

*Journal of the
American Musical
Instrument Society*

VOLUME XXII • 1996



Copyright by the [American Musical Instrument Society](#).
Content may be used in accordance with the principles of fair
use under [Section 107 of the United States Copyright Act](#).
Content may not be reproduced for commercial purposes.

Anton Stadler's Bass Clarinet: Recent Discoveries in Riga

PAMELA L. POULIN

AT 10:30 ON FRIDAY EVENING, 7 OCTOBER 1791, Mozart wrote to his wife Constanze at Baden:

Now for an account of my own doings. Immediately after your departure I played two games of billiards with Herr von Mozart, the fellow who wrote the opera which is running at Schikaneder's theater [*Die Zauberflöte* at the Theater auf der Wieden]; then I sold my nag for fourteen ducats; then I told Joseph the First [his manservant] to fetch me some black coffee, with which I smoked a splendid pipe of tobacco; and, then, I orchestrated almost the whole of Stadler's rondo.¹

The rondo to which Mozart referred was most certainly the third movement of the Concerto, K. 622, written for his friend, Anton Stadler, clarinet virtuoso and principal clarinet of the Imperial Court Orchestra. The work was scored for Stadler's unusual *Bass-Klarinet*, as it was called in its earliest known mention on a program Stadler had presented at the Imperial Court Theater in Vienna on 20 February 1788. The program announced that Herr Stadler would play a concerto and a variation on the "*Bass-Klarinet*, an instrument of new invention and manufacture of the Royal Instrument Maker Theodor Loz [*sic*]; this instrument has two low tones more than the normal clarinet [probably d and c]."² In 1790 the Berlin *Musikalischer Korrespondenz* reported that Anton Stadler "improved his instrument with some lower notes, so that e is no longer the lowest tone but rather c, a third below this. He also negotiates the c♯ and d♯ in between, and those with amazing ease!"³ With the death of

1. *The Letters of Mozart and His Family*, trans. Emily Anderson; 2d ed. A. Hyatt King and Monica Carolan (New York: St. Martin's Press, 1966), 2: 967. I have slightly altered the translation. For a facsimile of a silhouette of Stadler and the concert program for 20 February 1788, see the present author's article "The Bass Clarinet of Anton Stadler," *College Music Symposium* 22, no. 2 (1982): 67–82.

2. "Bass-Klarinet; einem Instrumente von einer neuen Erfindung, und Verfertigung des k. k. Hof-Instrumentenmachers, Theodor Loz; dieses Instrument hat zwey tiefe Töne mehr, als die gewöhnliche Klarinet." This program is preserved in the Österreichische Nationalbibliothek, Vienna.

3. "... hat sein Instrument raffinirt, und um Töne in der Tiefe vermehrt, so dass nicht mehr das E, sondern die Terz unter diesen das C sein tieffster Ton ist, er nimmt auch *cis*

Theodor Lotz in 1792 Stadler assumed all credit for the invention of the instrument, which today, and since at least 1796, has been called a basset clarinet.⁴ Although a handful of basset clarinets constructed in the late eighteenth and early nineteenth centuries exists today, no examples of Stadler's clarinets have yet been found.

Constanze's second husband, Georg von Nissen, wrote in his biography of Mozart that the composer gave Stadler the concerto and some traveling money, presumably in order to feature both the concerto and the basset clarinet on a concert tour of Europe, a tour which ultimately

und *dis* inzwischen, und das mit besonderer Leichtigkeit," *Musikalische Korrespondenz der deutschen Filarmonischen Gesellschaft . . .*, ed. H. K. P. Bossler, 29 (Berlin, 10 Nov. 1790): 146; see also David Eugene 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. diss., University of Iowa, 1985), 262–63. Ernst Ludwig Gerber repeated this description in his *Historisch-biographisches Lexicon der Tonkünstler welches Nachrichten von dem Leben und Werken musikalischer Schriftsteller* (Leipzig, 1792), and his extract was itself used verbatim by later writers. See also Pamela Poulin, "A Report on New Information regarding Stadler's Concert Tour of Europe and Two Early Examples of the Basset Clarinet," *Mozart Jahrbuch 1991: Bericht über den Internationalen Mozart-Kongreß Salzburg 1991* (Kassel: Bärenreiter, 1992), 2: 948, n. 15; Poulin, "The Basset Clarinet of Anton Stadler and Its Music" (M.A. thesis, Eastman School of Music, University of Rochester, 1977).

4. "The two brothers Stadler at the Imperial Hofmusik are distinguished and skilled artists on the normal clarinet as well as on the basset clarinet. On these difficult instruments they are accomplished in having command of [good] tone quality, delicacy of expression, and playing ease (Stadler, Hrn. Gebrüder, bei der kais. Hofmusik, sind ausgezeichnet geschickte Künstler sowohl auf dem gewöhnlichen Klarinet, als auch auf dem Baßettklarinet, als welche schwer zu traktirende Instrumente sie von Seite des Tons, der Delikatesse, des Ausdrucks und der Leichtigkeit vollkommen in ihrer Gewalt haben" (Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag* [Vienna, 1796; reprint, Munich and Salzburg: Emil Katzbiehler, 1976]: 58). Cf. Albert R. Rice, "The Clarinette d'Amour and Basset Horn," *Galpin Society Journal* 39 (1986): 97–111; in a discussion on p. 104 Rice interprets Baßettklarinet in this context as basset horn, not basset clarinet. Schönfeld also listed personnel for other Viennese orchestras, e.g., the National Theater Opera Orchestra, with "Hr. Stadler, the elder, and Hr. Stadler, the younger" playing first and second clarinet, respectively (p. 93). Rosters for other orchestras included are those of the German Theater (clarinetists Hr. Johann Teimer and Hr. Czerwenka); Marinelli's Leopoldstadt Theater (Hr. Joseph Schubert and Hr. Johann Hollreder); and Schikaneder's Theater auf der Wieden (Hr. Dreysig and Hr. Ignatz Theiner).

The early design of the basset clarinet may have been a collaborative effort of Lotz and Stadler. Stadler was very interested in the low register of the soprano clarinet; in the 1780s he played second clarinet to his brother in the Emperor's wind octet, called *Harmonie* (Gerber, *Lexicon*). Stadler probably approached Lotz about building the first basset clarinet with low d and c keys, at first possibly following the same design Lotz had employed in improving the basset horn.

lasted five years and took Stadler as far away as St. Petersburg.⁵ Unfortunately, few accounts or copies of the programs survive, so that until now no one knew what Stadler's clarinet looked like, although several basset clarinets have been made in this century in order to play, among other works, reconstructed versions of Mozart's Concerto, the autograph to which has been lost. Because of this paucity of information modern reconstructions of basset clarinets have been based only on a description in the *Journal des Luxus und der Moden* of 1801.⁶ Happily, during a research visit to Riga, Latvia, and other Baltic cities in the summer of 1992, I discovered three complete programs for concerts Stadler had presented in this area in February and March of 1794. Not only does one of these programs include the earliest documented performance of the Mozart clarinet concerto, it also presents a detailed engraving of Stadler's actual basset clarinet.⁷

On Friday, 17 February 1794, the *Rigische politische Zeitung* announced the arrival of Stadler and two other clarinetists, whom he apparently had picked up in Warsaw: "Herren Stadler, Ranotschewitz [Ranuscewicz], and Plasche, musicians, come from Warsaw and are staying together at the Petersburg Hotel."⁸ (Warsaw was the last large city in which Stadler had performed on this part of the tour, in concerts taking place in May

5. Georg Nikolaus von Nissen, *Biographie W. A. Mozart* (Leipzig: Breitkopf und Härtel, 1828), 684. Mozart may have even sketched out Stadler's itinerary, referring to his copy of the *Geographisch- und topographisches Reisebuch durch alle Staaten der österreichischen Monarchie, nebst der Reiseroute nach Petersburg durch Pohlen* (Vienna, 1789); see Mozart's "Nachlaß" in Otto Erich Deutsch, *Mozart: A Documentary Biography* (Stanford: Stanford University Press, 1965), 588.

6. For an illustration of such an instrument, conjecturally reconstructed by Rudolf Tutz and Kurt Birsak, see the latter's *The Clarinet: A Cultural History*, trans. G. Schamberger (Buchloe: Obermayer, 1994), 95, pl. 21.

7. I wish to thank both Valdis Krastins, Dean for International Affairs, Latvian Academy of Music; and E. Karnitis, Director, Latvian Academic Library, for their helpful assistance. Mr. Karnitis supplied microfilm copies of the programs.

8. "Die Herren Stadler, Ranotschewitz und Plasche, alle Musiker, kommen aus Warschau und wohnen im Hotel St. Petersburg." The *Rigische politische Zeitung* (Riga, 1778–97) for the most part contains news from other cities of Europe. No information on Stadler was found in either the *Rigischer Anzeigen* (Riga, 1761–1800) or the *Mitauische Zeitung*, which was published in Jelgava, a city in southern Latvia. The *Riga Allgemeine literarische Zeitung*, which was not available, could contain additional information. Riga, a member of the Hanseatic League, had a large German community.

and September of 1792.⁹) Ten days after his arrival in Riga, Stadler presented a concert in the Riga Theater with the orchestra of the Riga Gesellschaft der Musik. Featured were himself and two of Riga's leading singers, Madame Lange and Herr Ferdinand Philipp Arnold.¹⁰

The concert notice for the first concert announced:

With government permission, Herr Stadler, Royal and Imperial Chamber Musician from Vienna, (who is traveling through), will have the honor of giving a grand opening concert on next Monday, the 27th of February, at the local Theater here with the assistance of the [Riga] Musical Society. He will be heard by an esteemed public on a clarinet of his own invention; it has several advantages beyond that of the normal clarinet, including a compass expanded to four octaves by which [the clarinet's range] is completed. The pieces to be presented will be announced shortly in a second advertisement. The concert will begin precisely at 5:00 P.M. Entrance tickets are at the usual opera price and are available from Herr Stadler at the St. Petersburg Hotel in room number 14 and from the cashier, Herr Rettich [in the Golden Anchor, near St. Peter's Church], at all times. (See Figure 1.)

A very unusual clarinet is depicted at the top of the program for this concert (fig. 2). The instrument closely resembles a clarinet d'amour, except for the shape and position of the bell, and is consistent with the only description of Stadler's basset clarinet known today, that found in the 1801 edition of the *Journal des Luxus und der Moden*, which reports on a performance by Stadler in the Augarten in Vienna:

... on a clarinet with a modification of his own invention, whereby [the instrument] does not continue as usual straight down through the opening to the end. Through approximately the lowest quarter [of the clarinet] a transverse pipe is inserted; from it the opening extends, first bending out, then

9. See Jan Prosnak, *Kultura muzyczna Warszawy w XVIII Wieku* (Warsaw, 1955), 206 and 210, for the contents of a program given on 11 September 1792. The *Gazeta Warszawska* of 2 May 1792 announced Stadler's concert of 4 May. For more information on Stadler's concert tour of Europe, see the present author's "An Updated Report on New Information regarding Stadler's Concert Tour of Europe and Two Early Examples of the Basset Clarinet," *The Clarinet* 22, no. 2 (Feb.–Mar. 1995): 24–28. According to police and passport records, Stadler also performed in 1793 in Vilnius and Hrodna (formerly Gardinas, Lithuania, then Grodno, Poland, and now located in present-day Belarus); see Antoni Miller, *Teatr Polski i Muzyka na Litwie, 1745–1865* (Wilno [Vilnius], 1936), 11 and 58. Poland and Lithuania were confederated at the time, and Hrodna and Vilnius are in a direct line from Warsaw to Riga.

10. Lange sang operatic roles in Riga from 1791 to 1802. Arnold (Vienna, 29 Sept. 1757–Riga, 15 Mar. 1843) had sung in Vienna in Emperor Joseph II's German opera troupe but had moved to Riga in 1789. See Moritz Rudolph, *Rigaer Theater- und Tonkünstler-Lexikon* (Riga, 1890), 6–7 and 131.

Concert = Anzeige.

Mit hoher obrigkeitlicher Bewilligung wird der hier durchreisende Kayserl. Königl. Kammernmusikus, Herr Stadler aus Wien, die Ehre haben, am nächsten Montage, als am 27^{ten} Februar, unter Aufsicht der musikalischen Gesellschaft, ein öffentliches großes Concert auf dem hiesigen Theater zu geben, und sich auf der Clarinett von eigener Erfindung, welche auffer mehreren Vorzügen vor der gewöhnlichen Clarinett auch noch den größern Umfang von vier Octaven in sich fasset, vor einem Hochgeehrten Publikum hören zu lassen. Die zu gebenden Stücke wird ein zweytes Uvertissement gehörig anzeigen. Der Anfang wird präcise um 5 Uhr seyn. Entree = Billets sind zu den gewöhnlichen Opernpreisen bey dem Herrn Stadler im St. Peteraburgschen Hotel in No. 14, und bey dem Capliver, Herrn Kettich, zu allen Zeiten zu haben.

18⁴⁸

FIGURE 1. Announcement of a concert by Anton Stadler on 27 February 1794. Courtesy of the Latvian Academic Library, Riga.

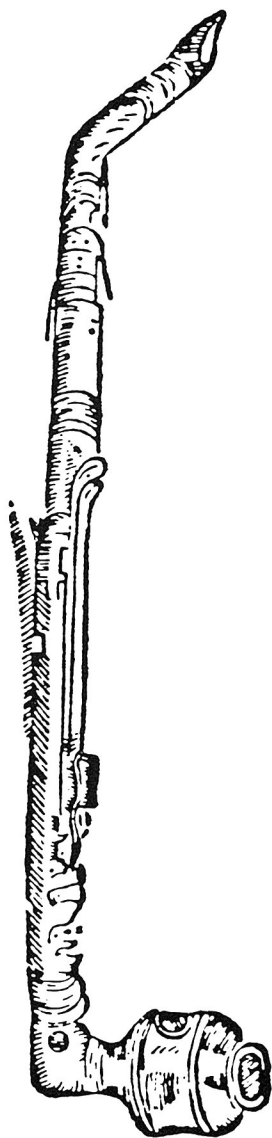


FIGURE 2. Closeup of Stadler's basset clarinet from the concert program of 27 February 1794. Courtesy of the Latvian Fundamental Library, Riga.

projecting further. The advantage of this alteration is that the instrument thereby gains more depth and in the lowest tones resembles the Waldhorn.¹¹

This engraving appears only on Stadler's programs, not on programs given by other clarinetists in Riga at this time, for example, one presented on 15 March by his traveling companion Ranuscewicz. It is obvious that Stadler hoped to attract a large audience through the novelty of a new clarinet. That this was indeed a depiction of his own basset clarinet is corroborated in a letter he wrote a year later (2 May 1794), presumably while he was still in St. Petersburg, to the Bremen theater director Daniel Schütte. Stadler hoped to set up possible performances in Bremen and to commission "a new type of clarinet d'amour" from the turner J. B. Tietzel.¹² It appears that Stadler had heard of Tietzel from someone who had had a clarinet made by him. The instrument was made "according to his [Tietzel's] own specifications [and] it turned out very well."¹³ Whether or not the Stadler-Tietzel commission was fulfilled, we do not know. Stadler must already have had basset clarinets pitched in A and B \flat in order to perform Mozart's music. Perhaps he wanted another of these, or one in C.

11. "... einer Klarinette mit Abänderung von seiner Erfindung, welche darin besteht, daß es nicht, wie gewöhnlich, bis an das Ende zur Öffnung gerade fortläuft. Durch den letzten vierten Theil ungefähr ist eine Querpfeife angebracht, von welcher aus erst die weiter hinausgebogene hervorragende Öffnung geht. Der Vortheil dieser Änderung besteht darin, daß das Instrument hier durch noch mehr Tiefe erhält, und in den letzten Tönen mit dem Waldhorn Ähnlichkeit hat" ("Wiener Kunstnachrichten," *Journal des Luxus und der Moden* 16 [Oct. 1801]: 543–44).

12. In Göttingen in 1780 Schütte played in weekly string quartet concerts with Johann Nikolaus Forkel. He was an acquaintance of Haydn and also became acquainted with Mozart in Vienna about 1785 and may also have met Stadler at that time. His autobiography is included in the *Brehmisches Jahrbuch* 27 (1919): 115–31. See also Klaus Blum, *Musikfreunde und Musici: Musikleben in Bremen* (Tutzing: Schneider, 1975).

Tietzel is listed as a "Kunstdrechsler" in Bremen city directories of 1796 and 1797, with his address given as Jacobikirchhof. Thirty years later Hermann Heinrich Tietzel, possibly a son, is mentioned as a "Musikus und Drechsler" in the city directories from 1824 to 1842. My thanks for this information go to Dr. Patemann of the Staatsarchiv Bremen and Oliver Rosteck of the Dokumentationsstelle für ältere bremische Musikgeschichte im Archiv "Deutsche Musikpflege" in Bremen. For more on Tietzel, see also William Waterhouse, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993), 400.

13. "Lieb allhier von cinemal Drechsler Tietzel . . . eine neue Art Clarinette d'amour nach seinen Angaben verfertigen, die sehr gut ausfiel" (*Katalog*, no. 308 [Tutzing: Hans Schneider, n.d.], 76). A description and longer extract from this incomplete letter appears in the catalog. See also Waterhouse, *New Langwill Index*, 400; I would like to thank Mr. Waterhouse for sharing a copy of the Schneider catalog.

We see in Figure 2 that Stadler's basset clarinet is a five-keyed instrument, positioned for the thumb, with the four chromatic basset keys, as in the only surviving Lotz clarinet, in the Geneva Musée des Instruments anciens (fig. 3). Note that there is no $\sharp/g\sharp$ key; this key was not generally needed in Mozart's writing for the clarinet. Until now it has been assumed that both Stadler's special clarinet and his basset horn followed the design Lotz had employed to extend the lower range of the basset horn (that is, alto clarinets in F or G), with a box-like addition, called a *Kasten*, containing three parallel tubes (fig. 4).¹⁴ Basset horns came in various forms, from sickle-shaped to those having angles of 90 to 120 degrees.¹⁵ However, on the engraving of Stadler's basset clarinet we find a bulbous addition at the lower end — projecting outward, as described in the *Journal des Luxus und der Moden*. On this addition we also find a keyless open hole. What is its purpose? It is too distant from the other keys for a finger to cover and, as indicated, there is no key cover. One way to determine its function is to make a clarinet using the engraving as a model. I shared Stadler's engraving with American clarinetist and clarinet maker Eric Hoepflich, who lives in Amsterdam. Using the engraving as a model, he completed and in 1994 performed on such a basset clarinet. He also recently acquired an early nineteenth-century basset clarinet in C, stamped *Eisenbrandt*, which is very similar in design to the engraving.¹⁶ Regarding the instrument that he made, Mr. Hoepflich reports that the open hole and its sizing brings the clarinet into perfect tune and that, in general, the overall design facilitates playing.

* * *

Stadler's first program, on Monday, 27 February, for what truly must have been a grand concert, included three symphonies, by Haydn, Pleyel, and Wranisky, as well as scenes from the operas *Democrito corretto*

14. Four Lotz basset horns survive: Berlin 2911, Prague 1365E and 2094E, Konstanz J19, and Nuremberg MI 135. See Phillip T. Young, *4900 Historical Woodwind Instruments: An Inventory of 200 Makers in International Collections* (London: Tony Bingham, 1993), 153.

15. An illustration of basset horns' various shapes appears in plate 6 of F. Geoffrey Rendall's *The Clarinet: Some Notes upon Its History and Construction*, 3d ed. rev. Philip Bate (London: E. Benn; New York: W. W. Norton, 1971). All these instruments are in the collection of the Museum für Hamburgische Geschichte. The basset horn on the far right, by Strobach of Carlsbad, ca. 1815, is similar in appearance to Stadler's basset clarinet.

16. This instrument was possibly made by Christian Heinrich Eisenbrandt (1790–1861), or Johann Benjamin Eisenbrandt (fl. 1785–1822), both of whom worked in Göttingen. I am grateful to Albert R. Rice for suggesting the latter attribution.



FIGURE 3. Five-keyed clarinet by Theodor Lotz, Vienna. Geneva, Musée des Instruments anciens. Photo courtesy of the Museum.

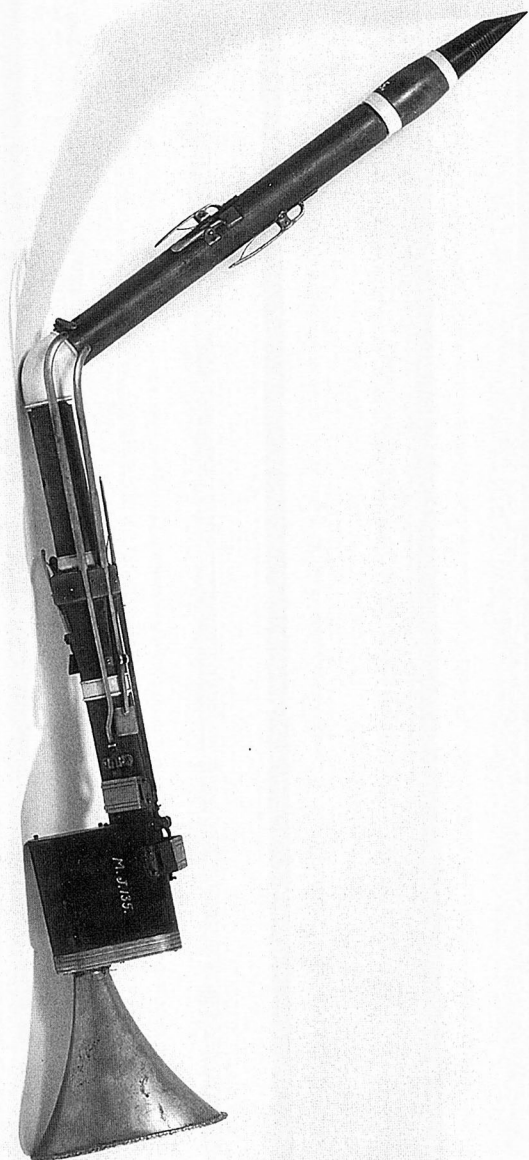


FIGURE 4. Basset horn by Theodor Lotz, Vienna. Nuremberg, Germanisches Nationalmuseum, MI 135. Photo courtesy of the Museum.

by Dittersdorf, *Cato in Utica* by Georg Ernst Lange, and a *Duetto notturno* by Paisiello, apparently display vehicles for Madame Lange and Herr Arnold (fig. 5).¹⁷ Stadler himself was featured in two of his own compositions: a concerto and a set of eight variations for basset clarinet, the latter work probably unaccompanied, as it would require no rehearsal.

The Hoffmeister and Whistling publication catalogs of 1817, 1828–29, and 1844 list several works by Stadler. While a concerto is not listed, two sets of variations for the standard clarinet are: *Variations sur différents thèmes favoris* and *Ten Variations on the Folksong “Müßt ma nix in übel aufnehma.”*¹⁸ The variations performed on the Riga program may have been one of these, perhaps with basset notes added. In another composition by Stadler, the first of the *Trois Caprices*, one can easily see how a basset clarinet version could have been arranged almost at sight for performance, with the published version reserved for the widely used soprano clarinet.¹⁹

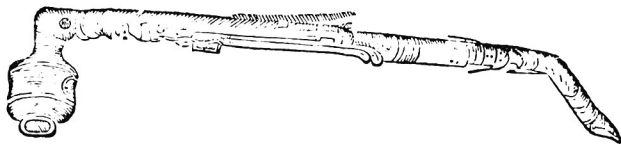
Stadler's second performance, a more ambitious one again featuring his basset clarinet, took place six days after the first, on 5 March at 5:30 P.M., again at the Riga Theater (fig. 6). By this concert Stadler must have had a significant following, as he did not have to feature the

17. Wranisky was probably Paul Wranitzky (Nová Rise, Moravia, 30 Dec. 1756–Vienna, 26 Sept. 1808), composer of some fifty symphonies; he was a prominent Viennese conductor and a fellow Mason of Mozart. However, his brother Anton (Nová Rise, 18 June 1761–Vienna, 6 Aug. 1820), a virtuoso violinist and teacher, may have been the composer whose work was performed on this occasion; Anton was a student of Mozart's.

Lange, né Lüderwald (Berlin, 1 Feb. 1765–Riga, Mar. 1835), was an actor, director, singer, and composer; he was also the husband of the singer Madame Lange, who is mentioned above as a member of Stadler's group of performers. See Rudolph, *Rigaer Theater- und Tonkünstler-Lexikon*, 131. The popular Italian composer Giovanni Paisiello also had ties with St. Petersburg and had been director of the Russian Court Theater ten years earlier.

18. I would like to thank Albert R. Rice for sharing a copy of the *Variations sur différents thèmes favoris*, from the Musikarchiv Stift Melk. These variations, edited by Fritz-Georg Höly, were published by Edition Kunzelmann (GM 1396) in this century as *Heitere Variations für Klarinette Solo*. Other Stadler works listed in the Hoffmeister and Whistling catalogs are *Trois Fantaisies ou caprices* for solo clarinet (which I thank Himie Voxman for sharing with me); *6 Duettinos concertantes pour 2 clarinettes*, nos. 1 and 2; *6 Duettinos progressifs pour 2 clarinettes*, nos. 1 and 2 (available from the National Library in Budapest and the Staatsbibliothek in Berlin); and *12 ländlerische Tänze*. See Karl Friedrich Whistling, *Handbuch der musikalischen Litteratur* (Leipzig, 1817, and 1828–29); and Adolf Moritz Hofmeister, *Handbuch der musikalischen Litteratur* (Leipzig, 1844–45).

19. The *Trois Caprices* were published about 1810 by J. Cappi in Vienna and were dedicated to Stadler's clarinet student and fellow Mason, Johann Karl Esterházy.



Concert-Anzeige.

Heute Montag, den 27ten Februar, wird Herr Stadler, Kayserl. Königlischer Kammermusikus, mit hoher Obrigkeitlicher Bewilligung, zu Folge der vorhergegangenen Anzeige, im hiesigen Schauspielhause, ein großes Concert geben, worinn folgende Stücke aufgeführt werden :

Erster Theil.

Große Sinfonie von Haydn.

Scene, aus Cato in Utica von Lange, gesungen von Madame Lange.

Concert für die von Herrn Stadler neu erfundne Clarinette, von ihm selbst in Musik gesetzt und gespielt.

Zweyter Theil.

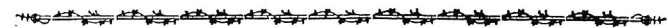
Ein Sinfoniesatz von Pleyel.

Scene, aus Democrito corretto von Dittersdorf, gesungen von Herr Arnold.

Acht Variationen von Herrn Stadler, von ihm selbst gespielt.

Duetto notturno von Paisiello, gesungen von Madame Lange und Herr Arnold.

Schluß-Sinfonie von Branikfy.



Billets sind Morgens von 10 bis 12 Uhr und Nachmittags von 2 bis 4 Uhr bey Herrn Stadler im Petersburger Hotel und bey dem Capiver, Herrn Dietrich, im goldnen Anker an der Petrikirche wohnhaft, zu haben. *N. S.*

Der Eingangspreis ist der gewöhnliche und bekannte Opernpreis.

Der Anfang ist um 5 Uhr.

FIGURE 5. Concert program, Riga City Theater, 27 February 1794. Courtesy of the Latvian Fundamental Library, Riga.

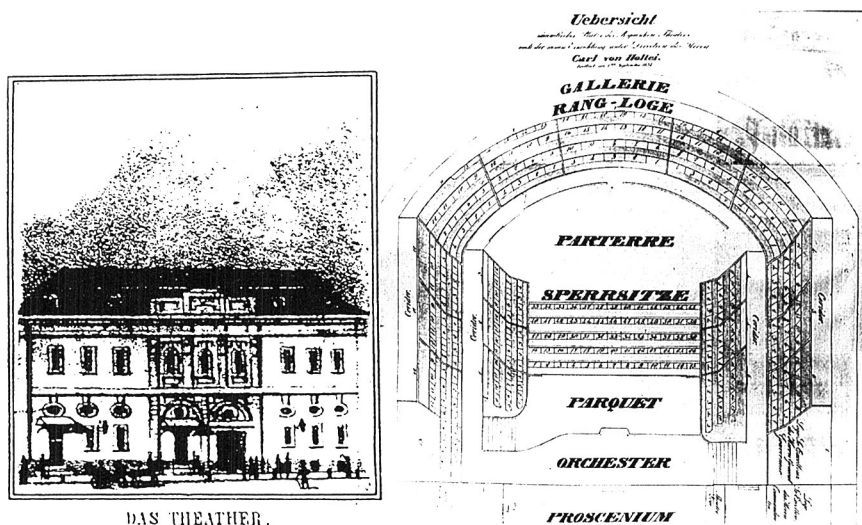


FIGURE 6. Façade and seating plan of the Riga City Theater. The theater, constructed in 1782 and still standing, is shown here in eighteenth-century drawings. Courtesy of the Latvian Academic Library, Riga.

Riga singers in order to attract an audience. His unusual clarinet and his own artistry were clearly sufficient. The program was augmented with four symphony movements (only one is identified and is by Haydn). In addition to a reprise of the Eight Variations for basset clarinet, we see for the first time Mozart's clarinet concerto, in what appears to be its earliest documented inclusion on a program.²⁰ Also performed was the

20. The actual first performance is generally assumed to have been on 16 October 1791 in Prague, for which date Stadler requested and was granted permission to present a concert at the Nostitzsch Nationaltheater (old National, later Estates, and now Tyl Theater), where *Don Giovanni* was also first performed in 1787. My search for programs and newspaper accounts for the October performance have not yet yielded any information. Articles on music from non-musical periodicals in Prague have been extracted and indexed (not all years from all periodicals are available) in Jiří Berkovec, *Musicalia v pražském periodickém tisku 18. století = Musicalia in der Prager periodischen Presse des 18. Jahrhunderts* (Prague: Státní knihovna ČSR, 1989). According to Tomislav Volek, director of the Prague Mozart Society, only three concert programs are known to survive from this time, although it is possible that programs and other material were taken from the city for safekeeping during World War II and are still hidden away. While conducting research in the government archives, Dr. Volek saw Stadler's letter of application to perform, but today it is

aria "Parto, parto, ma tu ben mio" from *La clemenza di Tito*, which includes basset clarinet in B♭; it was sung by Herr Arnold (not by soprano as it is usually heard today).

Also played on the second program was a clarinet concerto by Süßmayr, a work generally assumed never to have been completed (fig. 7). The program is proof that the work had not only been finished but was performed. Two sketches, dated January 1792, for the first movement of a Süßmayr concerto for clarinet with a four-octave range survive in the British Library (Addit. MS 32181). After examining the paper on which these sketches were written, Alan Tyson concluded that Süßmayr made one of them in Prague during the coronation festivities of 1791.²¹ It may be that Süßmayr either completed the concerto in Prague or sent it later from Vienna to Stadler, who had stayed on in Prague for the second performance of *La clemenza di Tito* at the end of September. It is interesting to us that on the program Stadler describes Süßmayr not as a student of Mozart, but of Salieri, whose student in vocal writing Süßmayr had become following Mozart's death. It is clear that Stadler stayed in touch with Vienna during his tour.

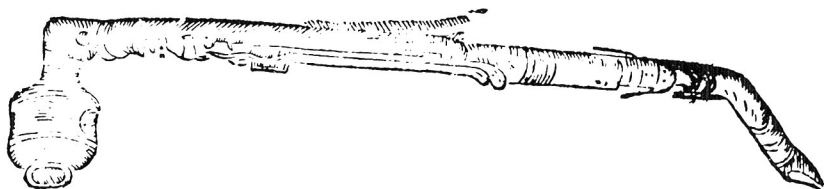
The third and final concert took place on 21 March and featured Stadler, this time on the basset horn (fig. 8). The program reads:

Herr Stadler . . . will give his third and final concert, wherein he will be heard in [*Seven*] *Variations*, which he himself wrote for the basset horn. This instrument has *the same structure* [emphasis added] as the clarinet he himself invented. It has a compass of four octaves and has three half-steps more in the lower end than the normal basset horn.

Since the same picture used earlier accompanies this program and Stadler states that his basset horn "has the same structure as the clarinet he

missing. Other similar requests in the archives included those of clarinetist Anton Griesbacher, soprano Aloysia Lange, hornists Ignaz and Anton Böck, and sopranos Josepha Dušek and Constanze Mozart. See Dr. Volek's article "Concertní život Prahy v druhé polovině 18. století," as part of "Čtyři studie k dějinám české hudby 18. století" in *Miscellanea Musicologica*, vol. 6: *Svazek* (1958).

21. On the program the composer's name appears as Sießmayr, as his father Franz Karl evidently spelled it. This may simply have been a misreading of Stadler's handwriting (as in *Glemenza di Tito* elsewhere on the program). The second sketch is dated "Vienna li [without] day] Jan [1]792." The earlier sketch is undated, but Tyson discovered it to be on Bohemian paper with a watermark identical to that on the paper used by Mozart in completing *La clemenza di Tito* in Prague in September 1791. It will be remembered that Süßmayr was with Mozart and Stadler in Prague for Leopold II's coronation. See Alan Tyson, *Mozart Studies of the Autograph Scores* (Cambridge.: Harvard University Press, 1987), 253.



Concert-Anzeige.

Morgen, Sonntags den 5^{ten} März, wird mit hoher Erlaubniß der Maj. r. Königl. Kammermusik, Herr Stadler, die Ehre haben, auf der von ihm erfundenen Clarinette im hiesigen Schauspielhause ein zweytes Concert zu geben, welches in folgenden Stücken bestehen wird, als:

Eine große Sinfonie von Haydn.

Ein Clarinett-Concert von Siegmayer, Schüler von Salteri, gespielt von Herrn Stadler.

Eine Arie in einer concertirenden Clarinette aus der Oper: la Clemenza di Tito, von Mozart, gesungen von Herrn Arnold.

Ein Satz einer Sinfonie.

Ein Clarinett-Concert von Mozart, gespielt von Herrn Stadler.

Ein Sinfonie-Satz.

Acht Variationen für die Clarinette, gesetzt und gebiäsen von Herrn Stadler.

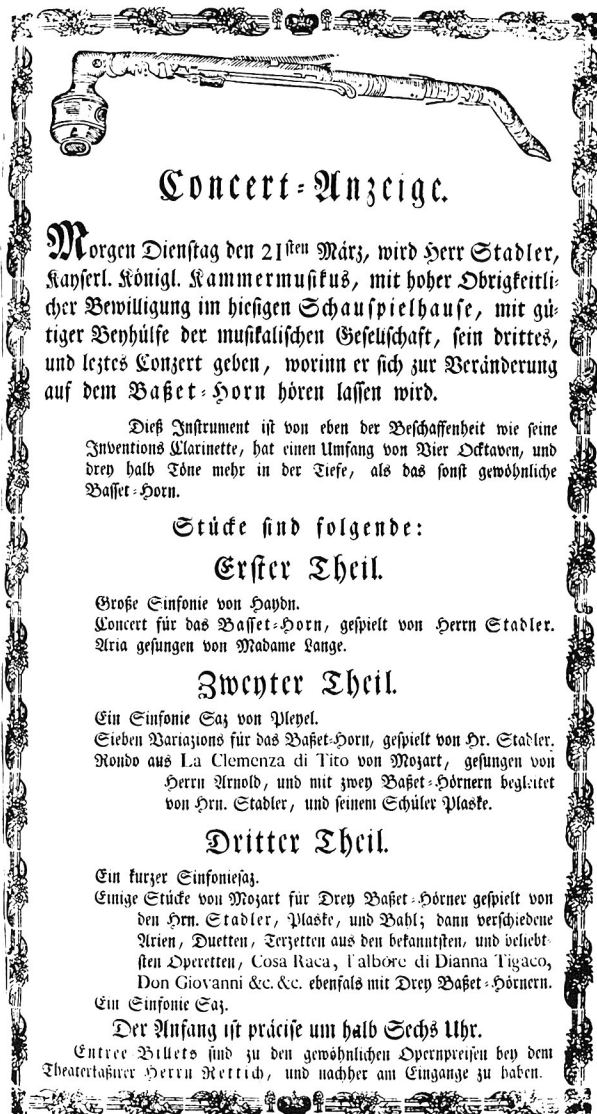
Ein Sinfonie-Satz zum Schluß.

Der Anfang ist präcise um halb Sechs Uhr.

Entree-Billets sind zu den gewöhnlichen Opernpreisen bey dem Theaterkassirer, Herrn Rettich, und nachher am Eingange zu haben.

N^o 51.

FIGURE 7. Announcement and program for a concert by Anton Stadler, Riga, 5 March 1794. Courtesy of the Latvian Fundamental Library, Riga.



Concert = Anzeige.

Morgen Dienstag den 21^{ten} März, wird Herr Stadler, kaiserl. Königl. Kammermusikus, mit hoher Obrigkeitlicher Bewilligung im hiesigen Schauspielhause, mit gütiger Beyhülfe der musikalischen Gesellschaft, sein drittes, und letztes Concert geben, worinn er sich zur Veränderung auf dem Basset = Horn hören lassen wird.

Dies Instrument ist von eben der Beschaffenheit wie seine Inventions Clarinette, hat einen Umfang von Vier Oktaven, und drey halb Töne mehr in der Tiefe, als das sonst gewöhnliche Basset = Horn.

Stücke sind folgende:

Erster Theil.

Große Sinfonie von Haydn.
Concert für das Basset = Horn, gespielt von Herrn Stadler.
Aria gesungen von Madame Lange.

Zweyter Theil.

Ein Sinfonie Satz von Mepel.
Sieben Variations für das Basset = Horn, gespielt von Hr. Stadler.
Rondo aus La Clemenza di Tito von Mozart, gesungen von Herrn Arnold, und mit zwey Basset = Hörnern begleitet von Hrn. Stadler, und seinem Schüler Plaste.

Dritter Theil.

Ein kurzer Sinfoniesatz.
Einige Stücke von Mozart für Drey Basset = Hörner gespielt von den Hrn. Stadler, Plaste, und Bahl; dann verschiedene Arien, Duetten, Terzetten aus den bekanntesten, und beliebtesten Opern, Cosa Raca, l'albore di Dianna Tigaco, Don Giovanni &c. &c. ebenfalls mit Drey Basset = Hörnern.
Ein Sinfonie Satz.

Der Anfang ist präcise um halb Sechs Uhr.

Entree Billets sind zu den gewöhnlichen Opernpreisen bey dem Theaterkassirer Herrn Rettich, und nachher am Eingange zu haben.

1794.

FIGURE 8. Announcement and program for a concert by Anton Stadler, Riga, 21 March 1794. Courtesy of the Latvian Fundamental Library, Riga.

himself invented," it is clear that Stadler's basset clarinet and basset horn had the same appearance. Although there are no solo basset-horn works by Stadler listed in the Hoffmeister and Whistling catalogs, *18 Terzette für 3 Bassethörner* do survive today in engraved copies in the Gesellschaft der Musikfreunde, Vienna, and the National Library in Budapest.

In this concert Stadler also performed an unidentified basset-horn concerto and participated in the "Rondo [Non, piu di fiori vaghe catene] from *La clemenza di Tito*, sung by Arnold with an accompaniment of *two* [emphasis added] basset horns, played by Stadler himself with his [traveling companion and] student Plaske." The latter must have been an arrangement, as the score of *Tito* calls for only one basset horn. Before the obligatory closing symphony movement, there were "several pieces by Mozart for three basset horns, played by Stadler, Plaske, and Bahl [possibly a local performer]; then various arias, duets, trios from such well-known and beloved operas as [Martín y Soler's] *Una cosa rara* and *L'arbore di Diana*, and [Mozart's] *Don Giovanni*, etc., all with three basset horns."

When asked about Mozart trios for basset horns, Constanze Mozart wrote in a letter dated 31 May 1800 to the music publisher Johann Anton André:

#45. A quintet—whether it is this actual one [K. 581?], I do not know—is in the possession of Herr von Puchberg, a merchant here. For information about works of this kind, you should apply to the elder Stadler, the clarinetist, who used to possess the original mss. of several and has copies of some trios for basset horns that are still unknown. Stadler declares that while he was in Germany, his portmanteau, with these pieces in it, was stolen. Others, however, assure me that the said portmanteau was pawned there for 73 ducats; but there were, I believe, *instruments* [emphasis added] and other things in it as well.²²

Stadler appears to be responsible for the loss of the clarinet concerto and possibly the clarinet quintet, K. 581, as well. He must have had the concerto (and his basset clarinets) after his tour and subsequent return to Vienna in 1796, for he performed this work on 5 July 1804 in a concert series organized by Beethoven's violinist, Ignaz Schuppanzigh. It appears that Stadler played the quintet, which requires basset clarinet,

22. Anderson, *Mozart Letters*, 1478–79.

with Schuppanzigh and other musicians in a serenade on the eve of Salieri's fiftieth birthday after performing Mozart's aria "Non più di fiori vaghe catene" with Thérèse Gassman at the Augarten.²³

Now that we have something concrete to work from as we reconstruct basset clarinets, and now that we know what we are looking for, it remains for clarinetists everywhere to examine carefully instruments designated as clarinet d'amour or basset horn—in both public and private collections—in search of Stadler's elusive clarinet.

23. Mention of the July concert appeared in the *Allgemeine musikalische Zeitung* (5 Sept. 1804): 823–24. About Thursday, 28 August 1800, Joseph Carl Rosenbaum, formerly employed by the Esterházy at Eisenstadt and husband of soprano Thérèse Gassman, wrote in his diary: "After the theatre Schuppenzisch [*sic*], Stadler, Neunherz and Pesingro and one violoncellist arrived, and we went together after 10 o'clock to the house of Salieri, who celebrates his 50th birthday tomorrow. A quintet by Mozart and a duet by Salieri were all that were played in the serenade" (*The Haydn Yearbook*, vol. 5: *The Diaries of Joseph Carl Rosenbaum: 1797–1810*, ed. Else Radant, trans. Alise Radant [Bryn Mawr: Theodore Presser, 1968], 24). Unfortunately, this modern edition has no index.