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Albert R. Rice

The clarinet in England during the 1760s

THE 1760s was a period of innovation when new instruments such as the square piano and the clarinet appeared on the musical stage. As players of the new clarinet arrived in England, primarily from Germany, composers incorporated its novel sounds and tone colours in several works. The purpose of this article is to highlight the clarinet's early appearances in England, its rise in popular appeal, the beginnings of British manufacture and its musical use.¹

Concerts and performers

The clarinet made its début in London concerts as early as 1726. During the 1730s and 1740s, a Mr Charles played it, along with other wind instruments.² During the 1750s a few clarinetists were performing, such as Charles Barbandt at his benefit concert on 15 January 1752.³ In 1752 Barbandt's 'Great Concerto with Clarinets, French Horns, and Kettle Drums' was played at the Little Theatre, Haymarket, between acts of Barbandt's oratorio *Paradise Regained*.⁴ In 1760 Barbandt's 'Grand Concerto on Clarinets and French Horns' was performed after a performance of the play *Universal Prayer*.⁵ Early English performers Thomas Habgood and Hugh Pearson played a 'grand' concerto at the King's Theatre on 13 March 1758.⁶ Carl or Charles Weichsel, an oboist at the King's Theatre, was probably the 'Mr. Wrexell' who played the clarinet on 28 December 1760 in Thomas Arne's *Thomas and Sally* and in Arne's afterpiece 'A New Musical Entertainment'.⁷

During the 1760s some of these clarinetists probably played at one of the 28 English pleasure gardens offering summer concerts. They performed three nights a week, from May to September, from 6:00–10:00 or 11:00p.m. In 1762 songs from Arne's *Artaxerxes*, which include clarinets and horns, were

heard at Ranelagh Gardens. Later that year an announcement declared 'Between the acts the French Horns and Clarinets will play favourite Pieces in the Garden.'⁸ Amateur players incorporated the clarinet in home entertainment as well. The earliest English clarinet tutor, *The Clarinet Instructor* (London: Longman & Broderip, c.1780), includes an engraving of a fashionably dressed amateur playing a five-key instrument outside in an area adjoining what may have been the owner's garden (illus.1).⁹

The military band was another important early venue for the clarinet. A document among the papers of the 1st Battalion Royal Artillery describes the formation of a wind band by Lieutenant Colonel W. Phillips, who travelled to Germany in 1762 to engage musicians. Eight 'Articles of Agreement' specified employment conditions for members of the band. The first article stipulates a band of eight men, each able to play the cello, bass, violin and flute. The second defines the band's instrumentation as two each of trumpets, French horns and bassoons, plus four oboes or clarinets, provided by the regiment and maintained in playing condition by the head musician.¹⁰ Although ten instruments are noted, only eight were in the band proper, as indicated by article 8, which mentions 'the two French horns will enter into pay as soon as they sign the articles, the pay of the other six musicians to commence as soon as they arrive at the corps.' The trumpets are the odd instruments, since they were rarely used with oboes or clarinets, bassoons and French horns—the traditional 'Harmonie' or wind band in France during the 1740s and 1750s.¹¹ Farmer suggests that the two trumpets were used primarily to announce regiment formations.¹² These band musicians were required to play other stringed or wind instruments on some occasions for the commanding officer or other



1 Five-key clarinet played by an amateur gentlemen, frontispiece in *The Clarinet Instructor* (London: Longman & Broderip, c. 1780) (By permission of the Library of Congress)

officers for a salary of half a guinea per night.¹³ This was possible because all the band members were trained in the *Stadtpeifer* tradition; that is, they learned a number of wind and stringed instruments that could be played at various functions.

The instrumentation for the 1st Battalion Royal Artillery band was important in providing a model for later bands. Subsequently, during the late 18th and early 19th centuries, larger bands incorporated the original *Harmonie* octet of woodwinds and augmented the band with many other instruments.

British clarinet manufacture during the 1760s

Caleb Gedney (1729–69) is known to have made two clarinets for Samuel Hellier (1736–84) by their inclusion in a list of instruments, probably compiled

during the 1760s.¹⁴ They are given as ‘A pair of Clarinets complete by Gedney’, included as an interlined addition to the original list. These clarinets, along with several other woodwinds, were stored in an ‘Oak box with brass lock and ornaments’ that was stolen in January 1781 from Hellier’s home, called the Wodehouse.¹⁵ It is likely that Gedney’s clarinets had five keys, similar to surviving British-made clarinets manufactured during the 1760s. Clarinets by Gedney have not survived in modern-day collections, although an unsubstantiated report of two Gedney clarinets surfaced during the 1980s.¹⁶

George Miller began to work in London about 1765 after emigrating, possibly from Germany. He made many of the earliest surviving clarinets of which at least 18 examples are known with five and

six keys, pitched in high F, C, B \flat and A.¹⁷ A well-known set is a pair of six-key instruments (Oxford, Bate Collection, nos.4008–9) with boxwood bodies and ivory ferrules, attractively decorated by either burning or staining in a tortoise-shell pattern.¹⁸ Both of these instruments have a skilfully added sixth or ‘shake’ key used for trilling from *a'* to *b'*, *b \flat '* to *c''*, or *c'''* to *d'''*.¹⁹ This became a particularly useful key when composers wrote exposed trills, such as the three bars of semibreve trills from *c'''* to *d'''* for the first clarinet in the overture to William Shield’s afterpiece *Rosina* (1782).²⁰

Starting in 1751, Thomas Collier worked with Charles Schuchart and took over his shop on Schuchart’s death in 1765. He made all types of woodwinds, and was one of the few makers to date his clarinets. Six five-key C and B \flat clarinets are known, one of which is stamped ‘London 1770’ on its bell—the earliest dated English clarinet, similar in design to Miller’s instruments but without ivory ferrules (illus.2).²¹ The mouthpiece of these instruments was positioned so that the reed lay against the upper lip while playing, contrary to modern practice. Players also made use of imported German or



2 Five-key B \flat clarinet by Thomas Collier, London (dated 1770) (Image courtesy of Bradford Arts, Heritage and Leisure)

French-made instruments with four or five keys. These were the types of clarinets for which composers in Britain wrote beginning in 1760.

Musical use

Thomas Arne (1710–78) was the earliest British composer to write for the clarinet. He was probably familiar with the clarinet playing of Barbandt, Habgood, Pearson or Weichsel, and may have known Rameau’s use of clarinets and horns in his *Acante et Céphise* (1751), a very popular *pastorale-héroïque* performed in Paris through the 1750s.²² Arne’s first use of the clarinet was in his highly successful afterpiece *Thomas and Sally, or the Sailor’s Return* (1760): A quartet of two C clarinets and two C horns is prominently featured at the beginning of the overture. The score provides precise directions for the timing and placement of the instruments (illus.3).²³ With the word ‘Enter’ in the directions at bar 16, the first horn walks onto the stage while playing, followed by the second horn, first clarinet and second clarinet. After the instruments finish the first part of the overture, the Squire enters, singing the rousing song ‘The echoing horn’, accompanied by the clarinets and horns. In the refrain, an oboe replaces one of the clarinets; violins, cellos or basses, and tenor and bass singers enlarge the ensemble. Arne’s writing in the first 16 bars is technically simple; thus the horn and clarinet players can perform from memory while walking onto the stage. The compass for both clarinets is quite restricted and mostly in the upper or clarino register. For the first clarinet the compass is *g'* to *a''*, for the second, *e'* to *f''*.²⁴ Subsequently clarinet-horn quartets became very popular at the London Pleasure Gardens during the summers, and British composers used this combination in a similar ‘hunting-call’ style in later works.²⁵

Arne subsequently made use of C clarinets in *Artaxerxes* (1762). At the beginning of Act 2, in the aria ‘In fancy our hopes and fears’, the clarinets begin with the same melodic material as in *Thomas and Sally*, but in a smooth 2/2 metre rather than a bouncy 3/8. The melody is also presented in a more lyrical manner with a four-bar stepwise phrase, while the horns answer, accompanied by a string ensemble of two violins, one viola, and a continuo of

6 THOMAS and SALLY or the SAILOR'S return.
 ACT the 1.st SCENE 1.st A COUNTRY SEAT.
*Half the following Symphony is play'd behind the Scenes at
 the further end. Then the Horns & Clarinets come on sounding the
 rest of the Symphony several Huntsmen follow & last of all the Squire.*

1.st HORN
 and
 CLARINET. *With Spirit* 1.st Horn alone, 2.^d Horn. Clarinets alone.

2.^d HORN
 and
 CLARINET.

Enter. 1.st Horn. 2.^d Horn. 1.st Clarinet. 2.^d Clarinet.

Tutti.

1.st and 2.^d HORNS. *Pia.* *For.*

1.st and 2.^d CLARINETS. *Pia.*

SQUIRE.
The Echoing Horn calls the sportsmen abroad, to Horse my brave Boys and away:

The Morning is up, and the cry of the Hounds upbraids our too tedious delay, what Pleasure w.

3 Thomas Augustine Arne, *Thomas and Sally, or the Sailor's Return* (1760) (Courtesy of the Clark Library, University of California, Los Angeles)

harpichord and cello. The compass is limited but slightly greater than *Thomas and Sally*: first clarinet, $g'-c''$, second, $d'-c''$.²⁶ Act 3 requires C clarinets in the aria 'Water parted from the sea', sung by the singer Giusto Ferdinando Tenducci. The orchestra consists of two horns, two clarinets, two bassoons, violins, viola and continuo. Both clarinet parts continually double the violin parts, usually are paired with bassoons, and do not have solos. The part makes use of chalumeau notes increasing the compass: first clarinet, $g-bb''$; second, $g-g''$.²⁷ In addition there are two trills from a' to b' for the second clarinet in 'In fancy our hopes and fears', and from bb' to c'' for the first clarinet in 'Water parted from the sea'. Both these trills may be played without an A-B trill key, but would be clumsy to manipulate. It must have been obvious to both players and makers that a trill key would be useful, since British makers added one, probably by the mid-1770s.

William Herschel (1738–1822), astronomer and musician, was among the earliest composers to use the clarinet in a symphony. Clarinets are not in holograph scores of Symphony no.18 in $E\flat$ major, Symphony no.20 in C major (1762) and Symphony no.22 in A minor (1763), but two manuscript clarinet parts for each symphony in Herschel's hand were added, possibly during the 1770s or 1780s.²⁸

Johann Christian Bach (1735–82) used the clarinet in his first English opera *Orione, o sia Diana*

vendicata (1763). From then on, Bach consistently required clarinets in his operas, cantatas and oratorios. One version of *Orione* presents D clarinets in the outer movements in a three-movement overture; $B\flat$ clarinets in Act 1, no.4 and in Act 2, no.21; and C clarinets in Act 1, no.10. There are parts for D clarinets written in alto clef;²⁹ the C and $B\flat$ parts are written in treble clefs. The D clarinet parts are quite limited, $c'-g''$ and $c'-e''$, while the $B\flat$ parts are also limited but ascend higher in the clarino register, $f'-d''$ and $e'-bb''$. C clarinets have the largest compass: $b-c''$ and $g-c''$.³⁰ During the 1760s Bach included $B\flat$ clarinets in *Zanaida* (1763), C and $B\flat$ clarinets in the pastoral *Menalcas* (1764) with D clarinets in *Adriano in Siria* (1765), and $B\flat$ clarinets in *Carattaco* (1767). His general pattern was to use the clarinet for special orchestral colour in one to four arias per opera. Except for *Orione* and *Adriano in Siria*, he employs C and $B\flat$ clarinets, usually played by the oboists.

Philip Hayes (1738–97) wrote the masque *Telemachus* on the occasion of receiving his B.Mus. degree from Oxford on 10 May 1763. He wrote for a sextet in $E\flat$ major, consisting of clarinets, horns and bassoons, as found in the manuscript score. The parts for the clarinets must have been meant for $B\flat$ clarinet, even though written at concert pitch, since a second clarinet in C would be required to play eb' and ab' , which are very difficult to produce in tune on the generally available five-key clarinet (illus.4).³¹ Three

4 Philip Hayes, 'Telemachus, a Masque in two acts', f.6 (Courtesy of the Bodleian Library, University of Oxford, MS Mus. d.77 fol.6r)

30 Duetto

Sig.^{ra} Elisi & Sig.^{ra} Scotti

Violini

Flauti

Clarineti

Corni

Viole

Canto

Canto

Baffo

Andante poco lento

7 8 98 7 65 6 6 5-7 7

po fe po mezzo for f

col Violini al 8^a

col Baffo

il 1^{mo} col Canto

con Violini all'ottava

P PP P f

P PP f

P PP f

7 b7 4/2 6 5/4 6 4 4/2 5/3 8

P f P f P f P PP f 8

Con quel cor costante è forte

5 François-Hippolyte Barthélemon, *The favourite Songs in the Opera of Pelopida* (London: Welcker, 1766), p.30 (By permission of the British Library, G.138)

additional sections incorporate parts for C clarinets in C and F major.³² Hayes subsequently used the clarinet in his large-scale works.³³

The popular Italian opera composer Matia Vento (1735–76) worked in London from 1764 until his death. He required clarinets in two operas of the 1760s: *Demofonte* (1765) and *Sofonisba* (1766). Vento, following an Italian convention used for French horns of different nominal pitches, preferred to use the tenor clef to indicate B \flat clarinets in both operas.³⁴

The French violinist and composer François-Hippolyte Barthélemon (1741–1808) required the clarinet in his first opera *Pelopida* (1766), written for the London stage. B \flat clarinets are written in the score and required in the aria 'Quanto mai sia dolce amore' and in the duet 'Con quell cor costante' (illus.5). The parts for the duet feature fairly wide compasses, *c'*–*c'''* for the first clarinet and *f*–*a'* for the second.³⁵ Barthélemon subsequently utilized the clarinet in his 1769 *Six Symphonies*, op.3,³⁶ but not in his published operas of the 1760s.

Another symphony composer Thomas Alexander Erskine, Sixth Earl of Kelly (1732–81), specified the B \flat clarinet in his *Periodical Overture* no.17 in E \flat major (1767), first performed in Edinburgh.³⁷

The English composer James Hook (1746–1827), organist and prolific composer, was appointed organist and composer to Marylebone Gardens in 1768. Beginning then, the clarinet is included in a series of his song collections through the 1790s, many of which were written for the soprano Frederica Weichsel, whose husband Carl was a clarinetist. Two song collections of 1768 and 1769 were written in E \flat , with two B \flat clarinets; another collection of 1769 with an aria in F major for C clarinets.³⁸

The English composer and dramatist Charles Dibdin (1745–1814) wrote for the clarinet in at least

one of his early operas. In *Lionel and Clarissa* (1768) there are cues for C clarinet in the rondeau 'Hope and fear alternate rising strive' in at least one short score now preserved in the Bibliothèque Nationale.³⁹

Conclusion

The first clarinetist active during the 1750s and 1760s in England was the German Charles Barbandt, followed by the Englishmen Thomas Habgood and Hugh Pearson and the German Carl Weichsel. Colonel Phillips travelled to Germany in 1762 to hire a full band, including clarinets, of eight German musicians to form the 1st Battalion Royal Artillery.⁴⁰ The earliest clarinets-makers in England, George Miller and Thomas Collier, specialized in five- or six-key clarinets. Their instruments were models for all English clarinets for at least another 35 years, since not until after 1800 did instrument makers add two additional trill or 'shake' keys.

The 1760s in England saw a firm foundation laid for the clarinet—a foundation that launched technical developments and musical exploration. The clarinet offered composers new tone colour and a large compass, and many used it. Arne's prominent roles for clarinets and horns in the overture to *Thomas and Sally* opened the door for subsequent composers in England to use the instrument in their operas and stage productions. J. C. Bach immediately utilized the clarinet in many of his stage works, followed by Hayes, Vento, Barthélemon, Hook and Dibdin. Herschel included the clarinet in three of his symphonies, as did Thomas Alexander Erskine and Barthélemon. With the Oxford performance of a solo clarinet concerto written and played by John Mahon in 1772, the clarinet was well established as a prominent and important instrument in English musical life.

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1 Some of the material presented here reflects research in the British Library during summer 2003 after the publication of the author's book, *The clarinet in the Classical period* (New York, 2003).

2 See A. R. Rice, *The Baroque clarinet* (Oxford, 1992), pp.144–5.

3 Rice, *The clarinet in the Classical period*, pp.177–8. Barbandt may also have performed on 30 December 1751, when a 'Concerto for Clarinette' was

performed at the New Haymarket Theatre, and on 7 January 1752, when a 'Concerto for Two Clarinettes' was played at the same theatre. See *The London stage, 1660–1800*, ed. W. Lennep et al. (Carbondale, IL,

1960–68), vii, p.124. The next year, on 11 January 1753, Barbandt played a harpsichord concerto at the Great Room, Dean Street. See N. Salweg and S. McVeigh, 'The piano and harpsichord in London's concert life, 1750–1800: a calendar of advertised performances', *A handbook for studies in 18th century English music*, viii (1997), p.34.

4 *The London Stage*, iv, p.534; *A biographical dictionary of actors, actresses, musicians, dancers, managers & other stage personnel in London, 1660–1800*, ed. P. H. Highfill, Jr., K. A. Burnim and E. A. Langhans (Carbondale, IL, 1973–93), i, p.280. McVeigh states that Barbandt advertised a concerto grosso with clarinets, horns, and kettledrums in 1755, and gave four benefit concerts at the Little Theatre in the Haymarket, performing primarily his music from 28 January to 19 February and on 26 February. See S. McVeigh, *Concert life in London from Mozart to Haydn* (Cambridge, 1993), pp.89, 238.

5 *The London stage*, iv, p.774.

6 *The London stage*, iv, p.124.

7 C. F. Pohl, *Mozart und Haydn in London* (Vienna, 1867), i, pp.64, 71–2; ii, p.373. At Covent Garden, Weichsel received 5s a night for playing the oboe, and 10s 6d for playing the clarinet in *Thomas and Sally*. See *The London stage*, iv, pp.815, 827.

8 *The London stage*, iv, p.942. Vauxhall, Ranelagh and Marylebone were the most important pleasure gardens offering concerts. See E. Croft-Murray and S. McVeigh, 'London', *New Grove II*, and C. Hogwood, 'The London pleasure gardens', in general introduction to Johann Christian Bach, *Favourite songs sung at Vauxhall Gardens* (Tunbridge Wells, 1985), pp.ix–x.

9 This tutor may have originally been published in 1772, since the company's predecessor, Longman, Lukey & Co., listed a 'Clarinet Tutor' in its 1772 catalogue. It is likely that Longman & Broderip reused the earlier plates for their publication. In America a clarinet tutor, probably the one published by Longman, Lukey & Co., was advertised for sale in *Rivington's New-York Gazette* beginning in 1773. See G. B. Anderson,

Music in New York during the American Revolution (Boston, MA, 1987), p.25; and *The performing arts in colonial newspapers, 1690–1783: text database and index*, ed. M. J. Corry, K. Van Winkle Keller and R. M. Keller (New York, 1997), CD-ROM.

10 The Articles of Agreement were originally printed in English and German. See J. A. Browne, *England's artillerymen: an historical narrative of the services of the Royal Artillery, from the formation of the regiment to the amalgamation of the Royal and Indian Artilleries in 1862* (London, 1865), pp.308–9.

11 Rice, *The Baroque clarinet*, pp.153–4.

12 H. G. Farmer, *The rise and development of military music* (London, 1913), p.58.

13 Browne, *England's artillerymen*, p.308. Army bandmen are still required to play wind and stringed instruments when needed.

14 Hellier's manuscript list was first published in E. Halfpenny, 'Samuel Hellier, A Catalogue of Musically Instruments', *Galpin Society journal*, xviii (1965), pp.5–6. A recent study discusses the surviving instruments from Hellier's collection, now at the University of Edinburgh Historic Collection of Musical Instruments, and the music from Hellier's library, now in the Birmingham University Library Special Collections. See C. Frew and A. Myers, 'Sir Samuel Hellier's "Musically Instruments"', *Galpin Society journal*, lvi (June 2003), pp.6–26.

15 Frew and Myers, 'Sir Samuel Hellier's "Musically Instruments"', pp.7–8, 19.

16 See P. T. Young, *4900 hundred historical woodwind instruments: an inventory of two hundred makers in international collection* (London, 1993), p.85. An eight-key C clarinet by Herman Wrede (c. 1820, Miller Collection, Washington, DC, no.275) includes a barrel stamped 'STANESBY/JUNIOR' that is thought to be a forgery. See N. Shackleton, 'John Hale', *FoMRHI quarterly*, xlviii (1987), p.26.

17 See Young, *4900 hundred historical woodwind instruments*, pp.165–6; W. Waterhouse, *The new Langwill*

index: a dictionary of wind instrument makers and inventors (London, 1993), p.265. Instruments not listed in Young include a five-key B \flat clarinet in the Smithsonian Institution and a five-key B \flat clarinet in the Moir-Bouquet collection in Santa Monica, California, on loan to the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges.

18 F. G. Rendall, *The clarinet* (New York, 3/1971), pp.13, 71, 84, n.9. See the description by J. Montagu, *Handel: a celebration of life and times, 1685–1759* ed. J. Simon (London, 1986), p.248, no.231. Measured drawings of both clarinets by Alan Mills in 1982 and Charles Wells in 1992 are available from the Bate Collection, University of Oxford.

19 See Young, *4900 hundred historical woodwinds*, p.166. A frequently reproduced painting (1779–81) of the Sharp family by the German portrait artist Johann Zoffany shows several musical instruments on a table, among which the bell of one of the Miller clarinets is partially visible. See M. Webster, *Johan Zoffany, 1733–1810* (London, 1976), pp.69–70, and *Handel: a celebration of life and times, 1685–1759*, ed. J. Simon (London, 1986), pp.152, 246–7.

20 William Shield, *Rosina, A comic opera* (London: J. Dale, c. 1786), p.3; Shield, *Rosina*, ed. J. Drummond, *Musica Britannica*, lxxii (London, 1998), p.2, bars 67–9.

21 See Young, *4900 hundred historical woodwinds*, p.50. Collier's working dates are found in notes provided to the author by Cecil Adkins. See Waterhouse, *The new Langwill index*, p.68. Waterhouse erred in listing Miller making a clarinet dated 1770; Collier stamped one clarinet with 'London 1770;' see Waterhouse, p.265. Unfortunately this error is repeated in N. O'Loughlin, 'Astor', *New Grove II*, where Collier's clarinet is mentioned.

22 See Rice, *The Baroque clarinet*, pp.115, 118–28. See also the full-score edition of *Achante et Céphise ou la Sympathie*, ed. R. Fajon and S. Bouissou, *Opera Omnia Rameau*, iv/21 (Paris, 1998), which includes parts for clarinets in D, C and A from the original partbooks. The editors also

note that Rameau wrote clarinet parts that were beyond the technical ability of players of the time, particularly in the Overture, and was obliged to simplify them in later versions that appear as autograph corrections.

23 Thomas Augustine Arne, *Thomas and Sally, or the Sailor's Return* (London: The Author, 1761), p.6.

24 Arne, *Thomas and Sally*, pp.6–7. These compasses correct what is given in Rice, *The clarinet in the Classical period*, p.117.

25 Later composers who wrote hunting horn themes with clarinets and horn include Tommaso Giordani in *Il bacio* (1782) and William Shield in *Robin Hood, or Sherwood Forest* (1784). See Rice, *The clarinet in the Classical period*, pp.145, 248, n.71.

26 Arne, *Artaxerxes: an English Opera* (London: John Johnston, 1762), pp.86–9.

27 Arne, *Artaxerxes*, pp.134–7. Contrary to the worklist in *New Grove II*, Arne did not use the clarinet in his cantata *Love & Resentment*—at least, parts are not found in the copy in the British Library; the author is grateful to Michael Bryant for checking this score.

28 William Herschel, *Three symphonies*, The Symphony, 1720–1840 (New York, 1979–85), ser. E, vol. 2, pp.xxi–xxiii, xxxv.

29 See Rice, *The clarinet in the Classical period*, p.100.

30 Johann Christian Bach, *Orione and Zanaida*, The Collected Works of Johann Christian Bach, iv (New York, 1984–99), pp.2–61.

31 Philip Hayes, 'Telemachus a Masque in two acts', ff.6r–7v, 67r; Bodleian Library, Ms. Mus. d.77.

32 Hayes, *Telemachus*, ff.43–46r, 83r–87v, 101r–106r.

33 P. W. Jones and S. Heighes, 'Hayes', *New Grove II*.

34 See Rice, *The Classical clarinet*, p.101. A. Carse, *History of orchestration* (London, 1925; R/New York, 1964), p.161, mentions that Vento was a typical Italian composer whose works merit no particular attention concerning orchestration. During the 1910s and 1920s, Carse was

undoubtedly researching scores at the British Museum but the author's research at the University of California, Los Angeles and the Bodleian Library uncovered Vento's separate parts in *Demofonte* for several wind instruments, including the clarinet. It appears that Vento's parts, provided by the publisher Robert Bremner in a more expensive edition, were never received at the British Museum. A search through scores in the British Library during 2003 confirmed this supposition.

35 François-Hippolyte Barthélemon, *The favourite Songs in the Opera of Pelopida* (London: Welcker, 1766), pp.18–21; 30–36.

36 Barthélemon, *Six symphonies*, The Symphony, 1720–1840, ser. E, vol. 1, pp.lxxxvii–lxxxviii; xci.

37 This work is now lost. See Thomas Alexander Erskine, The Sixth Earl of Kelly, *Periodical Overture, no.28*, The Symphony, 1720–1840, ser. E, vol. 1, pp.xli–xlii, xlvi.

38 James Hook, *A Collection of Songs sung by Mrs. Weichsel at Vauxhall*, ii (London: C. and S. Thompson, 1768); *A Collection of Songs sung by Mrs. Weichsel at Vauxhall*, (London: C. and S. Thompson, 1769); *A Collection of Favourite Songs sung at Marybon Gardens by Miss Froud and Mr. Phillips*, iv (London: C and S. Thompson, 1769).

39 Charles Dibdin, *Lionel & Clarissa: A Comic Opera, as Performed by Several Eminent Masters* (London: J. Johnson, [1770]), p.25; Bibliothèque Nationale, Vm. 2662. A score of *Lionel & Clarissa* at the British Library does not include clarinet cues.

40 Later, significant German musicians established their careers as band masters. These included Christoph Friedrich Eley, who arrived in London in 1785 from Hanover to direct the Coldstream Guards band, and Christian Kramer, who was leader of George IV's Household Band during the 1820s. Rice, *The clarinet in the Classical period*, p.207.



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Maggie Urquhart *double bass*

Katharina Arfken *oboe*

Alberto Grazi *bassoon*

Christian Rieger *harpsichord*

Matthew Halls *keyboard tuning*

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