28.

²⁷ Charlton, *op. cit.*, p. 399.

²⁸ Weston *op. cit.*, pp. 249-54.

²⁹ *Op. cit.*, pp. 101-13.

³⁰ See Pamela Weston *More Clarinet Virtuosi of the past* (London, 1977), p. 68-9.

³¹ Translated by Jo Rees-Davies in *Fétis on Clarinetists* (Brighton, 1988), p. 18.

³² Reproduced in Oskar Kroll, *The Clarinet* (London, 1968), p. 52, Rice, *The Baroque Clarinet* (Oxford, 1992), p. 139 and Kurt Birsak, *The Clarinet: a cultural history* (Buchloe, 1994), p. 11.

³³ See David Ross 'Ridinger's "Youth playing the Clarinet"', *The Clarinet* 7/1 (1979), pp. 34-6 and T.E. Hoepflich 'Clarinet reed position in the 18th century', *Early Music* 12/1 (1984), pp. 52-3

³⁴ See David Ross *A Comprehensive Performance Project in Clarinet Literature with an Organological Study of the Development of the Clarinet in the Eighteenth Century*, D.M.A. thesis (University of Iowa, 1985), p. 181.

³⁵ In conversation with the writer, Nicholas Shackleton has suggested that silver keywork is indicative of more expensive instruments.

³⁶ J.G. Doppelmayer *Historische Nachricht von den Nürnbergischen Mathematicis und Kunstlern* (Nuremberg, 1730), p. 305.

³⁷ *Op. cit.*, p. 17.

³⁸ Despite this similarity, it is important to bear in mind that eighteenth century theorists did not categorise wind instruments according to acoustic and scientific principals. According to Majer *Museum musicum* (Schwäbisch Hall, 1732) the chalumeau had more in common with the recorder, likewise the clarinet and the trumpet.

³⁹ Hoepflich *op. cit.*, p. 51 and Ross *op. cit.*

⁴⁰ The fact that at least two of the five oboists in the Viennese Royal Court Orchestra, between 1700 and 1725, played the chalumeau, is supported by the existence of character references from the pen of Fux

¹ James Collis, 'The "Upside-Down" Mouth-piece', *The Clarinet* 17 (1954-55), pp. 25-27.

² Amand Vanderhagen, *Méthode Nouvelle et Raisonnée pour la Clarinette* (Paris, 1785/R 1972).

³ Reed position here refers to the placement of the reed, either under the top lip or on the bottom lip. For a description of various

himself cited in Colin Lawson *The Chalumeau in Eighteenth Century Music* (Ann Arbor, 1981), p. 84.

⁴¹ These specimens are part of the Shackleton collection, Cambridge, England, numbers NJS 460 and 513.

⁴² See Backofen *op. cit.*, p. 6, and Nicholas Shackleton and Albert Rice 'César Janssen and the transmission of Müller's 13-keyed clarinet in France', *Galpin Society Journal* forthcoming (1999).

⁴³ Cavallini's keys probably corresponded to the following written notes in the lowest register of the instrument; e, f#, g#, c#, a', and the register key.

⁴⁴ Concerning published editions of Cavallini's music, it has been noted that although "Articulation remains the most consistent notational aspect....", "all articulated notes are indicated as staccato", Mark Hollingsworth, 'Romanzas for Clarinet and Piano

by Ernesto Cavallini, Examples of Lyric Virtuosity', *The Clarinet*, 21/3 (1994), p.18.

⁴⁵ *Ferruccio Busoni Frühe Charakterstücke*, G.Henle (Munich, 1991).

⁴⁶ Although Busoni gave opus numbers to his compositions, the K numbers refer to Jürgen Kindermann's catalogue of Busoni's works, see Jürgen Kindermann, *Thematisch-chronologisches Verzeichnis der werke von Ferruccio Busoni*, (Regensburg, 1980).

– Ingrid Elizabeth Pearson is currently completing a Ph.D. in early clarinet performance practice at The University of Sheffield, England, under the supervision of Professor Colin Lawson. In addition to her academic work, she is establishing a profile as an early clarinetist, performing regularly with groups such as *The Hanover Band* and *The Band of Instruments*.

Born in Newcastle, Australia, Ingrid began her study of the clarinet at the Conservatorium there. She holds Licentiate performance diplomas from both Trinity College and the Australian Music Examinations Board. In 1993 she graduated from The University of Sydney with a Bachelor of Music Honours and a Diploma of Education.

At the 1998 Symposium of the International Clarinet Association, Ingrid received the award for Best Paper, for her presentation 'The Chalumeau in 18th century Vienna'. In October 1998 she appeared for the first time at The Wigmore Hall as a member of *The Hanover Band Harmonie*.

In August of this year, as a member of *The English Concert*, Ingrid makes her debut appearance at 'The Proms'.

L'ENSEMBLE atmosphère



Ensemble Atmosphere tour Australia

Following the highly successful tour of French saxophonist, Marié-Bernadette Charrier last year, the brilliant saxophone quartet Ensemble Atmosphere will be touring Australia this year. A series of concerts will take place around Australia, including some masterclasses at leading universities and music schools. The quartet is a flexible ensemble with all members playing all the different saxophones from soprano to baritone. They perform a range of solo, duo, trio and of course quartet repertoire.

Ensemble Atmosphere was created by four outstanding saxophonists in Bordeaux, France in 1996 whilst studying with renowned teachers, Marie-Bernadette Charrier and Jean-Marie Londeix.

A truly international saxophone quartet based in France, members include Mark Kysela and Sebastian Pottmeier (Germany), José Miguel Contera Tomás (Spain) and Barry Cockcroft (Australia). Animated by the same passion for today's music, this inspiring group has allowed audiences to discover brilliant idiomatic music for saxophone, including sonorities never heard before through the interpretation of contemporary repertoire from the last fifteen years. Dedicated to the commissioning and premiering of new pieces, members have collaborated with some of today's most innovative composers. Ensemble Atmosphere has already performed many concerts in France, Germany and Italy, including an

invitation and subsequent performance at the 11th World Saxophone Congress in Valencia, Spain. The group has just recorded their debut CD and in August will be undertaking their first Australian tour.

If you would like further information about the tour or like to discuss a visit or concert in your region, there are a limited number of vacancies left. Please contact the tour manager at the following address.

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