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Mathieu-Frédéric Blasius (1758-1829):
A Biographical Sketch, Catalog of Works, and
Critical Performance Edition of the
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Cathy Louise McCormick

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MATHIEU-FRÉDÉRIC BLASIUS (1758-1829): A BIOGRAPHICAL SKETCH,
CATALOG OF WORKS, AND CRITICAL PERFORMANCE EDITION OF THE
QUATUOR CONCERTANT IN F, OP. 1, NO. 1

By
Cathy Louise McCormick

A DISSERTATION
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ABSTRACT

MATHIEU-FRÉDÉRIC BLASIUS (1758-1829): A BIOGRAPHICAL SKETCH,
CATALOG OF WORKS, AND CRITICAL PERFORMANCE EDITION OF THE
QUATUOR CONCERTANT IN F, OP. 1, NO. 1

By

Cathy Louise McCormick

The chronicle of events in the life of Mathieu-Frédéric Blasius indicates that he was a prominent figure in the Parisian music world of 1790-1816. A multitalented musician, he was a performer, conductor, teacher, educator, and composer. Known for his abilities on violin, clarinet, flute, and bassoon, he debuted in Paris as a violinist at the Concert Spirituel in 1784, but in 1790 gave up his career as a soloist to become music director of the Comédie-Italienne, later renamed the Opéra-Comique. For the twenty-five years that he held this post until his retirement in 1816, his name was synonymous with the Opéra-Comique. He also conducted the bands of the Garde Consulaire and the Grenadiers de la Garde de Napoleon I^{er}, both of which played prominent roles in the military reviews and parades under Napoleon. With the Restoration of Louis XVIII in 1814, Blasius became director of the 5th regiment band of the Imperial Guard. Contemporaries, including Grétry, Méhul, and Dalayrac, whose works he performed, highly regarded his abilities as a conductor.

Blasius was a professor at the Institut National de Musique and the Paris Conservatory and an educator who authored methods for clarinet and bassoon. As a composer he

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wrote instrumental works, theatrical pieces, and wind band or harmonie music for the Revolutionary fêtes. His other services to the Revolutionary cause occurred during his tenure in the National Guard Band.

The dissertation includes a detailed biographical sketch containing a discussion of Alsatian geography and politics, both of which contributed a mix of French, Italian, and especially German musical influences to the region. Blasius's roots are noteworthy since he was among the "colonnel alsacienne," or Alsatian musicians who contributed notably to eighteenth-century Parisian musical life. His biography doubles as a sociological study of a musician living in Paris throughout the radical political changes of the late eighteenth century, when music was transformed from a luxury of the nobility into a propaganda tool of the Revolution.

A review of primary biographical sources yielded enough information to warrant a new and more complete catalog of the works of M.-F. Blasius. The catalog was compiled from thirty-four sources and lists titles, publishers, and locations of extant copies of over three hundred works.

Also included is a critical performance edition of the Quatuor Concertant in F, Op. 1, No. 1, as scored for clarinet, violin, viola, and cello and published in Paris by Sieber in 1782. This edition is based on the Österreichische Nationalbibliothek manuscript, Mus.Hs. 22113.

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Hitherto unpublished, this work's availability will broaden the chamber music repertoire for clarinet and strings of the early Classical period. It is hoped that, by taking an important figure out of the shadows and uncovering more detail about French music at the turn of the century, this biographical sketch, catalog, and edition will stimulate interest in Parisian musical life of the late eighteenth century.

To my mother and my father

ACKNOWLEDGMENTS

Many people have shaped this work: they have critiqued my ideas, provided essential sources, sparked my imagination, or just plain nudged me along. Because they have made this project possible, I owe them thanks.

Among them are those who untiringly read my drafts with a sharp eye for detail--my Guidance Committee: Dr. Dale Bonge, Dr. Russell Friedewald, Dr. Edgar Kirk, and Dr. Elsa Ludewig-Verdehr. Special recognition is due Dr. Bonge, chairperson of the dissertation, for his guidance.

Also, I am grateful to the Institute of International Education and the Austrian-American Education Commission. Because of their grant, I had the opportunity to research eighteenth-century music in Vienna, Austria, at the Österreichische Nationalbibliothek and the Gesellschaft der Musikfreunde, Musik-Archiv.

I am indebted to the directors of these libraries, Dr. Günter Brosche and Dr. Otto Biba respectively, and to Dr. Ernesto Milano, Acting Director, Biblioteca Estense, Modena, Italy, for their kind assistance and permission to use microfilm copies of the Blasius works.

Other libraries, whose staffs have lightened my task, deserve mention: Michigan State University Libraries,

East Lansing, Michigan; University of Michigan, Music Library, Ann Arbor, Michigan; and the Library of Congress, Music Division, Washington, D.C. Specifically, these people aided invaluablely: Mrs. Annie M. Pitts, Head, Document Delivery, and Dr. Richard E. Chapin, Director, Michigan State University Libraries; and Mr. Wallace Bjorke, Former Director, University of Michigan, Music Library.

A Latin proverb of the Middle Ages offers fair warning to those who intend to write a dissertation: "Omne initium difficile." Certainly, beginnings are difficult, especially it seems, the beginnings of a dissertation. For just as a spark is needed to ignite a flame, so too a project requires a flash of insight at its inception. My vision for this work originated from conversations with Elsa Ludewig-Verdehr concerning the need for more eighteenth-century chamber music for clarinet and strings. For that, and for her encouragement, I am thankful. The idea for the topic developed after I had read Pamela Weston's books, Clarinet Virtuosi of the Past and More Clarinet Virtuosi of the Past. These volumes have awakened clarinetists to understanding that much of their history is yet undisclosed, and that many unpublished musical treasures still lie buried on library shelves. I am also appreciative of Miss Weston's interest and her prompt reply to a letter of inquiry concerning Blasius. When the task was underway, Thea King lent her encouragement and valuable

advice concerning editing.

Finally, my deepest thanks, of course, are extended to my parents, whose support made it possible for me to research and write the dissertation, and to whom this work is dedicated.

PREFACE

This project grew out of my query into unpublished eighteenth-century chamber music for clarinet and strings that would add variety to the present repertoire. Specifically, the works of M.-F. Blasius caught my attention after I had read Weston's More Clarinet Virtuosi of the Past and a recent reprint of Blasius's Nouvelle méthode de clarinette et raisonnement des instruments, a source of eighteenth-century performance practice for clarinetists. I was further drawn to Blasius after discovering a manuscript in the Österreichische Nationalbibliothek entitled "III Quartetti," which is generally not known, nor is it listed in any of the various sources. After a survey of three hundred seventeen publishers determined that the work was not available to the public in a printed edition, the project gained momentum.

Biographical information about Blasius is difficult to obtain. Indeed, piecing together the details of his life is analogous to reconstructing an ancient vase from the bits and pieces found at an archaeological site. Sifting through contemporary sources and searching for fragments of information was remarkably similar to searching for potsherds. Upon finding several, one carefully dusts them off, examines each for its potential value, and rejoices on

having found enough fragments to reconstruct the form and logic of the whole--in the biographer's case, the chronology of a life. Though bits and pieces are lacking, and information is scarce, the facts that do remain establish the important events of Blasius's life and career.

Because my biographical research was limited to libraries in this country, many gaps are left to be filled in an account of his life. I have attempted to construct an objective biographical sketch dictated by primary sources. For the purposes of the sketch, it seemed appropriate to divide Blasius's life into four periods, prefaced by an introduction:

- Introduction: Eighteenth-Century Paris
- I Early Life and Musical Training in Alsace, 1758-
- II Early Years in Paris, 1784-90
- III Reputation Established in Paris, 1790-1816
- IV Retirement in Versailles until Death, 1816-29.

Because these divisions are delineated by important milestones in his development as a musician, they seem to lend the correct emphasis to the events in his life. Since very little analysis has been done of his music, and a style analysis falls outside the scope of this work, musical style was not considered in determining these periods. No concluding date has been given to the first period because it is unknown when Blasius left Alsace. Since Mathieu-Frédéric and his brothers, Ignace and Pierre, were active in eighteenth-century Parisian music circles--their footsteps often overlapping--information on the two brothers is included and will perhaps clear up some confusion. In

my handling of the text, archaic spellings have been modernized and accent marks added; all translations are mine unless otherwise stated.

My biographical research yielded enough new information to warrant inclusion of a catalog of works. Some of the more interesting finds include the bassoon concerto, which was thought to have been lost, and Prince Polastri, a comic opera with music by Blasius, which has not been cited by other sources. This catalog of over three hundred compositions is by no means considered complete since I have not made a full-scale investigation of major libraries. And while I have tried to include only information which appeared to be accurate, the catalog may transmit errors from sources where no other reference was available to authenticate the citation. The order of the items within each entry, where the information is available, is the following:

title, number of work, key, total number of players,
opus number, instrumentation;
place of publication, publisher, date of publication;
location of extant copies: place, library, library
number, type of copy, (source).

Since publication dates are approximate, with some more dependable than others, they are arranged in descending order of reliability: 1782, [1782], [1782?]. The first date is well-supported by contemporary sources, while the second is more tentative, and in the last, a question exists. Where possible, dates have been corroborated via journal announcements. Out of the thirty-four references consulted

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in preparing the catalog, two early ones were of great value: Gerber's Neues Historisch-Biographisches Lexikon and Schilling's Encyclopädie. Of more recent sources, Rau's article "Blasius" in Die Musik in Geschichte und Gegenwart contained the most complete list of works to date and was used as a basis, being supplemented by numerous other lists and my own research. Sources of information about the works are indicated in parenthesis (by author or title) immediately after the information that they provide; the reader may thus be fully informed in those cases where sources disagree. (Information that involves no controversy and that many sources share, appears without documentation). A listing of sources consulted appears at the end of the catalog.

The last section of the dissertation is a performance edition of the Quatuor Concertant in F, Op. 1, No. 1, a work taken from the Opus 1 set of three Quatuor Concertants in F, Eb, and Bb. The three known extant copies of Opus 1 were consulted in preparing the edition: printed parts XI 10733 in the Gesellschaft der Musikfreunde, Musik-Archiv, Vienna, Austria; printed parts Mus. C. 14 in the Biblioteca Estense, Sezione Musicale, Modena, Italy; and manuscript parts Mus.Hs. 22113 in the Österreichische Nationalbibliothek, Musiksammlung, Vienna, Austria.

The printed copies in Vienna and Modena are identical: they were published by Sieber in 1782 and are scored for clarinet or violin I, violin II, viola, and cello. The

sources for the 1782 date are the Breitkopf Thematic Catalogue: Supplement XV, 1782-84, where Opus 1 is the first entry in the list of quartets, and Johansson's French Music Publishers' Catalogues of the Second Half of the Eighteenth Century, in which a facsimile of a Sieber catalog dated 1782 lists the work. Sieber's address as printed on the parts also agrees with this date.

The manuscript copy differs slightly from the printed version. While the notes in both are practically identical, the few differences are due to instrumentation: the published parts are scored for clarinet or violin I, while the manuscript is written only for clarinet on the lead part. It appears that, with respect to the manuscript version, the printed first part has been changed slightly to accommodate the violin's range. The manuscript is entitled "III Quartetti" and is apparently not widely known since it is not listed in any of the sources consulted. Beta-radiography revealed two watermarks: the first, three crescents in a horizontal row, which is commonly found in Italian paper of the eighteenth century; and the second, a decorated escutcheon with the initials "CSC," which is strikingly similar to, and can be presumed to be a watermark from the paper manufacturer, Monastery mill C.S.C., from Toscolano in Lombardy. Unfortunately, neither provided any specific information concerning dating.

As is to be expected, articulation is the other noticeable difference between the manuscript and printed parts.

Not only are the articulations quite different, but also the printed parts clearly differentiate between the dot and stroke, while in the manuscript no discernable difference exists and the staccato is apparently indicated only by dots. As to the significance of the print's differentiation of the dot versus the stroke, matters are complicated by the arbitrary use of articulation symbols in the eighteenth century, which apparently were freely added by copyists and engravers. Boyden notes that the dot, stroke, and wedge were at times used interchangeably by printers, thus making a clear-cut distinction between them impossible; Poole echoes these sentiments and notes that this random usage caused the traditional distinction between the dot and the stroke to be lost.¹

These problems were considered in deciding upon which version of the work to base this edition. Obviously, the most authentic version would be one authorized by the composer. In this case, primary sources have not yet been found to reveal if either version had been sanctioned by Blasius, and according to Dr. Günter Brosche, Director of the Musiksammlung, Österreichische Nationalbibliothek, the manuscript is not an autograph.

¹David D. Boyden, The History of Violin Playing from Its Origins to 1761 (London: Oxford University Press, 1965), p. 410; and H. Edmund Poole, "Music Engraving Practice in Eighteenth-Century London: A Study of Some Forster Editions of Haydn and Their Manuscript Sources," in Music and Bibliography, ed. Oliver Neighbour (New York: K.G. Saur, 1980), pp. 123-24.

I chose to base my edition on the manuscript copy because of its accuracy. In reconstructing both scores, the manuscript was found to be virtually flawless, while the printed version contained at least one minor mistake on each page: omitted rests, notes, measures, and flags; incorrect note and rest values; and even misplaced stems and backward rests. The engraver's slipshod work created such problems in attempting to reconstruct the score from the printed version that the manuscript parts had to serve as a model.

Editing the Blasius manuscript involved the following: putting the parts into score; modernizing the notation; making the phrasing, articulation, and dynamics more consistent among the parts; and where appropriate, writing out ornamentation and adding suggestions for dynamics and articulation. Brackets enclose editorial additions, and critical notes call attention to errors in the original that have been corrected. In performing the work, trills should begin above the note, and appoggiaturas are played on the beat. For the benefit of the young performer, short appoggiaturas are indicated by the following [f], while long appoggiaturas are shown with their rhythm enclosed in brackets. Slurs have been added to connect the short appoggiaturas to the main notes. The articulations that have been added, as well, are intended for the novice; undoubtedly the experienced clarinetist will want to follow his own preferences for articulation. A *rinforzando* appearing under a group of

notes should be performed as a sudden increase in volume, more sudden than a crescendo; when the symbol is used with a single note, it indicates an accent that is milder than a sforzando.

Although this is a performance edition, care has been taken to try to meet the needs of both performers and musicologists. Traditionally the practical or performance edition has been defined as one produced from unstated or secondary sources which may include additions or changes that may or may not be marked. The scholarly or critical edition, by contrast, strives to present the most authentic version after evaluating all known primary sources, with editorial material distinguished from the original, but without considering some of the needs of performers.

In recent years, however, informed performers have cried out for more information in their editions and have demanded to know where the editor's additions began and end, and which sources were consulted in preparing the edition. This discontent is a welcome development, for performers should be given detailed information about the sources so they can make intelligent decisions in preparing a work for the concert stage. And certainly, all known primary sources should be examined in order to prepare a truly fine edition. Such high-quality performance editions, though containing much information, can still also be prepared with the clean-looking copy that performers desire. Moreover, they can also be used by the historian. With these facts in mind, this edition has been prepared to meet the needs of both the performer and musicologist.

It is hoped that this work will add variety to the repertoire of chamber music for clarinet and strings of the early Classical period. In terms of musical style, the quartet predates the mature works of Mozart and Haydn: the absence of a clear and dramatic differentiation in themes and retransitions that are neither prolonged nor dramatic indicate that this composition precedes the mature Classic. Two-bar repetitions within themes are frequent and suggest the Mannheim school's idiom, as do the occasional use of *rinforzandos*. The texture is basically homophonic, but interplay of voices occurs often and produces a variety of rapidly changing textures and figures, one of the most interesting aspects of the work. This "dialogue" between voices in which all instruments share the melodic role is one of the distinguishing characteristics of the quatuor concertant.² Finally, the unexpected harmonies and pleasant tunefulness of the composition make it an interesting selection on a program.

²The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Quatuor concertant," by Janet M. Levy.

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MGG

Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik. Edited by Friedrich Blume. 16 vols. Kassel: Bärenreiter, 1949-79.

New Grove

The New Grove Dictionary of Music and Musicians. Edited by Stanley Sadie. 6th ed. 20 vols. London: Macmillan Publishers, 1980.

RISM

Répertoire international des sources musicales: Einzeldrucke vor 1800. Edited by Karlheinz Schlager. 8 vols. Kassel: Bärenreiter, 1971.

CHAPTER I

A BIOGRAPHICAL SKETCH OF MATHIEU-FRÉDÉRIC BLASIUŠ

Introduction: Eighteenth-Century Paris

"A great number of foreigners is drawn to visit or even to sojourn in this 'true home of Society' by the unequalled and unlimited facilities which it affords for the pursuit of the sciences and arts, and the satisfaction of their tastes and needs, offering, as it does, so many solid advantages as well as agreeable distractions--not least that freedom which is so typically Parisian."¹ This was Voltaire's description of eighteenth-century Paris, a center of culture and learning flourishing amid the spirit of the Enlightenment. Considering the opportunities that the City offered, it is little wonder that foreign immigrants and provincial Frenchmen--both deemed foreigners by native Parisians--flocked to Paris in the eighteenth century.

¹Louis Ducros, French Society in the Eighteenth Century, trans. W. de Geijer (New York: Burt Franklin, 1971), p. 120. The original quotation follows: "Cette foule de secours toujours prompts, toujours ouverts pour toutes les sciences, pour tous les arts, les goûts, et les besoins; tant d'utilités solides réunies avec tant de choses agréables, jointes à cette franchise particulière aux Parisiens, tout cela engage un grand nombre d'étrangers à voyager ou à faire leur séjour dans cette patrie de la société" (Voltaire, Oeuvres complètes, ed. Louis Moland, 53 vols. [Paris: Garnier Frères, 1878], 14:517).

It is almost as if they had heeded the advice of Rousseau, who urged, "If you have a spark of genius, go and spend a year in Paris. Soon you will be all that you can be, or you will never be anything."² For in 1788 Mercier noted that "foreigners abound and arrive from all the four corners of Europe."³ "Knock at all the doors, from the highest to the lowest," wrote the Marquis de Mirabeau, "and you will hear people talking in every language and every idiom. I will be bound that you will not find more than three per cent of the population natives of Paris."⁴

In fact, so many had migrated to Paris in the eighteenth century that economists feared the provinces would become depopulated.⁵ The burgeoning of the population was especially acute in the latter half of the

²Jean-Jacques Rousseau, Emile or On Education, trans. Allan Bloom (New York: Basic Books, 1979), p. 342. "Si vous avez une étincelle de génie, allez passer une année à Paris: bientôt vous serez tout ce que vous pouvez être, ou vous ne serez jamais rien" (J.-J. Rousseau, Emile ou de l'éducation, ed. François and Pierre Richard [Paris: Garnier Frères, 1961], p. 427).

³Louis Sebastien Mercier, The Picture of Paris: Before and After the Revolution, trans. Wilfrid and Emilie Jackson (New York: Dial Press, 1929), p. 153.

⁴Paul Lacroix, The Eighteenth Century: Its Institutions, Customs, and Costumes. France 1700-1789 (London: Bradbury, Agnew, & Co., 1876; reprint ed. with new title France in the Eighteenth Century: Its Institutions, Customs and Costumes, New York: Frederick Ungar Publishing Co., 1963), p. 315.

⁵Ibid.

century. From 1700 to 1762, the populace of metropolitan Paris had increased by 86,577; from 1762 to 1784, by 218,185. The latter period exhibited a population increase more than double the first, in less than half the time.⁶

Included in this influx drawn to Paris in the eighteenth century were many musicians. They came to Paris--especially in the mid to late century--for a visit or extended sojourn, some even remaining permanently. They had journeyed from cities as distant as Vienna and London, Turin and Prague, and from regions as diverse as Silesia, Alsace, and Bohemia. Among them were the Mannheimers, Johann and Karl Stamitz, Cannabich, Fränzl, and Toeschi; from varied points of origin traveled others: Schobert, Edelmann, Boccherini, Benda, Pugnani, Viotti, Abbé Vogler, Cherubini, Roeser, and of course Gluck, Pleyel, J.C. Bach, and Mozart.

What lured these musicians from the "four corners of Europe" to Paris? What was the City's attraction? According to Barry Brook in La Symphonie française, the answer is clear: Paris was the music capital of Europe for most of

⁶Statistique de la France, 12 vols. (Paris: Ministre des Travaux Publics, de l'Agriculture et du Commerce, 1837-50), vol. 2: Territoire, population, pp. 154-55.

the latter half of the eighteenth century.⁷ Brook supports this view by citing three factors: the numbers of musicians, concert life, and publishing activities. When each is developed individually, it stands solidly, and when all are combined, they present convincing proof.

The first indicator is the most tangible and persuasive of the three: the statistics. From 1760 to the French Revolution, more people were employed in the music profession in Paris than in any other city; that is, more people were composing, performing, and publishing music in Paris than anywhere else. So says Brook, who cites as evidence L'Almanach musical of 1783 and the Tablettes de renommée des musiciens pour servir à l'almanach dauphin of 1785. Both sources list the number of musicians working in Paris including composers, teachers of voice and instruments, instrument makers, music publishers, copyists, printers, and engravers; moreover, the Tablettes contain the additional categories of music merchants and performers.

⁷Barry S. Brook, La Symphonie française dans la seconde moitié du XVIII^e siècle, vol. 1: Étude historique (Paris: Publications de l'Institut de Musicologie de l'Université de Paris, 1962), p. 19. Some would argue that Vienna and Mannheim present formidable challenges to Paris's hegemony of the music world in much of the latter half of the eighteenth century. Not so, says Brook, for Vienna didn't assume its dominant influence as a classical center until Mozart, Haydn, and Beethoven had taken up residence there--at the end of the eighteenth century. Nor was Mannheim a rival since first, it was a small town, not a thriving metropolis like Paris; and second, it had lost most of its musicians when the Elector moved the court to Munich in 1778, and those musicians left behind went to Paris. Certainly, Brook presents a strong argument to support his assertion that Paris was the unrivalled music capital of Europe from 1760 to the Revolution.

The total from these categories in the Almanach of 1783 is 980, while in the Tablette of 1785, it is 1028. The isolated figures are revealing, and they become significant when viewed against Paris's population in 1789--approximately 500,000.⁸

The second mark of Paris's supremacy as music capital in the latter half of the eighteenth century was its flourishing concert life. Concerts of established musical organizations as well as those sponsored by the nobility were plentiful. And as the century waned and French society was being reordered, the deposed aristocracy's legacy of underwriting concerts was gradually assumed by wealthy bourgeois who supported public concert series.⁹

Established musical organizations that contributed to Parisian concert life at this time were the Opéra and the major opéra-comique houses: the Théâtre Favart and Théâtre Feydeau. Also included were some of the minor theaters operating in Paris before the Revolution, that by 1795 numbered approximately fifty.¹⁰ Moreover, the orchestras of the Opéra, the Théâtre Favart, and the Théâtre Feydeau gave

⁸Ibid., pp. 20-25.

⁹See Ibid., pp. 28-35; and Marie Bobillier [Michel Brenet], Les Concerts en France sous l'ancien régime (Paris: Librairie Fischbacher, 1900; reprint ed., New York: Da Capo Press, 1970), pp. 209-385.

¹⁰Charles Hervey, The Theatres of Paris (Paris: Galignani & Co., 1847), p. 1.

popular concerts besides their regular duties.¹¹

Concert life before the Revolution was largely supported by the nobility. Their private concerts for the entertainment of their guests, salon concerts, established the salon's importance in promoting the works of composers. But further, the salon was a meeting place where upper class noblemen and bourgeois men of letters exchanged ideas; it was the hub of Parisian cultural and intellectual activity, around which the rest of France revolved. Writers, intellectuals, philosophes, and musicians were invited to stimulate talk or provide entertainment. The outcome was important, for the participants welcomed, discussed, and often precipitated the latest ideas and music of the day.

Of the noblemen, such as La Pouplinière and the Prince de Conti, who sponsored musicians at their private gatherings, many were amateurs who themselves performed in these recitals. Their insatiable desire for new music prompted them to encourage and sponsor composers, many of them foreign, who were only too eager to fill their needs. The dedication pages of compositions remind us of the symbiotic relationship between composer and patron, and its

¹¹The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Paris: VI. 1789-1870," by David Charlton and John Trevitt.

importance in establishing Paris as a concert center.¹²

The decline in the number of salons at the end of the century and the eventual elimination of the nobility as a class in France created a void in Parisian concert life that was filled by the concert series. Because the rising middle class demanded public performances, the concert series gained momentum in the late eighteenth century. A review of the numerous major Parisian recital series of the latter half of the century as listed in La Laurencie's La Goût musical en France demonstrates their marked effect on Parisian concert life:

Concert Spirituel
 Concert des Amateurs
 Concert d'Amis
 Concerts des Enfants d'Apollon
 Concert de la Loge Olympique
 Concert de la Société d'Émulation
 Concerts de la Rue¹³ de Clery
 Concerts Feydeau.

Of these, the most renowned was the Concert Spirituel, for it alone had a reputation that would have made Paris an important music center. It was noted not only for its large number of recitals, but also for programs that

¹²See Georges Cucuël, La Pouplinière et la musique de chambre au XVIII^e siècle (Paris: Fischbacher, 1913), pp. 375-76; J.-G. Prod'homme, "Austro-German Musicians in France in the Eighteenth Century," The Musical Quarterly 15 (April 1929): 179-80; and J.-G. Prod'homme, "A French Mæcenat of the Time of Louis XV: M. De La Pouplinière," The Musical Quarterly 10 (October 1924): 511-31 passim.

¹³Lionel de La Laurencie, Le Goût musical en France (Paris, 1905; reprint ed., Geneva: Slatkine Reprints, 1970), p. 203. For detailed information, see Rita Benton, "Nicholas Joseph Hüllmandel and French Instrumental Music in the Second Half of the Eighteenth Century" (Ph.D. dissertation, State University of Iowa, 1961), pp. 84-89.

included foreign composers--some forty-six from 1777-90.¹⁴ By featuring foreign works, the Concert Spirituel held special attraction for emigrés who sought performances of their compositions. Lang, in Music in Western Civilization, observes that

beginning with the seventies the Concerts Spirituel¹⁵ became the model and envy of the world. All the great traveling virtuosi were welcomed there, and the inclusion in the programs of the works of Gossec, Handel, Stamitz, Wagenseil, Haydn, Mozart, Jommelli, Piccini, Johann Christian Bach, Toeschi, and many others indicates the remarkable variety of the offerings.¹⁶

But this was only one of seven major recital series, not to mention the numerous minor ones that existed. Thus the concert series, which filled the entertainment needs of the increasingly wealthy bourgeois, had a significant influence on Parisian musical life.

Therefore in the latter half of the eighteenth century, established musical organizations, the nobility, and public series all contributed to making Paris a cosmopolitan concert center.

The third indication that Paris led the music world in the latter half of the eighteenth century was its thriving publishing businesses. Because many publishers

¹⁴Constant Pierre, Histoire du Concert spirituel, 1725-1790 (Paris, 1900; reprint ed., Paris: Heugel et Cie, 1975), pp. 175-76.

¹⁵The currently accepted practice is to use the singular form. See New Grove, s.v. "Concert Spirituel."

¹⁶Paul Henry Lang, Music in Western Civilization (New York: W.W. Norton & Co., 1941), p. 722.

and engravers operated in the City, and because the format of the Parisian edition set the standard for foreign publishers, the Parisian publishing trade was important. Certainly the mere numbers of publishers convince us of Paris's significance: firms such as Le Duc, Imbault, Le Menu, Bailleux, and Venier were a few of the many active in Paris, as listed in Johansson's French Music Publishers' Catalogues of the Second Half of the Eighteenth Century. Some Parisian publishers--Sieber, Boivin, Le Chevardière, and Pleyel--even specialized in the music of foreign composers. Brook maintains that between 1750-70, it is quite likely that more music was published in Paris than in the rest of Europe.¹⁷ Krummel's article on publishing in New Grove terms before 1750 until approximately 1780 the "classical" period of Parisian music publishing, for at this time foreign publishers in London, Amsterdam, and Germany copied the format of the Parisian editions.¹⁸ These facts clearly demonstrate Paris's position as an important cosmopolitan publishing center in the latter half of the eighteenth century.

Thus it is no surprise that Paris magnetized foreign composers, for her multitude of employed musicians, flourishing concert life, and lead in music publishing and engraving drew them to this music center of the second half of

¹⁷ Brook, La Symphonie française, 1:36.

¹⁸ New Grove, s.v. "Printing and Publishing of Music," by H. Edmund Poole and Donald W. Krummel, p. 267.

the eighteenth century.

Early Life and Musical Training in Alsace, 1758-

The allure of Parisian musical life attracted many, including Mathieu-Frédéric Blasius. Like many emigré composers who eventually settled in Paris, he first became a proficient musician in his native region before moving on. So to sketch Blasius's musical development, one must first trace his early life in Alsace.

He was born Mathæus¹⁹ Blasius²⁰ on April 23 or 24,

¹⁹Martin Vogeleis, Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass 500-1800 (Strasbourg: F.X. Le Roux & Co., 1911; reprint ed., Geneva: Minkoff Reprint, 1979), p. 697. The personal details about Blasius in this paragraph were obtained from Vogeleis. He states that on Blasius's baptismal record only the name Mathæus appears, but that on his compositions the name Frédéric was used more often. In examining his works, one finds the variations M.F. Blasius, M. Frédéric Blasius, and even Frédéric Blasius or F. Blasius. Ulrich Rau, "Die Kammermusik für Klarinette und Streichinstrumente im Zeitalter der Wiener Klassik" (Ph.D. dissertation, Universität des Saarlandes, 1977), p. 428 n. 297, supports Vogeleis's statement that Frédéric was not a baptismal name. He feels that since many of Blasius's compositions were published bearing the forename, Frédéric, Blasius himself probably chose to use this name. Rau received this information on 9/6/68 and 1/29/69 from Head Curator Himly of the Departmental Archives in Strasbourg, the latter basing his observations on the following birth and baptismal record: 3 E 261 (5) fol. 95 verso.

²⁰Ibid. Vogeleis states that the surname "Blassius" is also an acceptable equivalent; however, "Blaze" or "Blasis" is not. F.-J. Fétis, Biographie universelle des musiciens, 2nd ed. 8 vols. (Paris: Didot Frères, Fils et Cie, 1873-75), 1 (1873), 439, and Eduard Bernsdorf, Neues Universal-Lexikon der Tonkunst, 4 vols. (Dresden: Robert Schaefer, 1856-65), 1 (1856), 413, concur that "Blaze" is not an acceptable equivalent. The substitution of incorrect surnames for "Blasius" has resulted in confusing his works with those of other musicians. Such an example is found in Robert Eitner, Biographisch-Bibliographisches Quellen-Lexikon der Musiker und

1758,²¹ in Lauterbourg,²² which is located in the eastern-most extremity of modern continental France, in the

Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts, 11 vols. (Leipzig: Breitkopf und Härtel, 1900-1904; reprint ed., Graz, Austria: Akademische Druck- und Verlagsanstalt, 1959-60), 1 (1959): 63, who wrongly lists L'Amour Hermite, an opéra-comique with music composed by "F. Blasius," under the article on Francesco Antonio de Blasis rather than correctly attributing the work to Blasius. Fétis calls attention to those sources that have incorrectly substituted "Blaze" for "Blasius": Gustav Schilling, Encyclopädie der gesammten musikalischen Wissenschaften oder Universal-Lexikon der Tonkunst, 6 vols. (Stuttgart: Franz Heinrich Köhler, 1835-42), 1 (1835): 665, and C.F. Whistling's Handbuch der musikalischen Literatur, 3 vols. (Leipzig: F. Hofmeister, 1844).

²¹Because discrepancies abound, his birthdate is in question. The sources list these dates: April 23, April 23/24, April 24, and April 26. Vogeleis, Quellen und Bausteine, p. 697, lists April 23/24, which possibly may mean that Blasius was born on the cusp on the twenty-third and into the morning of the twenty-fourth, which would help account for the confusion about his birthdate. Vogeleis does mention the forename appearing on Blasius's baptismal records, which suggests that he may have copied the birthdate directly from these records. The following recent sources list April 24: New Grove, s.v. "Blasius," by Deanne Arkus Klein; and Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik, Supplement, s.v. "Blasius," by Ulrich Rau. But many of the older sources list April 23: Carl F. Becker, Systematisch-chronologische Darstellung der musikalischen Literatur (Leipzig: Robert Friese, 1836; reprint ed., Amsterdam: Frits A.M. Knuf, 1964), p. 355; John D. Champlin, Jr., Cyclopedia of Music and Musicians, 3 vols. (New York: Charles Scribners Sons, 1888), 1:194; Eitner, Quellen-Lexikon, 1:63-64; Fétis, Biographie universelle, 1: 438-39; Ernst L. Gerber, Neues Historisch-Biographisches Lexikon der Tonkünstler, 4 vols. (Leipzig: A. Kühnel, 1812-14; reprint ed., Graz, Austria: Akademische Druck- und Verlagsanstalt, 1966), vol. 2 cols. 426-27; M. Lassabathie, Histoire du Conservatoire impérial de musique et de déclamation (Paris: Michel Lévy Frères, 1860), p. 427; and Schilling, Encyclopädie, 1:665. Brook, La Symphonie française, 2:116 lists April 26, which may well be a misprint. The most authoritative source seems to be Rau, "Die Kammermusik für Klarinette und Streichinstrumente," p. 428 n. 298, who states unequivocally that the birthdate is April 24 and bases his finding on the birth and baptismal record cited in note 19.

²²or in German, Lauterburg; Because Alsace is a bicultural region, proper names have French and German

département or administrative region of the Bas-Rhin.²³

Lauterbourg is also situated within Alsace, a historical region that today lies within France. Rectangularly-shaped Alsace borders the Rhine across from West Germany. Its geographical location, between the French and German peoples, has destined its fate--centuries of conflict and the deracination of its people. This contested territory has shifted between French and German control since the 800's, when Charlemagne's grandsons disputed the division of the Carolingian Empire. Alsace was then transferred from the original Gaul to the Middle Kingdom, and thus to eventual rule by the Holy Roman Empire--the German peoples. Since then, it has had a checkered history up to the present century.

Because Alsace has existed under both French and German influences, one naturally expects the Alsatian identity to be touched by both. It is, resulting in a unique blend of both cultures. Such a hybrid blurs national lines and imparts a cosmopolitan flavor to the region, evident in Blasius's time, as today.

In 1758, the year of Blasius's birth, Alsace was prospering under the French. Only about one hundred years earlier in 1648, Strasbourg had been a free city, a small

equivalents. In this study, French place names will be used since they are historically consistent; personal names will be either French or German, depending on the individual's chosen preference at the time.

²³Lower Rhine.

republic within the Holy Roman Empire with a Lutheran population that spoke German. But since the Peace of Westphalia in 1648, when France was given an informal protectorate over the region, the French monarchy steadily gained influence, gradually spreading its language and culture. In 1681 Louis XIV had annexed the region and by the time of the French Revolution, Alsace had been incorporated administratively into France and was no longer governed as a separate entity. This Gallic infiltration brought social change, most obvious in the religion and language. With the French came administrative officials, troops, and Catholic clergy that added to and transformed the already existing upper classes. The upper and ruling classes in Alsace readily adapted by learning French, adopting Catholicism, and even observing French salon manners more often. Naturally, the result was a wider gap between upper and lower classes, with some of the latter being practically untouched by the French presence.²⁴ This can be readily seen when noting that German still held its place as the language understood by all--the common people's tongue.

This German heritage is evident in the Blasius family history since both parents of Mathæus originated from within the Holy Roman Empire. Johann Michael Blasius, Mathæus's father, was a master tailor from Rastatt, just beyond the

²⁴Franklin L. Ford, Strasbourg in Transition: 1648-1789 (Cambridge: Harvard University Press, 1958), pp. 159, 100, 182.

border. Johann Michael had married twice: first to Euphrosine Nies, from 1738-50, fathering eight children; and from 1751-84 to Dorothea Burgard from Schaidt in the Palatinate, begetting ten children.²⁵ The union with Burgard resulted in the three Blasius children who later became noted musicians: Mathæus, and his two brothers, Johann Peter, born September 2, 1752, and Franz Ignaz, born April 11, 1755.²⁶

Vogeleis in Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass 500-1800 asserts that both parents were musical.²⁷ A reliable contemporary source, Gerber's Neues Historisch-Biographisches Lexikon der Tonkünstler, specifically credits the elder Blasius with giving his son, Mathæus, instruction in the fundamentals of music. Gerber states that Mathæus then continued his

²⁵Vogeleis, Quellen und Bausteine, pp. 697-98. Vogeleis lists the parents's death dates: father June 21, 1784; mother November 10, 1785.

²⁶Ibid., p. 699. Vogeleis says that all three sons were born in Lauterbourg. A discrepancy exists in the birth-date of Johann Peter: New Grove and MGG list it as September 2, 1752, while Vogeleis states September 15, 1764. The former is probably correct because when the three brothers later worked in Paris, the two violinists Mathieu-Frédéric and Pierre used French forenames and were identified as the younger and the older, respectively.

²⁷Ibid., pp. 697-98. He states that musicians named Burgard were known in Lauterbourg. On July 6, 1900, Vicar Rominger gave Vogeleis the information that a Georges Burgard and Jean Burgard (the latter died in 1866) had taught cornet, clarinet, and violin lessons in Lauterbourg for fifty years. Vogeleis seems to imply that they may be related to Dorothea Burgard, but he doesn't identify their relationship. (Certainly, this is a weak argument for proving that Dorothea Burgard was musical).

studies with Herr Stadt.²⁸ Under Stadt's tutelage, adds Schilling in Encyclopädie der gesamten musikalischen Wissenschaften oder Universel-Lexikon der Tonkunst, Mathæus perfected his instrumental playing and became a virtuoso. Schilling describes him as an "excellent violinist and clarinetist"²⁹ while Choron and Fayolle's Dictionnaire historique des musiciens portrays him as a virtuoso on violin, clarinet, flute, and bassoon.³⁰ Since his later posts mostly required his abilities on violin and clarinet, he was probably best known for these instruments. As for his brothers, Johann Peter mastered violin, flute, bassoon, and clarinet, but he was best known as a violinist, while Franz Ignaz was noted as a bassoonist.³¹

Although few specific details of Blasius's training and musical development in Alsace emerge, probable influences can be identified after examining the region's musical life. In many instances, musical life in a locality is directly affected by the peripheral factors of politics and geography. Certainly this is the case for Alsace.

By the eighteenth century, Alsatian politics was

²⁸Gerber, Neues Historisch-Biographisches Lexikon, vol. 2 col. 426.

²⁹Schilling, Encyclopädie, 1:665.

³⁰A.-E. Choron and F.-J.-M. Fayolle, Dictionnaire historique des musiciens, 2 vols. (Paris: Valade and Lenormant, 1810-11; reprint ed., Hildesheim, West Germany: Georg Olms Verlag, 1971), 2:84.

³¹Ibid., p. 454.

decidedly French. France had such a firm hold in the region that its language and culture dominated the upper class. Not only had politics contributed to the appearance of the French language in ruling circles and added a Catholic-Protestant mix to Alsace, but politics had also created an upper class that imitated the Parisian cultural model: that is, the French salon tradition.³² This tradition included patronage of the arts, and the French upper class imported with the annexation in 1681 set clear examples for the populace. One such new arrival was the re-installed Catholic bishop of Strasbourg, an aristocrat whose model as a benefactor set the tone for the upper class. The changes in the arts brought about by the annexation were significant, for

musical and dramatic entertainment . . . took on more formal organization. Soon after 1681, perhaps partly to keep up with the reestablished bishop, who had his own staff of musicians for the cathedral and palace, the Magistrat abandoned its previous custom of merely hiring a group of instrumentalists whenever the occasion demanded and instead founded a regular municipal orchestra.³³

Concerts were held in the university's main lecture hall, in the Temple-Neuf or principal Lutheran parish in Strasbourg, the French Theater or Comédie, and also in the large guildhalls, especially the "Mirror" and the "Mooress."³⁴

³²Ford, Strasbourg in Transition, p. 100.

³³Ibid., p. 174.

³⁴Ibid.

Strasbourg, the capital, largest city, and cultural center, was said to have the second most important court music establishment after Paris; it clearly imitated Paris's court music and cultural life.³⁵

Besides the effect of French politics on eighteenth-century musical life in Alsace, geography also played a role. Alsace's location, bordering the Rhine between the French and German nations, made it a natural channel for travelers journeying north and south as well as east and west. Strasbourg's important shipping trade in the eighteenth century prompted Ford in Strasbourg in Transition: 1648-1789 to label it the "greatest entrepôt on the Upper Rhine," for at this time its warehouses held goods bound for Switzerland, Italy, Cologne, Frankfurt, and the Low Countries.³⁶ Ease of travel north and south on the Rhine was complemented by improved land travel east and west. Because roads had been rebuilt during the French rule of the seventeenth and eighteenth centuries, Strasbourg became a convenient terminus for travelers proceeding to or from Paris, Lyon, Nancy, Metz, Toul, Verdun, and to points

³⁵Vogeleis, Quellen und Bausteine, p. 665.

³⁶Ford, Strasbourg in Transition, p. 142. According to Ford, not until 1775, when the Baden government built Kehl as a rival port on the Rhine across from Strasbourg, was the latter's shipping trade seriously challenged.

within the German republics and Alsace.³⁷ By 1746, Paris stages arrived and departed Strasbourg six days a week.³⁸ The frequency of travel to destinations within France, and more specifically to Paris, can be surmised from the description of a researcher of pre-1789 Alsatian newspapers:

The number of advertisements appearing in the Strasbourg Wochenblatt for printed guides to France in general and its capital in particular suggest the extent to which travel to Paris was becoming "vulgarized" in the eighteenth century.³⁹

Good overland connections coupled with the convenience of river transportation in the 1780's produced the result that "Alsations enjoyed the benefits of communications as rapid and dependable as any Europe was to know until the advent of the railroad."⁴⁰

The advantageous location and ease of travel to and

³⁷Ibid., pp. 146-47. Ford elaborates, "Three times per week public coaches arrived from and set off to Lyon, while on three other days there were arrivals and departures connecting Strasbourg with Nancy and the Three Bishoprics of Metz, Toul, and Verdun. In addition, numerous coaches made daily runs to other towns in Alsace. The regular German stage, on the other hand, was still limited at this date to two trips per week, though by the 1780's it arrived and departed daily. These scheduled services, in all directions, were far outnumbered by chartered trips of rented carriages or saddle horses."

³⁸Strasbourg, Bibliothèque Nationale et Universitaire de Strasbourg, MS 1540, quoted in Ford, Strasbourg in Transition, p. 146.

³⁹Fernand L'Huillier, "Remarques sur les journaux strasbourgeois de la première moitié du XVIII^e siècle (1715-1760)," Revue d'Alsace (Delle-Thann-Colmar, 1936), 83:140, quoted in Ford, Strasbourg in Transition, p. 195.

⁴⁰Ford, Strasbourg in Transition, p. 147.

from Strasbourg attracted many visitors--foreign merchants, university students,⁴¹ and tourists--who in turn gave the city a cosmopolitan flavor.⁴² Certainly Alsace's geographical location was responsible for the mix of people passing through, and these influences had important consequences for Alsatian musical life.

⁴¹Ibid., p. 167. Ford lists the origins of the 5,000 students enrolled at the University in Strasbourg between 1756-93, at a time when the University was suppressed: "There were 834 native Strasbourgers, 893 other Alsations, nearly 600 candidates from Lorraine, and 179 from the interior of France. A German historian [Ford's source is Arthur Schulze, Die örtliche und soziale Herkunft der Strassburger Studenten 1621-1793 (Heidelberg: n.p., 1926), p. 107] has put the Welschen [the French] as a language group including many of the Alsations and most of the Lorrainers, at 1,137 during this period, 1,065 of them studying law. In the final five years of 'normalcy,' 1786-1790, French-speaking subjects of the king represented 25 per cent of the student body--almost exact parity with the Holy Roman Empire's contingent. For the rest, in just these five years, besides German-speaking Alsations and Swiss, there were 226 students of other nationalities, including eighteen from England, and no fewer than sixty from Russia."

⁴²Ibid., pp. 165-66. Of the travelers passing through, Ford gives a vivid description: "Every year they came: doctors from Switzerland, privy councilors from Baden, professors from Göttingen, collectors of antiquities from Paris, and so on endlessly [Ford's source is Georges Musset, "Les Rochelais à Strasbourg," Comité des travaux historiques et scientifiques: bulletin de la section de géographie 35 (1920):191-206]. Just one file of letters of recommendation, those sent by the historian, J.-J. Oberlin, in Strasbourg to his friend, André Lamey, at the Electoral Academy in Mannheim, gives an idea of this passing parade. 'Baron Rudbeck and Monsieur Bjornstahl from Upsaal in Sweden' (1773); 'Mr. Coxe, a learned Englishman who is accompanying Milord Herbert, son of the Duke of Pembroke' (1777); 'M. le Baron de Münchhausen and M. Schonfeldt, his tutor' [the latter is likely J.-P. Schönfeld who later became the music director at the Temple-Neuf in Strasbourg] (1777); 'the bearers of this letter, Spaniards by birth, educated in natural history and above all in mineralogy' (1778); 'Herr Durand of Metz, an officer in the royal service' (1782); 'two Parisians, M. Bignon

The easy passage north and south on the Rhine no doubt encouraged contact between the musicians of Mannheim and Strasbourg. Just such an exchange occurred in 1769 when Franz Xaver Richter (1709-89) left Mannheim to become maître de chapelle of the Cathedral in Strasbourg. The composer and theorist Richter had been a member of the Hofkapelle of Elector Karl Theodor's court in Mannheim from 1747-69, where he had worked with the Mannheim composers Johann Stamitz, Anton Filtz, Ignaz Holzbauer, Giuseppe Toeschi, and Christian Cannabich.

Further transfers of Mannheim musicians to Strasbourg are hinted at by Mathias in Die Musik im Elsass:

The Cathedral music corps of Strasbourg and, because of the identity of most of the members, also the musical organizations of the City and the New Church [or Temple-Neuf] had been handed down, one could almost say, the artistic heritage of the Mannheim court music establishment.⁴³

Specifically, the presence of the Mannheimers Richter and the bassist Jacobi is known. But it is speculative whether Karl Stamitz, a pupil of Richter, followed his teacher to Strasbourg.⁴⁴

and his tutor' (1787); 'Dr. Penneck, librarian at the British Museum' (1788) were only a few of the travelers sent along to Lamey by Oberlin" (Strasbourg, Bibliothèque Nationale et Universitaire de Strasbourg, MS 786, quoted in Ford, Strasbourg in Transition, pp. 165-66).

⁴³"Die Strassburger Münsterkapelle und, bei der Identität der meisten Mitglieder, auch die Stadt- und Neukirchkapelle überkam gewissermassen das künstlerische Erbe der Mannheimer Hofkapelle" (Vogeleis, Quellen und Bausteine, p. 664, quoting Mathias, Die Musik im Elsass [Strasbourg: F.X. Le Roux, 1905], p. 20).

⁴⁴Ibid., p. 664.

At the time of Richter's appointment, musical life in Strasbourg was flourishing and included four large corps of musicians: those of the Catholic Cathedral and the Lutheran Temple-Neuf, and those of the city and theater orchestras.⁴⁵ Richter's post, director of Cathedral music, was Strasbourg's most important position. Furthermore, Vogeleys affirms that "the Cathedral music corps in Richter's time was the largest in the empire after the royal music establishment in Versailles-Paris."⁴⁶

According to Rita Benton, in her dissertation "Nicholas Joseph Hüllmandel and French Instrumental Music in the Second Half of the Eighteenth Century," the records of the Cathedral have been lost; however, she cites F.X. Mathias, the Cathedral organist in the early part of this century, who seems to have had access to the records and provides this detailed account of Cathedral services after the installation of the Catholic bishop:

In the Cathedral, the Catholic service was reinstated at great expense. For choral singing, the seminar that was started in 1704 at the University provided boarding school students, and the newly-founded Cathedral school, choir boys. Outside of Advent and Lent, for the music that was performed for the Masses, vespers, and motets of every Sunday and feastday, naturally an orchestra and a permanent choir of performers were employed, the latter of which the best and most-trained choir boys joined. According to Grandidier, the number of members provided in the choir of singers and musicians, including music director and organist, was 46 in the

⁴⁵Ibid., p. 665.

⁴⁶"Die Münsterkapelle war zur Zeit Richter's die grösste im Reich nach der königlichen Kapelle in Versailles-Paris" (Ibid).

beginning. But according to financial statements from the account books, 24 singers and 40 musicians ("symphonistes") were again later salaried. It is not astonishing if the Cathedral's capital required a sum of approximately 30,000 Livres for defrayal of the annual expenses for music. There, one in no way shied away from expense; likewise one was permitted to look round for those with the best abilities. Because of this, we see the most important great names in music⁴⁷ in the music directors as well as the organists.

In Essai historiques et topographiques sur l'église cathédrale de Strasbourg, Grandidier lists the Cathedral corps of 1782:

- 1 Music director
- 8 Sopranos
- 2 Contraltos
- 3 Tenors
- 2 Baritones
- 2 Basses
- 1 Organist
- 2 Serpents
- 4 First violins
- 4 Second violins

⁴⁷"Im Münster war der katholische Gottesdienst mit grossem Kostenaufwand wieder eingerichtet worden. Zum Choralgesang stellte das 1704 zur Universität erhobene Seminar die Alumnen, und die neu gegründete Münsterschule die Chorknaben. Für die ausserhalb der Advents- und Fastenzeit jeden Sonn- und Feiertag aufzuführenden Musik-Messen, -Vespers und Motetten aber ward ein Orchester und ein ständiger Künstlerchor angestellt, dem die Besten und Geschultesten der Chorknaben beitraten. Nach Grandidier belief sich die Mitgliederzahl des Sänger- und Musikerchores mit Kappellmeister und Organisten anfangs auf 46. Nach Ausweis der Rechnungsbücher aber wurden später 24 Sänger und an die 40 Musiker ("symphonistes") besoldet. Es darf darum nicht wundernehmen, wenn das Domkapitel zur Bestreitung der Auslagen für Musik jährlich einer Summe von zirka 30,000 Livres bedurfte. Da man aber keine Ausgaben scheute, durfte man sich auch nach den besten Kräften umsehen. Da treten uns sofort, als Kapellmeister wie als Organisten, ganz bedeutende musikalische Grössen entgegen" (F.X. Mathias, Die Musik im Elsass, p. 28, cited by Rita Benton, "Nicholas Joseph Hüllmandel and French Instrumental Music in the Second Half of the Eighteenth Century"[Ph.D. dissertation, State University of Iowa, 1961], pp. 35-36.

2 Violas
 2 Flutes (or oboe and clarinet)
 2 Violoncellos
 2 Bassoons
 2 Contrabasses
 2 Horns
 1 Drum
 4 Trumpets
46 total

In the years 1770-1785, the number of singers varied between 16-20, while that of the instrumentalists, between 28-32; in the years 1768-89, it is regularly 20 singers and 40 instrumentalists.⁴⁸

As director of this ensemble, Richter's duties included composing church music for Sundays and feastdays, preparing periodic concerts for the city and the episcopate, the latter held at the bishop's residence, and furnishing music for the special occasions of church and state.⁴⁹

When Richter died in 1789, the Austrian Ignaz Pleyel (1757-1831) succeeded him at the Cathedral. In his youth, Pleyel had studied with Haydn and in the early 1780's had spent time in Italy, especially Naples. He then became

⁴⁸ "Nach Grandidier, Essai sur la Cathédrale, p. 305, zählte dieselbe im Jahre 1782: 1 Kapellmeister, 8 Chorknaben 'qui chantent le dessus' (Soprano), 2 hautes-contres (Contr'alto), 3 hautes-tailles (hohe Tenore), 2 basses-tailles (Baryton), 2 basses de chœur (tiefe Bässe); 1 Organist, 2 Serpents, 4 erste Geigen, 4 zweite Geigen, 2 Alto (Bratsche), 2 Flöten (oder Oboë und Klarinette), 2 Violoncello, 2 bassons, 2 Kontrabässe, 2 Waldhörner, 1 Pauke, 4 Trompeten. Im Ganzen 46 Personen. In den Jahren 1770-1785 variiert die Zahl der Sänger zwischen 16-20, die der Musiker zwischen 28-32; in den Jahren 1786-89 sind es regelmässig 20 Sänger und 40 Musiker" (Vogeleis, Quellen und Bausteine, p. 665, quoting Philippe André Grandidier, Essai historiques et topographiques sur l'église cathédrale de Strasbourg [Strasbourg: Levrault, 1782], p. 305).

⁴⁹ Ibid., p. 669

an assistant to Richter at the Cathedral, probably around 1784, and also aided Jean-Philippe Schönhofeld in conducting and organizing public concerts in Strasbourg, known as the Pleyel-Schönhofeld concerts.⁵⁰ Schönhofeld (1742-90), unlike Pleyel, was a native Alsatian. His early music instruction with J.F. Brück in Strasbourg was complemented with German training in 1770 when he became tutor to the Münchhausen family in Brunswick. It was there, according to Vogeleis, that he made contact with C.P.E. Bach. In 1777 he became assistant Kapellmeister of the main Lutheran parish in Strasbourg, the Temple-Neuf. While on a leave of absence in 1779, he studied in Italy and then returned to the Temple-Neuf as Kapellmeister. From 1781 he was concert director for the city, later being assisted by Pleyel.⁵¹ At the Temple-Neuf, Schönhofeld worked with a well-known organist named Sixtus Hepp (1732-1806), who was also a product of German training.⁵²

These four men--Richter, Pleyel, Schönhofeld, and Hepp--were leaders of the major ensembles in Strasbourg in the second half of the eighteenth century and shared an important link: all were foreigners or foreign trained. Richter, a Bohemian who worked in Mannheim before coming

⁵⁰New Grove, s.v. "Pleyel, Ignace," by Rita Benton.

⁵¹MGG, s.v. "Johann Philipp Schoenfeld," by Francis Muller.

⁵²Ford, Strasbourg in Transition, p. 205.

to Strasbourg; Pleyel, who was Austrian-born and studied in Italy; Hepp, from Württemberg;⁵³ and the only native Alsatian in the group, Schönfeld, who was trained in Germany and Italy--all had foreign ties. Their training reflected the mix of influences present in Alsatian musical life in the latter half of the eighteenth century as noted by Mathias: "Thus in Strasbourg, the Mannheim traditions (Richter's) merged with those of the Viennese and also, when Pleyel and Schönfeld had completed their studies in Italy, the Italian."⁵⁴

Although Alsace has been referred to as a "bridge" between German and French music,⁵⁵ this bond of foreign birth and training present among its music leaders at this time proves that German musical influences were the stronger of the two. Ford maintains that "the continuing power of German music, . . . was never matched by any corresponding impulse from the side of France."⁵⁶ While it is true that Strasbourg modeled its musical life on Paris, the music leadership of Strasbourg in the latter half of the eighteenth century had close connections to German music and

⁵³Vogeleis, Quellen und Bausteine, p. 695.

⁵⁴"So vereinigten sich in Strassburg mit den Mannheimer Traditionen (Richter's) auch die Wiener, und da Pleyel wie Schönfeld seine Studien in Italien abgeschlossen hatte, auch die italienischen" (Mathias, Die Musik im Elsass, p. 21, cited in Vogeleis, Quellen und Bausteine, p. 735).

⁵⁵MGG, s.v. "Elsaß," by Joseph Müller-Blattau.

⁵⁶Ford, Strasbourg in Transition, p. 205.

musicians, no doubt because of Alsace's close geographical and ethnic ties to the east. Mannheim and other German cities on the Rhine were more quickly reached than Paris because the latter required overland travel. Ethnic ties too, were a factor in Strasbourg's affinity to German music circles; an anecdote of Mozart's stopover in Strasbourg in 1778, on his trip from Paris to Salzburg, illustrates this. Because the musicians of Strasbourg had heard of Mozart through acquaintances in Austria and Mannheim, they recognized and warmly received him upon his arrival, prompting Mozart to write to his father: "Everyone knows me. As soon as they heard my name, the two Herren Silbermann⁵⁷ and Herr Hepp, the organist, came to call on me, and also Kapellmeister Richter."⁵⁸

This strong German presence in the Alsatian musical environment of the second half of the eighteenth century most certainly influenced Blasius. Since little is known of his early training, one must speculate from the facts. Lauterbourg, his birthplace, was only a short distance from Strasbourg and Mannheim, and all were easily reached since they bordered the Rhine.⁵⁹ Blasius was active in musical

⁵⁷Johann Andreas Silbermann (1712-83) and his brother Johann Heinrich Silbermann (1727-99) were organ builders in Strasbourg.

⁵⁸Emily Anderson, ed., The Letters of Mozart and His Family, 2nd ed. prepared by A. Hyatt King and Monica Carolan, 2 vols. (New York: St Martin's Press, 1966), 2:629.

⁵⁹The distance from Strasbourg to Lauterbourg is little over fifty-five kilometers or approximately thirty-three miles; from Lauterbourg to Mannheim, about sixty kilometers or thirty-seven miles.

life in Strasbourg, as will be shown below by the dedication pages of his compositions. Although it is not known if he ever traveled to Mannheim or other German towns, the presence of Mannheim musicians in Strasbourg no doubt left their mark on him. One can assume that the strong German influences, the traces of Italian training evident in contemporary music leaders, as well as the overtones of the French presence and the Parisian cultural model affected Blasius's training.

Early Years in Paris, 1784-90

Although little is known about the years 1784-90, Schilling tells us that Blasius undertook concert tours: "Mathias Friedrich, . . . together with a younger brother, who played bassoon very proficiently, went to France very early, where he was first heard in several large cities with decisive applause, and finally in Paris gradually achieved . . . positions."¹ Franz Ignaz, the brother best known as a bassoonist, probably accompanied him; if our birthdates are correct, then Schilling erred in calling the bassoonist the younger brother.

Highlighting the tour was possibly Mathieu-Frédéric's appearance at the Concert Spirituel in 1784, where he

¹"Mathias Friedrich, . . . kam früh zeitig . . . nebst einem jüngerem Bruder, der sehr fertig Fagott blies, nach Frankreich, wo er zunächst sich in mehreren größeren Städten mit entschiedenem Beifalle hören ließ, und endlich in Paris nach und nach zu . . . Stellen gelangte" (Schilling, Encyclopädie, 1:665).

performed a violin concerto of his own composition on March 25. The Journal de Paris described his playing as "full of merit" and his concerto as "charged with the greatest difficulties and rendered with neatness and accuracy"² while the Tablettes de renommée des musiciens of 1785 termed his debut "le plus grand succès."³

By appearing at the Concert Spirituel, Blasius joined the ranks of forty-eight other violinists presented in the years 1778-90, many of them the leading virtuosos: Kreutzer, Viotti, Rode, Lahoussaye, Fodor, and Guérin.⁴

Since the Concert Spirituel performance is the earliest record thus far uncovered of Mathieu-Frédéric in Paris, one assumes that he and Ignace had arrived in the City

²"Plein de mérite"; "hérissé" des plus grandes difficultés, rendu avec netteté et justesse" (Journal de Paris, 27 March 1784, p. 389, quoted in Constant Pierre, Histoire du Concert spirituel, 1725-1790 [Paris: Heugel et Cie, 1975], p. 211). Pierre, Histoire du Concert spirituel, p. 325, lists the sources that announce Blasius's appearance: Journal de Paris, March 23, 25, and 27, pp. 371, 379, and 389; Annonces, affiches et avis divers (Affiches de Paris), March 22 and 25, pp. 764 and 787; and the Mercure, April 3, p. 33.

³Tablettes de renommée des musiciens, auteurs, compositeurs, virtuoses, amateurs et maîtres de musique vocale et instrumentale, les plus connus en chaque genre . . . (Paris: n.p., 1785; reprint ed., Geneva: Minkoff Reprints, 1971), n. pag.

⁴Pierre, Histoire du Concert spirituel, pp. 208-9.

at least by spring of 1784.⁵ From Schilling's description, one would guess that Paris was the final stop on their tour. It is not known when Pierre arrived in the capital.⁶

In their articles on Mathieu-Frédéric, Schilling and Gerber cite Herr von Boecklin, who reports in his Beiträge zur Geschichte der Musik besonders in Deutschland having met an excellent violinist in Strasbourg in 1785 with the name of Blasius.⁷ It is unclear if Boecklin identified this Blasius by forename, so he could have been referring to Pierre, who also was a violinist. Baron Boecklin de Boecklinsau, a patron of the arts, would have been acquainted with the leading regional musicians;⁸ therefore, this source only proves that a violinist named Blasius was active in the cultural life of Strasbourg.

Yet, the title pages of Blasius's Six Quatuors

⁵Since printed copies of Blasius's Six Quatuors Concertants, Op. 3, which were published in Paris by Bouin, have been dated at approximately 1780-82 by Janet Muriel Levy, "The Quatuor Concertant in Paris in the Latter Half of the Eighteenth Century" (Ph.D. dissertation, Stanford University, 1971), p. 399, and François Lesure, ed., Catalogue de la musique imprimée avant 1800, conservée dans les bibliothèques publiques de Paris (Paris: Bibliothèque Nationale, 1981), p. 53, Blasius may have traveled to Paris before 1784 to have his works published. See below, n. 10.

⁶When performing in Paris, the three Blasius brothers used French forenames, apparently to blend more easily into Parisian society.

⁷According to Gerber, Neues Historisch-Biographisches Lexikon, vol. 2 col. 427, this citation appears in Baron Boecklin de Boecklinsau, Beiträge zur Geschichte der Musik besonders in Deutschland (n.p.: n.p., 1790), pp.96-97.

⁸François-Frédéric-Sigismond-Auguste, Baron Boecklin de Boecklinsau was born on September 28, 1745 in Strasbourg. A nobleman, he was known for his work in philosophy and

Concertants, Op. 3 and "Six duo [sic] pour deux violons," Op. 4 definitely do tie Mathieu-Frédéric to musical life in Strasbourg of the early 1780's. Both record Blasius as "Musicien de son Eminence Monseigneur le Prince Louis René Edouard de Rohan, Evêque de Strasbourg et Grand Aumonier de France."⁹ Opus 3 has been determined to have been published approximately 1780-82.¹⁰ And since Opuses 3 and 4 have identical dedications, publishers, in that both were published in Paris by Boüin, and close opus numbers, one wonders if both works may have been published around the same time. In any case, the published date of Opus 3 indicates that Blasius was in the service of the Prince roughly 1780-82.

history, and his interest in the arts, especially music. He received a doctorate in philosophy in Strasbourg, visited Italy, and was named member of the Académie des Arcades in Rome and other learned societies. From 1771-82 he was an official of the city government of Strasbourg. After resigning this post, he became colonel of the infantry regiment of Anhalt and closely advised the Margrave of Brandenburg. His Beiträge zur Geschichte der Musik besonders in Deutschland appeared in 1790 and discusses the state of music in the major cities of Germany.

⁹See Levy, "The Quatuor Concertant in Paris," pp. 19, 399, concerning Op. 3; the printed parts of Op. 4 are located in the Music Division of the Library of Congress.

¹⁰Ibid., p. 399. Levy estimates the date of the printed work to have been around 1780-81, while Lesure, ed., Catalogue de la musique, p. 53, lists ca. 1782. Certainly these works date between 1779 and 1786, since Rohan became Bishop of Strasbourg in 1779 and lost his title of Grand Almoner in 1786, due to his involvement in the Diamond Necklace Affair. According to MGG, s.v. "Blasius," by Ulrich Rau, which contains a comprehensive listing of Blasius's works, a set of three string quartets published in Paris by Louis is also labeled Op. 3. Whether these three quartets are duplicates of our Six Quatuors Concertants published by Boüin remains to be determined.

Blasius had acquired an important patron in this Prince who held the titles of Bishop of Strasbourg, Grand Almoner, and Cardinal, in addition to various minor posts.¹¹ His aristocratic family, the Rohans, whose power was second only to that of the ruling Bourbons, owned châteaux at Molsheim and Saverne, a hôtel in Paris, and a palace in Strasbourg.

Baroness d'Oberkirch, who like the Prince was a social butterfly who flitted to and from upper class soirées, provides a description of his sumptuous quarters in Saverne.

His Eminence had built and decorated a palace fit for a sovereign, which he maintained on a regal, ruinously extravagant scale--a staff, for example, of fourteen maîtres d'hôtel and twenty-five footmen. Imagine!¹²

Indeed, the Prince was probably equally extravagant in

¹¹As Grand Almoner of France, he was "literally disburser of the King's alms, the national charity fund, [and] had at his discretion the granting of all pensions and donations and was also titular head of the French Church hierarchy" (Frances Mossiker, The Queen's Necklace [New York: Simon and Schuster, 1961], p. 71n.). Abbé Georgel, Mémoires pour servir à l'histoire des événements de la fin du dix-huitième siècle (Paris, n.p., 1817), n.p., quoted in Mossiker, The Queen's Necklace, p. 71, adds that the Grand Almoner was "head of episcopate and clergy in a joint charge with the King, independent of all other Cabinet ministers, disburser of endowments for colleges and hospitals, celebrant of Mass in the royal chapels on all holy days and commander of the Order of the Holy Ghost." His minor posts included Prince of Hildesheim, abbot of Noumoutier and of St. Waast, director general of the Sorbonne, and member of all the academies of France. Mossiker, The Queen's Necklace, p. 73, estimates his annual income to have been greater than 1,200,000 francs (which she calculates to be approximately \$273,000).

¹²Henriette-Louise de Waldner-Freundstein, Baroness d'Oberkirch, Mémoires de la baronne d'Oberkirch (Paris n.p., 1853), n.pag., quoted in Mossiker, The Queen's Necklace, p.95.

supporting a musical establishment suited for his quarters. To have worked for a patron who had such important contacts in the capital no doubt aided Blasius in his early years in Paris.

Between 1786-89, Mathieu-Frédéric and Pierre appeared as violinists in the Concert de la Loge Olympique series. During these years they shared the stage with such top violinists as Viotti, Mestrino, Lahoussaye, Gervais, Bertheaume, Fodor, Jarnowich, and Guénin.¹³

Contemporary accounts describe the brothers's instrumental specialities, so one can expect that Mathieu-Frédéric and Pierre were primarily violinists, while Ignace's expertise was bassoon:

Herr Kononikus Meyer praises, by the way, both brothers as equally strong violinists. While one finds the other only a bassoonist in the already mentioned orchestra of the comic opera.¹⁴

Choron and Fayolle verify that Mathieu-Frédéric was a "virtuoso of the violin, clarinet, flute, and bassoon, all at the same time,"¹⁵ while Pierre "plays, with

¹³Blaze, F.-H.-J., L'Opéra-Italien de 1548 à 1856 (Paris: By the Author, 1856), p. 231; and F.-J. Fétis, Curiosités historiques de la musique (Paris: Janet et Cotellet, 1830), p. 333.

¹⁴"Hr. Kononikus Meyer rühmt übrighens beide Brüder als gleich starke Violinisten. Indessen findet man den andern bloß als Fagottisten in nämlichen Orchester der kom. Oper angeführt" (Gerber, Neues Historisch-Biographisches Lexikon, vol. 2 col. 427).

¹⁵"Virtuose à la fois sur le violon, la clarinette, la flûte et le basson, . . ." (Choron and Fayolle, Dictionnaire historique, 1:84).

remarkable superiority, several instruments. He performs concertos on the violin, clarinet, bassoon, and flute."¹⁶

Ignace is mentioned as a "good bassoonist, who has been attached to the orchestra of the Théâtre Feydeau for a very long time."¹⁷

During Mathieu-Frédéric's early years in Paris, he wrote and arranged music for wind instruments--Harmonie-musik. Fétis speaks of his being well-known for "compositions for wind instruments and notably for some 'suites d'harmonie' which were a very great success."¹⁸ By 1786 ten works, many of them for bassoon, had been engraved that bore the Blasius name, according to Gerber.¹⁹

On December 8, 1787, a "Nouv. Simphonie" by Blasius was performed.²⁰ Similarly, other contemporary symphonies

¹⁶"Joue, avec une supériorité remarquable, de plusieurs instrumens [sic]. Il exécute le concerto sur le violon, la clarinette, le basson et sur la flûte" (Ibid., 2:454).

¹⁷"Bon bassoniste, a fort longtemps été attaché à l'orchestre du théâtre Feydeau" (Ibid.).

¹⁸"Venu jeune à Paris, Blasius s'y fit connaître par ses compositions pour les instruments à vent, et notamment par des suites d'harmonie qui eurent un très-grand succès" (Fétis, Biographie universelle, 1:438).

¹⁹"Es sind zu Paris bis 1786, bis 10 Werke unter diesem Namen gestochen worden, worunter sich viele Fagottsachen befinden" (Gerber, Historisch-Biographisches Lexikon der Tonkünstler, 2 vols. [Leipzig: Johann Gottlob Immanuel Breitkopf, 1790-92], vol. 1 col. 171).

²⁰Pierre, Histoire du Concert spirituel, p. 337. Pierre states that these journals announced the performance: Journal de Paris, December 6 and 8, pp. 1467 and 1475; and Annonces, affiches et avis divers (Affiches de Paris), December 6 and 8, pp. 3342 and 3358.

heard at the Concert Spirituel were those of Haydn, Gossec, Sterkel, Stamitz the younger, Dittersdorff, Rosetti, Schuster, Richter, Vogel, Reichardt, Kozeluch, Lachnith, Abel, Leduc, Capron, Rigel, Froment, Janson the elder, Candeille, Ragué, Pleyel, Bertheaume, and Guénin.²¹

In 1788 a "M. Blasius" was listed by the Almanach d'Alsace as a violin teacher in Strasbourg.²² If this indeed was Mathieu-Frédéric, then possibly he was active in Strasbourg for a short time before returning to Paris. For in the year 1788, records show him having several positions in Paris: the Parisian Calendrier musical universel of 1788-89 chronicles his activity as a violin teacher and as first violin at the Théâtre des Petits Comédiens de S.A.S. Monseigneur Le Comte de Beaujolois, his address being rue Saint-Honoré près la place du Palais Royal.²³ Also, this was the year Mathieu-Frédéric and Pierre held engagements as second violinists at the Opéra:

Blasius the older and younger, both hold positions in the second violins of the Parisian Opera orchestra in the year 1788.²⁴

²¹Ibid., p. 191.

²²The Almanach d'Alsace of 1782-92 is quoted in Vogeles, Quellen und Bausteine, pp. 724-25.

²³N.E. Framery, Calendrier musical universel suite de l'almanach musical (Paris: n.p., 1788-89; reprint ed., Geneva: Minkoff Reprints, n.d.), 9:2501, 10:2690.

²⁴"Blasius der Ältere und jüngere, beide standen im J 1788 im Orchester der Pariser großen Oper bei der zweiten Violon" (Gerber, Historisch-Biographisches Lexikon, vol. 1 col. 171).

Other sources state that Mathieu-Frédéric became a first violinist at the Comédie-Italienne Orchestra in 1788.²⁵ Consequently, these appointments imply that Mathieu-Frédéric remained in Paris on a regular basis from 1788.

The few records existing for Pierre and Ignace suggest that they too may have stayed in Paris from around the same period.²⁶ While active in Parisian music circles, the Blasius brothers were part of the Alsatian colony or "alsacienne colonnel," the term coined to identify the significant number of Alsatian musicians who had emigrated to Paris in the latter half of the eighteenth century. They made permanent contributions to Parisian musical life, for besides the three Blasiuses, the members included the pianists Louis Adam, Johann Friedrich Edelmann, Charles François Dumoncheau, Franz Joseph Hérold, Nicolas Joseph Hüllmandel, and André Eler; the hornist Jean Joseph Rodolphe; the cellist and trombonist Jacques Christian Widerkehr; the harpist Philippe-Jacques Meyer; the flutist Karl Weiss; the oboist Gustav Vogt; and the singer, Antoinette Cécile Saint-Huberty. Among these, Adam, the three Blasiuses, Eler, Rodolphe, and Vogt were later named teachers at the Paris Conservatory.²⁷

²⁵MGG, s.v. "Blasius," by Ulrich Rau; and New Grove, s.v. "Blasius, Matthieu-Frédéric," by Deanne Arkus Klein.

²⁶See above, p. 32.

²⁷Vogeleis, Quellen und Bausteine, p. 695.

Mathieu-Frédéric's first comic opera was performed with success in 1788: La Paysanne Supposée, ou La Fête de la Moisson premiered August 28 at the Comédie-Italienne.²⁸ This comedie in three acts, with a libretto by Dubois, earned fair to enthusiastic reviews.

The most scathing appraisal came from Baron Grimm, the Parisian critic noted for his blistering attacks, who has been labeled "biased and unsound";²⁹

As for the music, its greatest failing is that it is almost never suited for the words, the characters, nor for the situation of the characters; otherwise it foretells a kind of talent. M. Blasius is young enough to learn that music, like the other arts, has some standards from which it is not permitted to stray, and that, when one does not observe them, all illusions are destroyed.³⁰

Yet, the Journal de Paris presents a partially favorable view.

The music was well done and announces a man who knows his art very well; but it has some long sections, some redundancy, and too little variety for

²⁸Journal de Paris, 28 August 1788, p. 1039.

²⁹Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Grimm," by E. van der Straeten.

³⁰"Quant à la musique, son plus grand tort est de ne convenir presque jamais ni aux paroles, ni aux caractères, ni à la situation des personnages; elle annonce d'ailleurs une sorte de talent. M. Blasius est assez jeune pour apprendre que la musique, comme les autres arts, a des convenances dont il n'est pas permis de s'écarter, et que, lorsqu'on ne les observe pas, toute illusion se trouve détruite" (Friedrich Melchior von Grimm, Correspondance littéraire, philosophique, et critique, par Grimm, Raynal, Meister, etc., revue sur les textes originaux, comprenant outre ce qui a été publié a diverses époques, les fragments supprimés au 1813 par la censure, les parties inédites conservées à la Bibliothèque ducale de Gotha et à l'Arsenal à Paris, ed. Maurice Tournoux, vol. 15 [Paris: Garnier Frères, 1881], p. 309).

the scene. It is presumed that this composer could fare better in a second attempt.³¹

Finally, the Mercure de France's critique glows with praise:

The music in it is excellent and the musician deserves without a doubt great respect. His style is perhaps above the tone suited for this type of work; but it is strong, proud, and learned; it announces a composer of very great merit, whose work is superior, infinitely superior to that of many extremely successful musicians. It might have been desired, that in favor of the interest which his talent must inspire one might have deigned to allow the work a certain course of performances capable of making it felt and tasted; however, if the people of the audience were insensible to the merit that M. Blasius made evident he can console himself with the approval of the true connoisseurs. He must keep himself from renouncing a career in which he is destined to attain some beautiful successes and an honorable fame.³²

Les Spectacles de Paris, ou calendrier historique

³¹"La Musique a paru bien faite, & annonce un homme qui connoît fort bien son art; mais elle a des longueurs, de la redondance, & trop peu de variété pour la Scène. Il est à présumer que ce Compositeur seroit plus heureux dans un second essai" (Journal de Paris, 29 August 1788, Number 242, p. 1043).

³²"La musique en est excellente, & que le Musicien méritoit sans doute de grands égards. Son style est peut-être au-dessus du ton qui convenoit au genre de l'Ouvrage; mais il est fort, fier, & savant; il annonce un Compositeur d'un très-grand mérite, dont le faire est très-supérieur, infiniment supérieur à celui de beaucoup de Musiciens à grands succès. Il eût été à désirer qu'en faveur de l'intérêt que son talent doit inspirer, on eût daigné laisser à l'Ouvrage un certain cours de représentations capables de la faire senter & goûter; mais si le Peuple des spectateurs a été insensible au mérite que M. Blasius a fait paroître, il peut s'en consoler avec les suffrages des vrais Connoisseurs, & il doit bien se garder de renoncer à une carrière dans laquelle il est fait pour atteindre à de beaux succès & à une célébrité honorable" (Mercure de France, 6 September 1788, p. 40).

of 1789-91 list an "L. and a C. Blasius" as members of the second violin section in the Concert Spirituel orchestra. The initials of the forenames are possibly misprints for Ignace and Pierre, whose addresses are given as follows:

L. Blasius rue S.H. au trésor royal 1789-91
 C. Blasius rue S. Honoré, en face de l'hôtel d'Angleterre 1789; rue aux Fers 1790-91.³³

One of the Blasius trio, probably Ignace, played bassoon in the orchestra of the Théâtre de Monsieur, an opéra-comique company that debuted January 26, 1789 and rivaled the Comédie-Italienne.

Mathieu-Frédéric's opera in one act, L'Amour Hermite, premiered January 31, 1789 at the Petits Comédiens de S.A.S. Monseigneur Le Comte de Beaujolois.³⁴ Schilling reports that the work was well-liked.³⁵ Also in the same year, Blasius wrote the music for Prince Polastri, as revealed by the catalog of the Archives du Théâtre National de l'Opéra.³⁶

³³Les Spectacles de Paris, ou calendrier historique & chronologique des théâtres (Paris: Duchesne, 1789-91), p. 4.

³⁴Louis Péricaud, Théâtre des Petits Comédiens de S.A.S. Monseigneur le Comte de Beaujolois (Paris: E. Jorel, 1909), p. 69. The premiere is announced in the Journal de Paris, 31 January 1789, p. 142, while later performances are noted in these issues: February 3, 10, 17, and 27, pp. 154, 182, 214, and 262; and March 9 and 13, pp. 314 and 330.

³⁵Schilling, Encyclopädie, 1:665.

³⁶Brigitte Labat-Poussin, ed., Archives du Théâtre National de l'Opéra (Paris: Archives Nationales, 1977), p. 4. This is a relatively unknown work that is not listed in any other sources that I have consulted. A catalog of the archive holdings states that a letter of Duprat in 1802 mentions Prince Polastri, music by Blasius (1789).

(Apparently, this is a little-known work since no other sources that I consulted list it).

At the Concert Spirituel, Blasius's Symphony Concertant for two horns was performed by Duvernoy and Buch on December 8, 1789 and again on April 1, 1790.³⁷

Reputation Established in Paris, 1790-1816

On April 19, 1790, Blasius succeeded Lahoussaye as music director and first violin of the Comédie-Italienne, which was later named the Opéra-Comique.¹ In this post, he came into contact with the leading opéra-comique composers of the day--Méhul, Kreutzer, Grétry, Dalayrac, and Boieldieu, among others. Needless to say, this was a prominent position that gave Blasius instant recognition in Parisian music circles. He served in this post until retiring in 1816 and left a distinguished reputation as a conductor.

During the years 1791-94, Blasius's address was rue de Grétry, N. 3.²

³⁷Pierre, Histoire du Concert spirituel, p. 343. Pierre lists the sources that announced the December 8, 1789 performance: Journal de Paris, December 7, p. 1600; and Annonces, affiches et avis divers (Affiches de Paris), December 7 and 8, pp. 3483 and 3490; while the April 1, 1790 concert received a notice that same day in the Annonces, affiches et avis divers (Affiches de Paris).

¹Arthur Pougin, L'Opéra-Comique pendant la révolution de 1788 à 1804 d'après des documents inédits, ed. Albert Savine, 2nd ed. (Paris: Nouvelle Librairie Parisienne, 1891), p. 35. On February 11, 1793, the Comédie-Italienne (also known as the Théâtre de la Rue Favart) took on the new name Théâtre de l'Opéra Comique National.

²Les Spectacles de Paris, 1791-94, pp. 105, 118, 131, and 163.

On August 25, 1792, Les Trois Sultans, an opéra-comique in two acts with new music by Blasius, premiered at the Opéra-Comique.³

Blasius's next work in this genre received its first performance on February 23, 1793, at the Opéra-Comique. It was Le Pelletier de Saint-Fargeau, ou Le Premier Martyr de la République Française, a historical work in two acts with a libretto by D'Antilly.⁴ The plot reenacted the death of the first martyr of the French Revolution, Le Pelletier de Saint-Fargeau, and overall, the work was received favorably. Schilling reports that it was well-liked⁵ while Gerber adds that Parisians judged it "splendid and learned."⁶ Nonetheless, Grimm's assessment is voiced in his usual acerbic tone:

The music adds again to the disgust which this drama, as emphatically⁷ written as it is awkwardly conceived, makes one feel.

³Umberto Manferrari, Dizionario universale delle opere melodrammatiche, 3 vols. (Florence: Sansoni Antiquariato, 1954), p. 134.

⁴Journal de Paris, 23 February 1793; other performances announced in the February 24, 25, 26, 28, and March 1 issues.

⁵Schilling, Encyclopädie, 1:665.

⁶Gerber, Neues Historisch-Biographisches Lexikon, vol. 2 col. 427.

⁷"La musique ajoute encore au dégoût que fait éprouver ce drame aussi emphatiquement écrit que maladroitement conçu" (Grimm, Correspondance littéraire, philosophique, et critique, 16:194-95).

Though Les Trois Sultans and Le Pelletier de Saint-Fargeau had premiered less than six months apart, the contrast between them is noteworthy: one, a light comedy, the other, a political statement embodied in a dramatic panegyric. They represent the change that had swept into every aspect of Parisian society, the source of this change being the French Revolution. It had inspired a genre of opéra-comiques that proclaimed the symbols of the Revolution and glorified famous battles and patriots. Le Pelletier de Saint-Fargeau was one of many that garnered support for the republican cause: Kreutzer, Le Siège de Lille (1792); Trial the younger, Le Réveil du Peuple (1793); Deshayes, Le Mariage Patriotique (1793); Grétry, La Rosière Républicaine (1793); Fay, L'Intérieur d'un Ménage Républicain (1794); Champein, Les Épreuves du Républicain (1794); and Lemoyne, Les Vrais Sans-Culottes (1794), among others.⁸

This Revolutionary genre had been dictated by the radical political events of the time. Throughout the vicissitudes of the Revolution--from the fall of the Bastille on July 14, 1789 to the fall of Robespierre on July 27, 1794--anarchy prevailed. From September 21, 1792, when royalty was abolished, through January 21, 1793, the death of Louis XVI, and until Robespierre's arrest, terror reigned. An eyewitness, Dr. John Moore, an English physician who visited Paris from August to December 1792, recreates the

⁸See Gustave Chouquet, Histoire de la musique dramatique en France (Paris: Didot Frères, Fil et Cie, 1873), p. 196.

moment:

Terror has acted a principal part since the beginning of the revolution--Terror first produced the emigrations, to which a great proportion of the miseries which France has suffered are owing--Terror produced that shameful passiveness in the inhabitants of Paris and Versailles during the massacres--Terror prevented sympathy from appearing in the faces of many who felt it in their hearts for the unfortunate monarch, during this process, and Terror at last pronounced the sentence of his death.⁹

The government's extreme methods of repression, signified by the guillotine, spurred radical change in all segments of society.

Like all the arts, music became a utilitarian tool. Hauser, in The Social History of Art, speaks of art being consciously "exploited" in the eighteenth century to achieve the goals of the Revolution.

It is only with the Revolution that art becomes a confession of political faith, and it is now emphasized for the first time that it has to be no "mere ornament on the social structure," but "a part of its foundations."⁸ It is now declared that art must not be an idle pastime, a mere tickling of the nerves, a privilege of the rich and the leisured, but that it must teach and improve, spur on to action and set an example. It must be pure, true, inspired and inspiring, contribute to the happiness of the general public and become the possession of the whole nation. . . . The real aim of the Revolution was, incidentally, not the participation in the enjoyment of art of the classes excluded from the privileges of culture, but the alteration of society, the deepening of the feeling of community and the arousing of an awareness of the achievements of the Revolution.⁷ From now on the cultivation of art constituted an instrument of government and enjoyed the attention given only to important affairs of state. As long as the Republic was in danger and

⁹ John Moore, A Journal during a Residence in France, 2 vols. (Dublin: By the Author, 1793), 2:314.

fighting for its very existence, the whole nation was called upon to serve it with all its combined strength. In an address given to the Convention by David, we find these words: "Each one of us is responsible to the nation, for the talents he has received from nature."⁸¹⁰

⁶FRANÇOIS BENOIT: L'Art franç. sous la Révol. et l'Empire, 1897, p. 3.

⁷Ibid., pp. 4-5.

⁸JULES DAVID: Le Peintre David, 1880, p. 117.

Considering an individual's contributions, one might think those of the musician to be of little consequence. On the contrary, music was considered an important means for furthering the Revolution. The sages of the movement looked to ancient civilizations for sustenance--Greece and especially Rome. Revolutionary Paris was formed from the roots of ancient Rome, and like Rome, she was given a republican form of government and a pagan religion. Even the symbols of the Revolution, the red cap of liberty and the fascies, or bundle of sticks and ax bound together, were borrowed from Rome, the former having been the Phrygian cap worn by Roman liberated slaves.¹¹

Since the leaders of the Revolution had been weaned on the writings of Greek and Roman philosophers and knew the affective powers of music as espoused in the Greek doctrine of ethos, they recognized the art's potential as

¹⁰Arnold Hauser, The Social History of Art, trans. Stanley Godman in collaboration with the author, 4 vols. (New York: Vintage Books, n.d.), 3:147-48.

¹¹William Fleming, Arts & Ideas (New York: Holt, Rinehart and Winston, 1974), p. 296.

a medium for propaganda. Through theater entertainment, common street songs or ballads, and impressive military music written to accompany the grandiose festivals of the Revolution, music was an effective force in winning the hearts and minds of the people. Clarifying music's role is Framery's Avis aux poètes lyriques, ou de la nécessité du rythme et de la césure dans les hymnes ou odes destinées à la musique of approximately 1795:

Music is at last returned to its first purpose, that of celebrating vivid deeds, of being the principal embellishment of our feasts, to give them a more solemn and august character; uniting citizens through religiously patriotic songs; exciting in them sweet and virtuous passions through the charms of the melody, and giving birth in their souls¹² to that touching harmony which reigns in accord.

Thus, Apollo's art had been fashioned into an agency of the government, one which enticed the human spirit to republican sentiments. The turnabout in the opéra-comique repertoire is only one example of how music in general, and theater performances in particular, were adapted to carry the message of the Revolution. As Moore reports on

¹²"La musique est donc enfin rendue à son institution première, celle de célébrer les actions éclatantes, de faire le principal ornement de nos fêtes, de leur donner un caractère plus auguste et plus solennel; d'attacher les citoyens les uns aux autres par des chants religieusement patriotiques; d'exciter en eux des passions douces et vertueuses par les charmes de la mélodie, et de faire naître dans leurs âmes cette harmonie touchante qui règne dans les accords" (N. Framery, Avis aux poètes lyriques, ou de la nécessité du rythme et de la césure dans les hymnes ou odes destinées à la musique [Paris: Imprimerie de la République, An IV (1795)], n.p., quoted in La Laurencie, Le Goût musical, p. 223).

August 16, 1792,

The influence of theatrical entertainments on the public mind is too powerful to be neglected on the present occasion: the music, the pantomime, and the new pieces brought forth, all are calculated to inspire sentiments, and passions favourable to the second Revolution.¹³

And on November 18, 1792, he observes,

There are eight or ten theatres for dramatic entertainments of one kind or other at present in Paris: . . . The pieces represented are generally new, and adapted to the spirit of the times, and to fortify the minds of the audience in sentiments favourable to the Revolution. Kings and Princes are represented as rapacious, voluptuous, and tyrannical; Nobility as frivolous and unfeeling, fawning to the sovereign, and insolent to their fellow subjects; Priests as hypocritical, artful, and wicked. To inspire a hatred to monarchical government, and a love of republicanism, is one great object of almost every new piece--even in those comic pieces whose plots turn on an amorous intrigue, or some object equally remote from politics or forms of government, sentiments of the same tendency occur, and however awkwardly introduced they are sure of being received with applause. A strict adherence to the unities of time and place, and other critical rules, for which the French theatre was formerly distinguished is now little attended to.¹⁴

Besides operas, plays, and musical comedies, songs and hymns also spread the Revolution's message. "A writer in one of the Journals observes," wrote Moore, "that small springs are capable of moving great machines, and that popular ballads have had considerable influence in the revolutions of nations."¹⁵ Indeed, these "small springs" were

¹³Moore, A Journal during a Residence, 1:65.

¹⁴Ibid., 2:235.

¹⁵Ibid., 2:237.

the catalyst for the Revolution. Some would argue that books and pamphlets effectively spread the political views of the Revolution. But neither could reach the illiterate masses as potently as songs.¹⁶ Therein lies the difference. Rogers, in The Spirit of Revolution in 1789, calls these simple tunes the "essence of the spirit of the French Revolution" and adds,

almost every event of any importance throughout the Revolution occasioned the writing of songs, . . . nearly every phase of reform and every aspect of Revolutionary faith found expression either in them or in the more elaborate hymns which were composed as part of the Revolutionary cults. Here . . . was a distillation of what people felt in the course of great social and political changes.¹⁷

Certainly, the broad appeal of the Revolutionary song is demonstrated by the many that have survived. Pierre, in Les Hymnes et chansons de la révolution, has identified some three thousand political songs written between 1789-1800.¹⁸ By November 24, 1793, the Committee of Public Safety had decreed that the "Marseillaise" was to be played at all theatrical performances, demonstrating Rogers's view that by 1793 the National Convention was fully aware of the importance of songs as propaganda.¹⁹

¹⁶Cornwell B. Rogers, The Spirit of Revolution in 1789 (Princeton, New Jersey: Princeton University Press, 1949), p. 17.

¹⁷Ibid., p. 5.

¹⁸See Constant Pierre, Les Hymnes et chansons de la révolution, aperçu général et catalogue avec noticis historiques, analytiques et bibliographiques (Paris: Imprimerie Nationale, 1904).

¹⁹Rogers, The Spirit of Revolution, pp. 17, 21.

In addition to songs and hymns, military music was another means by which music aided the Revolution. It is in this way that Mathieu-Frédéric Blasius probably made his biggest contribution to the Revolutionary cause, because from 1793-95 he was a member of the music corps of the National Guard.²⁰

This military band had been organized in 1789 with forty-five members by Bernard Sarrette, a captain in the National Guard, or army. When it was later expanded to seventy members in 1790, it became the largest band ever in existence up to this time.²¹ With its directors Gossec and Catel, it played an important role in the outdoor festivals of the Revolution.

Although the band was broken up in 1792, Sarrette reorganized it in the same year and formed the École Gratuite de Musique de la Garde Nationale Parisienne on June 9, 1792. The members of the National Guard Band taught in this free school, whose purpose was to train musicians for the military bands. Sixty battalions of the National Guard presented a total of one hundred twenty students for entrance into this music school: the pupils aged 18-20 had already received previous training in music, while those

²⁰Constant Pierre, Le Conservatoire national de musique et de déclamation, documents historiques et administratifs (Paris: Imprimerie National, 1900), pp. 92, 126.

²¹Edwin F. Goldman, The Wind Band: Its Literature and Technique (Boston: Allyn & Bacon, 1961), pp. 25-26.

aged 10-16 had not.²²

On November 8, 1793, the Convention renamed the school the Institut National de Musique. The Institute consisted of 115 artists of the National Guard Band who performed in the fêtes and instructed the six hundred students that had enrolled. The members of the band were entrusted with several responsibilities as listed in the November 22, 1793 Journal de Paris national: teaching, composing, and performing. They trained musicians for the army, thus providing regimental bands for the armed forces; the composers wrote military music for the fêtes; and finally, the entire school, both teachers and students, formed the ensembles that performed in the fêtes.²³ Since the government considered these duties important, it subsidized the school.

All three Blasius brothers were members of the National Guard Band. Ignace joined in October 1793 when he was nominated to the École Gratuite as professor of the first class.²⁴ Then on November 21, Frédéric and Pierre were among thirteen artists added.²⁵ The Blasiuses remained in the Institute through 1795 and were among the original group of professors who taught at the newly-formed

²²M. Lassabathie, Histoire du Conservatoire impérial de musique et de déclamation (Paris: Michel Lévy Frères, 1860), p. 19.

²³Journal de Paris National, 22 November 1793, p. 1311.

²⁴Pierre, Le Conservatoire national, p. 85.

²⁵Ibid., p. 92.

Conservatory, which in two years time had superseded the Institute.²⁶ For in 1795, the Institute was incorporated with Gossec's École Royale de Chant et de Déclamation under government decree to form the Conservatoire National de Musique et de Déclamation on August 3, 1795. Again, the declared purpose of the Conservatory was to train musicians for the army as a means to carry out the fêtes, and the artists of the Conservatory also performed in these public assemblies.

At the newly-founded Conservatory, Pierre and Frédéric were professors of the first class for violin, and Ignace was a professor of the second class for bassoon;²⁷ thus, they had secure posts that carried prestige. While copies of documents reproduced in Pierre's Le Conservatoire national de musique et de déclamation, documents historiques et administratifs do not mention Frédéric as teaching winds, recent sources have listed him as professor of winds.²⁸ It does seem possible that Frédéric taught clarinet besides

²⁶Ibid., p. 126.

²⁷Ibid., p. 230.

²⁸Besides Pierre, Lassabathie, Histoire du Conservatoire, p. 240; and Albert Lavignac and Lionel de La Laurencie, ed., Encyclopédie de la musique et dictionnaire du Conservatoire, Part 2: Technique--Esthétique--Pédagogie (Paris: Librairie Delagrave, 1927), 3:1837; list Blasius as a violin professor. Some recent sources recording him as professor of wind instruments are Pamela Weston, More Clarinet Virtuosi of the Past (London: Halstan & Co., 1977), p. 52; Marc Honegger, Dictionnaire de la musique: les hommes et leur oeuvres, 2 vols. (Paris: Bordas, 1970), 1:116; Riemann, Riemann Musik Lexikon: Personenteil, 12th ed., 3 vols. (Mainz: B. Schott's Söhne, 1959), 1:174; and Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Blasius," by Alfred Loewenberg.

violin because his clarinet treatise, Nouvelle méthode de clarinette et raisonnement des instruments, is dedicated to the students at the Conservatory.

Conservatory members, Blasius among them, composed military music for the fêtes--those pageants of music, drama, and spectacle designed to sweep up the ordinary citizen in patriotic fervor. Usually, these large public assemblies consisting of fiery speeches and symbolic ceremonies were held outdoors. Participating in the festivities were hundreds of musicians, with the National Guard Band leading the activities. Since professors of the Institute, and later the Conservatory, taught the songs to the citizens, the common people were encouraged to sing along at the performances, making the spectators, in effect, performers.

Méhul, Cherubini, Kreutzer, Lesueur, Catel, Devienne, L. and H. Jadin, Gossec, Eler, and Soler are among the members of the Institute and the Conservatory who along with Blasius wrote vocal and instrumental music for use in the fêtes.²⁹ His Overture for winds was issued October-November 1794 by the Magasin de Musique, an organization established and subsidized by the government. It published and distributed compositions of the members of the Institute and Conservatory for use in the fêtes.³⁰

²⁹ See Constant Pierre, Musique des fêtes et cérémonies de la révolution française (Paris: Imprimerie Nationale, 1899).

³⁰ Constant Pierre, Le Magasin de musique à l'usage des fêtes nationales et du conservatoire (Paris: Fischbacher, 1895), p. 127.

Blasius's Overture, scored for pairs of flutes, oboes, clarinets, trumpets, horns, bassoons, three trombones, and serpent, is one of his several works for wind band or harmonie music.³¹ From approximately 1750-1830, the French used the term "harmonie" to refer to their wind bands.³² According to Farmer's Military Music, the harmonie music group was supposedly established by Frederick the Great for pairs of oboes, clarinets, horns, and bassoons. It was this instrumentation that the French military bands were modeled on, starting first from the size of a sextet during the Revolution and growing as the instrumentation was doubled.³³ Many of the works during the Revolution were scored for nine performers: pairs of oboes, clarinets, bassoons, horns, and one flute.³⁴ By 1795, the Conservatory's plan of the military band was 1 flute, 6 clarinets, 3 bassoons, 1 trumpet, 2 horns, 1 serpent, bass drum, and cymbals. Farmer gives an example of how the instrumentation was

³¹See above p. 33. Pierre, Les Hymnes et chansons, p. 854, lists Blasius's Overture while Pierre, Musique des fêtes, p. 525, contains a piano reduction of it.

³²New Grove, s.v. "Harmoniemusik," by Roger Hellyer.

³³Henry G. Farmer, Military Music (New York: Chanticleer Press, 1950), pp. 27, 37. Farmer says that the need to balance the percussion was one reason for the added instrumentation.

³⁴Georges Kastner, Manuel général de musique militaire a l'usage des armées françaises (Paris: Didot Frères, 1848), p. 169.

doubled in the massed bands of the fêtes:

On one occasion there were 10 flutes, 30 clarinets, 18 bassoons, 4 trumpets, 2 tubae curvae, 2 buccins, 12 horns, 3 trombones, 8 serpents, with 10 side-, bass- and kettledrummers, cymbalists and triangle beaters. Indeed, for spectacular effects, three hundred drummers could be mustered for a prodigious roll when needed.³⁵

Along with writing wind music for the Revolution at this time, Blasius also took part in writing an opéra-comique with a patriotic theme. Les Congrès des Rois, a work in three acts, premiered at the Opéra-Comique on February 26, 1794.³⁶ It was unusual because twelve well-known composers collaborated on the score--Blasius, Kreutzer, Grétry, Méhul, Dalayrac, Deshayes, Solié, Devienne, Berton, Jadin, Trial the younger, and Cherubini--while the librettist, De Maillot, was an unknown. The complicated plot can be quickly summarized:

The play showed the kings of Europe meeting at the court of Russia where Cagliostro, republican in sympathy, diverts them with a shadow play depicting the ultimate triumph of France. The kings scoff at this display and are discussing the partition of France among themselves when cannons are heard and triumphant sans-culottes arrive to put them to flight. The tree of liberty is planted, symbols of royalty burned, and patriotic songs and dances performed.³⁷

Grétry, in Réflexions d'un solitaire, narrates the events surrounding the work, which illustrate how closely

³⁵Farmer, Military Music, p. 39.

³⁶Arthur Pougin, L'Opéra-Comique pendant la révolution de 1788 à 1804 après des documents inédits, ed. Albert Savine, 2nd ed. (Paris: Nouvelle Librairie Parisienne, 1891), p. 107.

³⁷Marvin Carlson, The Theatre of the French Revolution (Ithaca, New York: Cornell University Press, 1966), p. 185.

politics and music were intertwined during the Revolution.

Another revolutionary drama . . . was set to music in two days by all the composers in Paris. The terrible committee of Public Safety commanded the performers; all the numbers intended for singing were put into one red cap, the names of the composers into another, then the scrutineers decided which³⁸ piece each one was to compose during the day.

Blasius composed the overture, which created a sensation at the premiere.

An extraordinary effect was produced at the first performance. The overture had been assigned to Blasius, first violin of the opera and a good composer. My air, "O Richard, ô mon roi," as is well known, was forbidden during the Revolution, it became a death song for him who dared to sing it. A person wrung the neck of an innocent parrot who had sadly sung it at his shop in the rue Saint-Honoré. I have heard this phrase at a meeting of the national Convention: "You say, colleague, that this man is not an aristocrat and he was singing the infamous air 'O Richard, ô mon roi'" Well! It was this song that began the overture of Blasius. A shudder went through the audience who rose with one accord on hearing these unexpected strains; the orchestra stopped, there was an alarming silence, until the music continued with the refrain of the Marseillaise,

³⁸Mary Hargrave, The Earlier French Musicians (1632-1834) (London: Kegan Paul, Trench, Trubner & Co., 1917), p. 142. The original quotation follows: "Un autre drame révolutionnaire . . . fut mis en musique en deux jours par tous les compositeurs de Paris. Le redoutable Comité de salut public en donna l'ordre aux Comédiens; on numérotâ tous les morceaux destinés au chant; ils furent mis dans le bonnet rouge, et les noms des compositeurs dans un second bonnet; alors le scrutin décida du morceau que chacun devoit faire dans la journée" (André-Ernest-Modeste Grétry, Réflexions d'un solitaire, 4 vols. [Brussels: G. Van Oest & Cie, 1919-22; reprint ed., New York: AMS Press, 1978], 2:113).

"Qu'un sang impur arrose nos sillons." Then came a burst of applause as the composer's intention was revealed.³⁹

Although the music was warmly received, the plot was weak and lacked purpose. Due to the libretto's aristocratic tendencies and failure to portray the patriot Marat with reverence, the Commune officially banned the work after its second performance.⁴⁰

Besides Blasius's conducting duties at the Opéra-Comique, he also directed the orchestra of the Théâtre du Lycée. During "Year III" of the Revolutionary calendar, corresponding to our September 22, 1794 to September 21, 1795, "Blasius the younger" held this post.⁴¹

³⁹Ibid. "Une chose fit un effet extraordinaire à la première représentation. L'ouverture étoit échuë à Blasius, premier violon du théâtre et bon compositeur. On sait que l'air 'O Richard, ô mon roi' (de ma composition) a été prosrit pendant la Révolution; cet air étoit un chant de mort pour celui qui l'osoit entonner. On arracha la tête à un innocent perroquet qui le chantoit tristement sur sa boutique dans la rue Saint-Honoré. J'ai entendu cette phrase à une séance de la Convention nationale: 'Tu dis, collègue, que cet homme n'est pas aristocrate et on lui a entendu chanter l'air infâme "O Richard, ô mon roi!"' Eh bien! c'est par cet air que commençoit l'ouverture de Blasius. L'assemblée frémit et se lève spontanément à ces accens réprouvés, l'orchestre s'arrête après ce début, le silence est effrayant, --et l'orchestre continue par le refrain de la Marseillaise: 'Qu'un sang impur arrose nos sillons.' Alors, la salle hurle ses applaudissemens" (Grétry, Réflexions, 2:113). The air, "O Richard, O mon roi," is from Grétry's Richard Coeur-de-Lion, an opéra-comique banned during the Revolution for its royalist sentiments.

⁴⁰Arthur Pougin, Méhul: sa vie, son génie, son caractère (Paris: Fischbacher, 1889), p. 94, citing Journal de Paris, n.d.

⁴¹Annuaire du lycée des arts pour l'an III (n.p., n.d.), pp. 103-4, as cited by La Laurencie, L'École française de violon de Lully à Viotti, 3 vols. (Paris: Delagrave, 1922-24), 2:297n7.

Sometime between 1796 and 1800, Blasius's Nouvelle méthode de clarinette et raisonnement des instruments was published in Paris. Because this tutor explains the elements of music, contains exercises for the novice, and is dedicated to the students of the Conservatory, it seems likely that Blasius may have instructed some beginning clarinet students.

Although some sources also list Blasius as having written a Méthode de clarinette published by Michel c. 1795, confusion exists since other sources deny the existence of such a work.⁴²

⁴²Weston, More Clarinet Virtuosi, p. 53, lists Méthode de clarinette published c. 1795 by Michel, and also printed by Sieber. But William Menkin, "Frédéric Blasius: Nouvelle Méthode de Clarinette et Raisonnement des Instruments. A Complete Translation and Analysis with an Historical and Biographical Background of the Composer and His Compositions for the Clarinet" (D.M.A. dissertation, Stanford University, 1980), p. 14, claims that Blasius only wrote the Nouvelle méthode, published c. 1796 by Porthaux in Paris. Concerning the Nouvelle méthode, statements vary. Thomas E. Warner, ed., An Annotated Bibliography of Woodwind Instruction Books, 1600-1830, Detroit Studies in Music Bibliography, no. 11 (Detroit: Information Coordinators, 1967), p. 52, dates the work ca. 1800, and then cites Pietro Lichtenthal, Dizionario e bibliografia della musica, 4 vols. (Milan: Fontana, 1826), 4:178, who records the tutor as being published in 1796 by Michel in Paris. Warner also quotes Anton Meysel, Handbuch der musikalischen Litteratur oder allgemeine systematisch geordnetes Verzeichniss der bis zum Ende des Jahres 1815 gedruckten Musikalien, auch musikalischen Schriften und Abbildungen mit Anzeige der Verleger und Preise, 12 vols. (Leipzig: Meysel, 1817), p. 215, who cites an edition published before 1815 by Sieber in Paris.

Blasius also authored a bassoon method according to Becker's Systematisch-chronologische Darstellung der musikalischen Literatur and the catalog of Auguste Le Duc c. 1807. Frédéric Blasius wrote Méthode de basson, which was printed in Paris by Leduc around 1800.⁴³

The 1797 edition of Grétry's Mémoires, ou essais sur la musique mentions a treatise written by Blasius, leading one to wonder if Grétry is referring to the already documented clarinet and bassoon treatises or to another work that lies yet undiscovered:

Concerning the differences which exist between instruments with and without reeds, see the treatise entitled, De l'Harmonie universelle by father Mersenne, book one, page 17, proposition XVI; see also a pamphlet by F. Blasius, first violin of the Comédie-Italienne, a well-educated man who is lacking neither knowledge nor genius.⁴⁴

Because Blasius's "pamphlet" is mentioned along with Mersenne's comprehensive work covering the foundation of acoustics, one wonders if Blasius wrote a similarly detailed study covering wind and string instruments.

⁴³Becker, Systematisch-chronologische Darstellung, p. 355; and Auguste Le Duc, ed., Catalogue des ouvrages qui composent la bibliothèque de l'abonnement de lecture musicale d'Auguste Le Duc & Cie (Paris: Le Duc, ca. 1807), p. 4, cited by Warner, ed., An Annotated Bibliography, p. 52. Warner says that this bassoon method has not yet been located.

⁴⁴"Quant à la différence qui existe entre les instrumens [sic] à anche ou sans anche, voyez le Traité intitulé, De l'Harmonie universelle, par le père Mersenne, livre premier, page 17, proposition XVI; voyez aussi une brochure de F. Blasius, premier violon à la Comédie italienne, homme fort instruit, auquel il ne manque ni science, ni génie (André-Ernest-Modeste Grétry, Mémoires, ou essais sur la musique, 3 vols. [Paris: Imprimerie de la république, An V (1797)], p. 375).

In the Year X, September 23, 1801 to September 22, 1802, Napoleon reorganized the Conservatory and reduced the number of personnel. Pierre's Le Conservatoire national de musique et déclamation, documents historiques et administratifs reproduces a document showing that Pierre and Ignace Blasius were discharged in the month Fructidor of Year X, August to September 1802, while Frédéric resigned prior to that time. Confusion exists over the exact date of Frédéric's departure from the Conservatory, with sources listing 1801 or 1802.⁴⁵

The Almanach des Spectacles of 1801 records Blasius's address as rue St. Mars.⁴⁶

From about 1799-1804, Blasius directed the Consular Guards Band (Garde Consulaire), being assisted by Michel Gebauer. Its instrumentation consisted of

- 12 C clarinets (Bb were substituted in 1814)
- 2 F sopranino clarinets
- 2 F piccolos
- 4 oboes
- 4 bassoons
- 4 horns
- 2 trumpets
- 2 trombones
- 2 serpents
- bass drum
- tenor drum
- 2 pairs of cymbals
- 1 Jingling Johnnie.⁴⁷

⁴⁵Pierre, Le Conservatoire national, p. 159. Lavignac and La Laurencie, Encyclopédie de la musique, Part 2, 3:1837, lists Frédéric's departure as 1801.

⁴⁶Almanach des spectacles de Paris, ou calendrier historique et chronologique des théâtres (Paris: n.p., 1801), p. 146.

⁴⁷Kastner, Manuel général, p. 170; Julien Tiersot, Les Fêtes et les chants de la révolution française (Paris:

Napoleon had limited the number of fêtes celebrated, but made displays showier by stressing military parades and reviews. No doubt the Consular Guard Band played an important role in these ceremonies.

During 1804, Emperor Napoleon the 1st was crowned, and apparently the Grenadier Guard of Napoleon the 1st (Grenadiers de la Garde de Napoleon I^{er}) was then formed. M. Blasius directed this ensemble and also played clarinet, as shown from the list of instrumentalists:

12 clarinets, not counting the director
 2 oboes
 4 horns
 2 trumpets
 4 bassoons
 1 piccolo
 2 flutes in F
 4 serpents
 4 trombones
 2 basses
 triangle
 cymbals
 Jingling Johnnie
 tenor drum⁴⁸
 bass drum.

Later, M. Gebauer the elder succeeded Blasius in this position.

Hachette et Cie, 1908), pp. 241-42; Vogeleis, Quellen und Bausteine, p. 698; and Gerber, Neues Historisch-Biographisches Lexikon, vol. 2 col. 426.

⁴⁸ Jean Andries, Précis de l'histoire de la musique, depuis les temps les plus reculés, suivi de notices sur un grand nombre d'écrivains didactiques et théoriciens de l'art musical (Gand: de Busscher Frères, 1862), p. 154n. Schilling, Encyclopädie, 1:665, calls Blasius music director of the Guard in Napoleon's time, so he is probably referring to the Grenadier Guard of Napoleon the 1st.

Considering that Blasius was conductor of the Opéra-Comique and of military bands under Napoleon at a time when parades and military displays were emphasized, these activities no doubt brought him fame. Demonstrating his popularity is a letter sent from an irate concert-goer to the editor of Correspondance des professeurs et amateurs de musique.

Paris, July 12, 1804

To the editors of the Correspondance de musique

SIRS,

There was, on Wednesday 22 Messidor, at the Théâtre Favart, a concert for the benefit of an artist; I imagine that it is the one that you announced in your last issue that should be given for the benefit of M. Lahoussaie, whom you have justly praised. A pompous notice announced that the orchestra would be directed by M. Blasius, and that Mlle. Pelet would sing an Italian scene and air of Didon; but neither M. Blasius nor Mlle. Pelet appeared: is it lack of regard for the public and for an esteemed comrade, or is the notice a lie, that is what I don't know; it is true in any case that these types of mishaps happen only for benefit concerts, and this is certainly not a way to make them popular.

I salute you,

One of your subscribers⁴⁹

⁴⁹Correspondance des professeurs et amateurs de musique, 18 July 1804, col. 457;
"MESSIEURS,

Il y a eu, mercredi 22 messidor, au théâtre Favart, un concert au bénéfice d'un artiste; je suppose que c'est celui que vous avez annoncé dans un de vos derniers numéros devoir être donné au bénéfice de M. Lahoussaie, dont vous avez fait un juste éloge. Une affiche pompeuse annonçoit que l'orchestre seroit dirigé par M. Blasius, et que Mlle. Pelet y chanteroit une scène italienne et un air de Didon; mais ni M. Blasius ni Mlle. Pelet, n'ont paru: est-ce manque d'égards pour le public et

The November 10, 1804 issue of the same journal announces that M.F. Blasius conducted the overture on November 18 at the Concerts de la rue de Grenell-Saint-Honoré.⁵⁰ If this notice is to be trusted, and it probably can be since the editorial staff knew that they were under the watchful eye of the anonymous letter writer, it establishes that Blasius appeared at well-known subscription series. Evidently he supplemented his regular conducting duties with these guest appearances.

By this time, he had achieved some recognition as a composer. In 1803, several of the melodramas that he had scored played at the small theaters on the Boulevard.⁵¹ Then on May 18, 1806, Blasius's Concertant for two horns was performed at the Conservatory on a program which included the works of Haydn, Cherubini, Viotti, Gossec, Garat, and Rode.⁵² Later in 1808, a clarinet concerto by Blasius was executed by twelve-year-old Jean Pierre Massaert at the Société d'Émulation in Liège, Belgium.⁵³

pour un camarade estimable, ou l'affiche est-elle mensongère, c'est ce que j'ignore; toujours est-il vrai que ces sortes d'accidens n'arrivent qu'aux concerts de bénéfice, et ce n'est point un moyen de les mettre en faveur.

Je vous salue,

Un de vos abonnés."

⁵⁰Correspondance des professeurs et amateurs de musique, 10 November 1804, col. 728.

⁵¹Fétis, Biographie universelle, Supplément et complément (1878), 1:99.

⁵²Pierre, Le Conservatoire national, p. 483.

⁵³Weston, More Clarinet Virtuosi, pp. 170, 337.

But even though his works were performed, he was still regarded primarily as a conductor. Babault's Annales dramatiques, ou dictionnaire général des théâtres of 1808 gives us a first-hand account:

He is regarded as a second-class violinist; but he excels above all as an orchestra director,⁵⁴ where he merited succeeding the famous Lahoussaye.

A German artist in Paris reported in the Leipziger Allgemeine Musikalische Zeitung that Blasius displayed good ability as conductor of the Opéra-Comique.⁵⁵

With the Restoration of Louis XVIII in 1814, Blasius became member of the king's private orchestra and director of the 5th regiment of the Imperial Guard.⁵⁶ He was also composer for the huntsmen of the Imperial Guard, judging from Jacques Boufil's Three Grand Duos, Op. 3, which disclose this fact in their dedication. Because the duos were published by Jouve in 1815-16, one can assume that Blasius held this position around that time.⁵⁷

⁵⁴"Il est regardé comme un joueur de violon de la seconde force; mais il excelle surtout dans la direction d'un orchestre, où il a mérité de succéder au célèbre Lahoussaye" (Babault, Annales dramatiques, ou dictionnaire général des théâtres, 9 vols. [Paris: n.p., 1808-12; reprint ed., Geneva: Slatkine Reprints, 1967], 2:64).

⁵⁵Leipziger Allgemeine Musikalische Zeitung, vol. 4 col. 321, cited by Rau, "Die Kammermusik für Klarinette und Streichinstrumente" p. 132.

⁵⁶César Gardeton, Annales de la musique ou almanach musical pour l'an 1819 et 1820 (Paris: n.p., 1819-20; reprint ed., Geneva: Minkoff Reprint, 1978), p. 101; and Weston, More Clarinet Virtuosi, p. 53.

⁵⁷Weston, More Clarinet Virtuosi, pp. 53, 57.

Retirement in Versailles until Death, 1816-29

Blasius's retirement as music director of the Opéra-Comique in March 1816, after twenty-five years in that post,¹ was announced in the Annales de la musique ou almanach musical pour l'an 1819 et 1820:

M. Blasius, one of the orchestra directors of the Feydeau,² just retired after twenty-five years of service.

Thus 1816 marked the end of his musical career since in this year he resigned as conductor of the Opéra-Comique and of the 5th Regiment of the Imperial Guard, retreating to private life in Versailles until his death in 1829:

Blasius (F.), composer, music director of the 5th regiment of the Imperial Guard, pensioned from the Comic Opera, to Versailles.³

While surveying his career, one unearths snatches

¹Fétis, Biographie universelle, 1:439; There seems to be some disagreement with the date since Bernsdorf, Neues Universal-Lexikon, 1:413, lists his retirement as 1818.

²"M. Blasius, l'un des chefs d'orchestre de Feydeau, vient, après vingt-cinq ans de service, d'être admis à la retraite" (César Gardeton, Annales de la musique, p. 277).

³"Blasius (F.), compositeur, chef de musique du 5^e régiment de la garde royale, pensionnaire de l'Opéra Comique, à Versailles" (Gardeton, Annales de la musique, p. 101; and Gardeton, Bibliographie musicale de la France et de l'étranger [Paris: Niogret, 1822; reprint ed., Geneva: Minkoff Reprint, 1978], p. 578). Labat-Poussin, ed., Archives du Théâtre National de l'Opéra, p. 378, lists Blasius under 1824 as one of the artists entitled to a pension. Gardeton, Annales de la musique, p. 18, records Blasius's address as rue des Martyrs, n. 16, which is probably in Paris rather than Versailles, since the volume lists Parisian musicians.

of contemporary writings that, like the sundry and jumbled pieces of a jigsaw puzzle, must be laid side by side and examined before being assigned their rightful place. Alone, the snippets contain only a smattering of facts. Not until the bits and pieces are judged for their overall importance, compared, and then appropriately fitted together do they reveal the whole picture--his achievements in proper perspective as seen through the eyes of his contemporaries.

Among his colleagues, who lauded his achievements as a conductor, he was best known as music director of the Opéra-Comique. "A good orchestra director is a considerably important matter in a lyric theater," concludes Gardeton in Annales de la musique ou almanach musical of 1819. "M. Blasius had a special tact for seizing the intentions of the composer and for representing them faithfully."⁴ Clément and Larousse in Dictionnaire lyrique ou histoire des operas report that "Blasius carried out with talent his duties as orchestra director of this theater,"⁵ while Fétis adds that he is an "excellent orchestra conductor of the Comic Opera

⁴"Un bon chef d'orchestre, est un sujet fort important dans un théâtre lyrique. M. Blasius avait un tact particulier pour saisir les intentions des compositeurs, et pour les rendre fidèlement" (Gardeton, Annales de la musique, p. 277).

⁵"Blasius a rempli avec talent à ce théâtre les fonctions de chef d'orchestre" (Félix Clément and Pierre Larousse, Dictionnaire lyrique ou histoire des opéras [Paris: Auguste Boyer et Cie, n.d.], p. 35).

Theater"⁶ and recounts Blasius's conducting abilities:

For a long time, all the composers remembered with pleasure the care that he brought to the performance of works which were entrusted to him; his self-assurance, his self-control and the sensitivity of his ear, with which he could discern at an instant the part in which a mistake had been made.⁷

His other talents, as a composer and performer, were also heralded. Gerber called him a "prolific composer" and a "theoretical writer."⁸ Another reliable source, Schilling, noted that he was an "excellent violinist and at the same time a clarinetist, diligent and tasteful composer, and also in theoretical respects, a solidly educated musician."⁹ "Blasius was equally distinguished for his performing talent on violin, clarinet, flute and bassoon," concludes Fétis,¹⁰ but he gave up his solo career early to establish a reputation as a conductor.

⁶Fétis, Biographie universelle, 1:438.

⁷"Tous les compositeurs se sont rappelés longtemps avec plaisir le soin qu'il apportait dans l'exécution des ouvrages qui lui étaient confiés; son aplomb, son sangfroid, et la délicatesse de son oreille, qui lui faisait discerner à l'instant la partie où une faute avait été commise." (Ibid., 1:438).

⁸"Dieser Friedrich hat sich seitdem nicht nur immerfort als ein fruchtbarer Komponist, sondern auch als theoretischer Schriftsteller gezeigt" (Gerber, Neues Historisch-Biographisches Lexikon, vol. 2 cols. 426-27).

⁹"Vorzüglicher Violinist und zugleich Clarinettist, fleißiger und geschmackvoller Componist, und auch ein in theoretischer Hinsicht gründlich gebildeter Musiker, . . . " (Schilling, Encyclopädie, 1:665).

¹⁰"Blasius était également distingué par son talent d'exécution sur le violon, sur la clarinette, sur le flûte, et sur le basson" (Fétis, Biographie universelle, 1:438).

Chouquet's Histoire de la musique dramatique en France selects his best known opéra-comique as La Paysanne Supposée of 1788; his other works in this genre did not remain in the permanent repertoire. Schilling summarizes his other works:

The rest of his published compositions, which number more than fifty, are purely instrumental works, which have found great interest in France and also in Germany, particularly his sonatas and concertos for violin, his violin and clarinet duos and his symphonies for full orchestra. They are splendid, though lacking the depth of a Haydn and a Beethoven, but combine again, with a Mozartian brilliance, the pleasantness and pleasingness through which the elder Graun and Gluck, among others, distinguished themselves. Those duets appeared for the most part in Offenbach at Andre's and are excellent practice pieces, as are his "Suites d'harmonie à 2 Parties, tirées des Operas," that were printed in Paris. The collection of 6 Quartets concertants for Violin, Viola, Violoncello, and Bassoon, which at the beginning of this century found many dilettantes, is presumably by his less well-known brother, although it was listed in most catalogs under his name.¹¹

¹¹"Die übrigen von ihm gedruckten Compositionen, mehr denn 50 an der Zahl, bestehen in reinen Instrumentalsachen, die sehr viel Teilnahme in Frankreich und auch in Deutschland gefunden haben, namentlich seine Sonaten und Concerte für die Violine, seine Violin- und Clarinettduo's, und seine Sinfonien für großes Orchester. Diese sind prachtvoll, entbehren zwar der Tiefe eines Haydn und Beethoven, verbinden aber mit einem Mozartischen Glanze wieder das Wohltuende und Gefällige, wodurch unter den Alteren Graun und Gluck sich auszeichneten. Jene Duette erschienen zum größten Teile in Offenbach bei Andre, und sind vortrefflich Übungsstücke, wie auch seine zu Paris gedruckten "Suites d'harmonie à 2 Parties, tirées des Operas." Die Sammlung von 6 concertirenden Quartetten für Violine, Altvi., Violonc. und Fagott, welche zu Anfange des jetzigen Jahrhunderts viele Liebhaber fand, ist wahrscheinlich von seinem weniger bekannten Bruder, wenn gleich sie in den meisten Catalogen auch unter seinem Namen aufgeführt wird" (Schilling, Encyclopädie, 1:665).

Because Choron and Fayolle compiled approximately fifty eighteenth- and early nineteenth-century sources in their Dictionnaire historique of 1810, it contains perhaps the most telling summary of Blasius's career:

BLASIUS (Frédéric), music director of the theater of the Comic Opera, virtuoso of the violin, clarinet, flute, and bassoon, published, in 1796, Nouvelle Méthode de Clarinette et raisonnement des instrumens [sic]; principes et théorie de musique.

He published sonatas, duos, trios, quartets and concertos for violin, clarinet and bassoon. He arranged the beautiful piano sonatas of Haydn for quartets of two violins, viola and bass. Other than military music that he published, he harmonized several operas, Il matrimonio segreto of Cimarosa, among others.

The operas that he gave at the Favart Theater were a success in¹² their time, but have not remained in the repertoire.

Clearly, in Parisian music circles he was regarded first as a conductor, and second as an all-round musician-- a composer, performer, teacher, and educator. He had achieved a secure position and the respect of his colleagues in the intensely competitive music world of Paris--a milieu that had funneled musicians from the four corners of Europe into this music center of the second half of the eighteenth

¹²"BLASIUS (Frédéric), chef d'orchestre du théâtre de l'Opéra-Comique, virtuose à la fois sur le violon, la clarinette, la flûte et le basson, a publié, en 1796, une Nouvelle Méthode de Clarinette et raisonnement des instrumens [sic]; principes et théorie de musique. Il a publié des sonates, duos, trios, quatuors et concertos pour le violon, la clarinette et le basson. Il a arrangé en quatuors pour deux violons, alto et basse, les belles sonatas d'Haydn pour le piano. Outre la musique militaire qu'il a fait graver, il a mis en harmonie plusieurs opéras, entr'autres Il matrimonio segreto, de Cimarosa. Les opéras, qu'il a donnés au théâtre Favart ont eu du succès, dans le tems [sic], mais ne sont pas restés au répertoire" (Choron and Fayolle, Dictionnaire historique, 1:84).

century. Aspiring musicians had been advised, as Mozart had been by his father, that "from Paris the name and fame of a man of great talent resounds throughout the whole world."¹³ By joining the stream of musicians that poured into Paris, Blasius had tried his hand at the wheel of fortune and succeeded where others had failed: not only had he held an important conducting post for a quarter of a century, a position that brought him immediate recognition in Parisian music circles, but he also left his mark as a multi-talented musician.

¹³Emily Anderson, ed., The Letters of Mozart, 1:478.

CHAPTER II

CATALOG OF WORKS¹

Concertos

Violin Concerto No. 1 in G à 11

Paris, A. Leduc, [1797 or 1798] (Johansson);

Location: Berlin (Vogeleis);
Darmstadt (Vogeleis).

Violin Concerto No. 2 in A à 9

Paris, Pleyel;
Paris, Vogt et Veuve Goulden, 1797 (Lesure);

Location: Paris, Bibliothèque Nationale, Musique
No. Vm⁷ 1717, parts (Lesure).

Violin Concerto No. 3 in Bb

Paris, Erard, 1801;

Location: Belgium, Conservatoire Royal de Musique,
Bibliothèque, parts (RISM).

¹See pp. ix-x in the Preface.

Clarinet Concerto No. 1 in C à 9

For C Clarinet (Pound);

Paris, Cochet, 1802;
Leduc (Weston);

Location: Paris, Bibliothèque Nationale, Musique
No. Vm 2423, parts (Weston, Pound);
West Germany, Amorbach, Fürstlich
Leiningische Bibliothek, parts (RISM).

Clarinet Concerto No. 2 in C à 9

Paris, Cochet, 1802;
Paris, A. Leduc (Rau);

Location: West Germany, Amorbach, Fürstlich
Leiningische Bibliothek, parts (RISM).

Clarinet Concerto No. 3 in F à 9

For C Clarinet (Titus);

Zurich, Nägeli, 1805;
Girard (Titus, Weston);
Frey (Weston);

Location: Philadelphia, Free Library (Titus,
Weston);
West Germany, Amorbach, Fürstlich
Leiningische Bibliothek, parts (RISM);
Naples, Biblioteca del Conservatorio
di Musica S. Pietro a Maiella, parts
(RISM);
Naples, Biblioteca Nazionale (Weston).

Clarinet Concerto No. 4

Paris, Leduc (Weston);
1805 (Rau).

Bassoon Concerto No. 1

Paris, Cochet, [180-] (New York Public Library Reference);

Location: New York, New York Public Library,
parts (New York Public Library Reference).

Quartets

Six Quatuors Concertants in C, G, B \flat , d, F, c, Op. 3
for 2 Violins, Alto and Violoncello

Paris, Bouin, [1780-81] (Levy); [c. 1782] (Lesure);
Paris, Mlle Castagnery, [c. 1782] (Lesure);
Versailles, Blaisot, [c. 1782] (Lesure);

Location: Paris, Bibliothèque Nationale, Musique
No. Vmg 13723 (Lesure);
West Germany, Speyer, Pfälzische
Landesbibliothek, Musikabteilung,
parts (RISM);
New York, New York Public Library at
Lincoln Center, parts (RISM).

Three String Quartets, Op. 3

Paris, Louis (Rau).

Three String Quartets, Op. 10

Paris, Leduc, 1785 (Rau).

Three String Quartets, Op. 12

Paris, Sieber;

Location: Belgium, Conservatoire Royal de Musique,
Bibliothèque, parts (RISM).

Three String Quartets in F, c, C, Op. 19

Gerber lists the work as Six Quartets, Op. 19;

Paris, Magasin de Musique, 1795 (Pierre Magasin,
Lesure);

Paris, Ozi, 1795 (Rau);

1795 (Journal de Paris, 11 July 1795);

Location: Paris, Bibliothèque Nationale, Musique
No. K. 2360, parts (Lesure);
Prague, Národní múzeum--hud. oddělení,
parts (RISM);
West Germany, Tübingen, Universitäts-
bibliothek der Eberhard-Karls-
Universität, parts (RISM);
East Germany, Schwerin (Mecklenburg),
Mecklenburgische Landesbibliothek,
Musikabteilung, parts (RISM).

String Quartets

Arranged from Piano Sonatas of J. Haydn.

Three Quatuors Concertants in F, Eb, Bb, Op. 1 for Clarinet or Violin, Violin, Viola, and Violoncello

Paris, Sieber, 1782;

Location: Vienna, Gesellschaft der Musikfreunde,
Musik-Archiv No. XI 10733, printed
parts;
Italy, Modena, Biblioteca Estense,
Sezione Musicale No. Mus. C. 14,
printed parts (RISM);
Vienna, Österreichische National-
bibliothek, Musiksammlung No. Mus. Hs.
22113, manuscript parts (entitled
"III Quartetti" for clarinet, violin,
viola, violoncello).

Three Quartets in G, F, Bb, for Clarinet and Strings

Breitkopf & Härtel, 1782/4 (Weston).

Quartet, Op. 2 for Clarinet, Violin, Viola, and Violoncello

Possibly more than one quartet;

[1799] (Orsten and Revea).

Six Quartets, Op. 13 for Clarinet, Violin, Viola, and Violoncello

Paris, Sieber, [1788?] (Rau); [1799?] (Johansson).

Quartet in C for Bassoon, Violin, Viola, and Bass

Location: East Germany, Schwerin, Mecklenburgische Landesbibliothek, Musikabteilung, incomplete manuscript parts (Rau, Klein).

Overture in E \flat for Bassoon, Violin, Viola, and Bass

Location: East Germany, Schwerin, Mecklenburgische Landesbibliothek, Musikabteilung, manuscript parts (Rau, Klein).

Quartets, Op. 5 for Bassoon

Probably bassoon, violin, viola, violoncello;

[c. 1788] (Klein);

Paris, Boyer, [1788?] (Johansson).

Six Quatuors Concertants, Op. 9 for Bassoon, Violin, Viola, and Bass

Probably composed by Ignace Blasius (Gerber, Schilling);

Paris, 1797 (Gerber, Rau).

Trios

Three Trios in F, A, C, Op. 48 for 2 Violins and
Violoncello

Books 1 and 2 (Fétis);

Paris, Bochsas Père (Rau, RISM);
By the Composer (RISM);

Location: West Germany, Berlin, Staatsbibliothek
(Stiftung Preußischer Kulturbesitz),
parts (RISM);
Italy, Milan, Biblioteca del
Conservatorio "Giuseppe Verdi," parts
(RISM).

Three Trios Dialogués, Op. 31 for Clarinet, Violin, and
Violoncello or Bassoon

Possibly identical to the Trios, Op. 31 for Flute,
Clarinet, and Bassoon (Rau);

Paris, Gaveaux (Rau, RISM);
Paris, Sieber [c. 1800-1810] (Weston);

Location: London, Royal Academy of Music (Weston);
France, Bordeaux, Bibliothèque
Municipale, parts (RISM).

Three Trios in Eb, F, Bb, Op. 2 for 2 Clarinets and
Bassoon

Paris, Porthaux (Rau, RISM);

Location: Vienna, Gesellschaft der Musikfreunde,
Musik-Archiv No. VIII 2559, parts
(Whitwell, RISM).

Terzetto for 2 Clarinets and Bassoon

Location: Vienna, Gesellschaft der Musikfreunde,
Musik-Archiv No. VIII 2560 (Whitwell,
Rau).

Six Trios for 2 Clarinets and Bassoon

In 2 Books (Rau);

Paris, Sieber (Rau).

Three Trios for Clarinet, Horn, and Violoncello,
"choisis dans les ouvrages du célèbre Michel [Yost]"

Book 1 published 1805 (Rau).

Duos

Duo pour Violon & Alto

Paris, Leduc, [1784?] (Johansson).

Six Duos, Op. 4 for 2 Violins

Paris, Bouin (Rau, RISM);

Location: U.S.A., Washington, D.C., Library of
 Congress, Music Division, parts
 (RISM).

Six Duos in B \flat , F, C, G, D, A, Op. 8 for 2 Violins

Paris, Imbault, [1790?] (Rau); 1783 (Lesure,
 Johansson);

Paris, Sieber, 1783 (Lesure);

Location: Paris, Bibliothèque Nationale, Musique
 No. Vmg 20962⁽⁴⁾ (Lesure);
 West Germany, Berlin, Staatsbibliothek
 (Stiftung Preußischer Kulturbesitz),
 parts (RISM);
 London, British Museum, parts (RISM);
 London, Royal College of Music, parts
 (RISM).

Six Duos Concertants, Op. 26 for 2 Violins

Paris, Lægouix (Rau).

Six Duos Dialogués in A, B \flat , F, Op. 28 for 2 Violins

Book 1;

Paris, B. Viguerie (Rau, RISM);
Zurich, Johann Georg Nägeli (Gerber, Rau, RISM);
Offenbach (Gerber);

Location: Vienna, Gesellschaft der Musikfreunde,
Musik-Archiv, parts (RISM);
Yugoslavia, Zagreb, Hrvatski glazbeni
zavod (zbirka Don Nikole Udina
Algarotti), parts (RISM).

Three Duos in B \flat , F, C, Op. 28 for 2 Violins

Book 2;

Paris (Gerber);
Offenbach, Johann André (Gerber, Rau, RISM);
Zurich (Gerber);

Location: West Germany, Offenbach am Main,
Verlagsarchiv André, parts (RISM);
The Netherlands, Den Haag, Gemeente
Museum, parts (RISM).

Three Duos in G, A, E \flat , Op. 29 for 2 Violins

Paris, 1796 (Gerber, Rau);
Offenbach, Johann André (RISM);

Location: West Germany, Offenbach am Main,
Verlagsarchiv André, parts (RISM);
Venice, Biblioteca del Conservatorio
"Benedetto Marcello," parts (RISM).

Three Duos in A, B \flat , F, Op. 30 Livre 1 for 2 Violins; and
Three Duos in D, G, E \flat , Op. 30 Livre 2 for 2 Violins

Offenbach, Johann André (RISM);

Location: West Germany, Offenbach am Main,
Verlagsarchiv André, parts (RISM).

Three Duos, Op. 32 for 2 Violins

Paris (Rau);

Location: Paris, Bibliothèque Nationale,
Musique (Vogeleis, Eitner).

Three Duos, Op. 33 for 2 Violins

Paris (Rau);

Location: Paris, Bibliothèque Nationale,
Musique (Vogeleis, Eitner).

Three Duos, Op. 39 for 2 Violins

(Rau).

Six Nouveaux Duos Concertants, Op. 43 for 2 Violins

Paris (Rau).

Six Duos Faciles, Op. 52 for 2 Violins

Paris, Légouix (Rau); 2nd edition (Vogeleis).

Six Duos Faciles, Op. 53 for 2 Violins

In 2 Books (Rau).

Three Duos in B \flat , F, C, Op. A for 2 Violins

Paris, Magasin de Musique, [c. 1794] (Lesure);

Location: Paris, Bibliothèque Nationale,
Musique No. K. 2359, parts (Lesure).

Three Duos in G, A, Eb, Op. B for 2 Violins

Paris, Magasin de Musique, [c. 1794] (Lesure);

Location: Paris, Bibliothèque Nationale, Musique
No. A. 34692, parts (Lesure).

Six Duos Concertan[t]s, Op. 12 for Flute and Violin

Paris, Bouin, 1788 (Mercure de France, 15 June 1788);
Versailles, Blaisot, 1788 (Mercure de France, 15
June 1788).

Duos, Op. 18 for 2 Clarinets

Paris, Sieber (Weston).

Six Duos, Op. 20 for 2 Clarinets

Paris, Magasin de Musique, 1794 (Pierre Magasin);
Paris, [1796] (Gerber, Rau);
Ozi, 1802 (Weston);
Schlesinger (Weston).

Twelve Duos, Op. 21 for 2 Clarinets

In 2 Books (Gerber, Rau);
Paris, 1796 (Gerber, Rau);
Offenbach, André (Gerber, Rau).

Six Duos, Op. 21 for 2 Clarinets

Paris, Magasin de Musique, [c. 1794-95] (Pierre
Magasin);
Paris, Ozi, 1802 (Weston);
André (Weston);
Schlesinger (Weston).

Six Duos Concertan[t]s, Op. 27 for 2 Clarinets

Possibly same as Six Duos Concertan[t]s, Op. 27
for 2 Bassoons;

Paris, B. Viguerie (Rau).

Six Duos, Op. 35 for 2 Clarinets

Petit (Weston).

Duos, Op. 38 for 2 Clarinets

Six Duos Très Faciles in Bb, Eb, Bb, Eb, Bb, Eb, Op. 39
for 2 Clarinets

Paris, Leduc (Rau); [1797? or 1798?] (Johansson);
Leipzig, Breitkopf und Härtel, 1798 (Rau);
Offenbach, Johann André (RISM);

Location: West Germany, Offenbach am Main,
Verlagsarchiv André, parts (RISM);
U.S.A., Washington D.C., Library of
Congress, Music Division.

Six Very Easy Duets from the Méthode

Sieber (Weston).

Six Duos Faciles, Op. 40 for 2 Clarinets

Paris, Leduc, 1800 (Gerber, Rau);
Paris, Cochet (Rau).

Six Duos, Op. 46 for 2 Clarinets

Paris, 1805 (Rau);
Naderman (Weston).

Six Duos for 2 Bassoons

Paris, Leduc, 1784 (Mercure de France, 1 May 1784);

Location: London, British Museum, parts (RISM).

Six Duo Concertan[t]s, Op. 27 for 2 Bassoons

Possibly same as Six Duos Concertan[t]s, Op. 27
for 2 Clarinets;

Paris, B. Viguerie (Rau);
1795 (Journal de Paris, 2 October 1795);

Location: West Germany, Berlin, Staatliche
Hochschule für Musik und Darstellende
Kunst, parts (RISM).

Sonatas

Violin Sonatas

Paris, 1797 (Gerber).

Three Sonatas in G, D, A, for Violin with Bass Accompani-
ment

Paris, Sieber (RISM);

Location: West Germany, Frankfurt/Main, Stadt-
und Universitätsbibliothek, Musik-
und Theaterabteilung Manskopfsches
Museum, score (RISM).

Sonata for Violin and Piano

Included in Alard, D., ed. Les Maîtres classiques
du violon. No. 42. Mainz: Schott, c. 1862.

Location: New York, New York Public Library (New
York Public Library Reference);
British Museum (Eitner).

Gravé for Violin and Bass

Possibly same as following entry;

Location: New York, New York Public Library,
manuscript (New York Public Library
Reference).

Gravé for Violin and Bass

No. 84 in Cartier, Jean-Baptiste, ed. L'Art du
violon. Monuments of Music and Music Literature
in Facsimile, no. 14. Paris: Decombe, [1803?];
reprint ed., New York: Broude Brothers, 1973.

Three Sonatas, Op. 40 for Violin with Bass

Paris, Garnier (Rau).

Three Sonatas in A, Bb, Eb, .Op. 41 for Violin with
Violoncello Accompaniment

Paris, Pleyel, 1800;

Location: Vienna, Österreichische National-
bibliothek, Musiksammlung, score
(RISM);
Denmark, Copenhagen, Det kongelige
Bibliothek, score (RISM);
Italy, Naples, Biblioteca del
Conservatorio di Musica S. Pietro a
Maiella, score (RISM);
Sweden, Stockholm, Kungliga Musikaliska
Akademiens Bibliotek, score (RISM);
U.S.A., Ann Arbor, Michigan, University
of Michigan, Music Library;
New York Public Library (New York Public
Library Reference).

Three Sonatas, Op. 43 for Violin with Bass Accompaniment

Paris, Erard, 1801;
 Paris, Sieber (Vogeleis);
 Lyon, Garnier, [c. 1800] (Lesure);

Location: Paris, Bibliothèque Nationale, Musique
 No. Vm⁷ 833
 K. 2358 (Lesure);
 Denmark, Copenhagen, Det kongelige
 Bibliothek, score (RISM);
 London, British Museum, score (RISM);
 The Netherlands, Utrecht, Instituut
 voor Muziekwetenschap der Rijks-
 universiteit, score (RISM);
 U.S.A., Washington, D.C., Library of
 Congress, Music Division, score
 (bound with the Sonatas, Op. 60
 for 2 Violins) (RISM);
 U.S.A., Ann Arbor, Michigan, University
 of Michigan, Music Library.

Three Sonatines in D, B \flat , A, Op. 55, No. 1-3 for Violin
 with Bass Accompaniment

Paris, Gaveaux (Rau, RISM);

Location: London, British Museum (Vogeleis,
 Eitner);
 U.S.A., Ann Arbor, Michigan, University
 of Michigan, Music Library;
 U.S.A., Washington, D.C., Library of
 Congress, Music Division, score (RISM).

Three Sonatines, Op. 55, No. 4-6 for Violin and
 Violoncello

Paris, Gaveaux;

Location: U.S.A., Ann Arbor, Michigan, University
 of Michigan, Music Library.

Three Sonatas in D, F, G, Op. 55 for Violin with
 Violoncello Accompaniment

Paris, Duhan (Vogeleis);

Location: U.S.A., Washington, D.C., Library of
 Congress, Music Division, score.

Three Grandes Sonates, Op. 60 for Violin with Violin
Accompaniment

Paris, G. Gaveaux, [1817] (Gardeton Annales);

Location: U.S.A., Washington, D.C., Library of
Congress Music Division (bound with
Sonatas, Op. 43 for Violin and
Violoncello);

U.S.A., Ann Arbor, Michigan, University
of Michigan, Music Library (only
Sonata in G, Op. 60, No. 3).

Six Grand Sonatas, Op. 66 for Violin with Violin

Paris, Gaveaux (Vogeleis, Rau).

Six Sonatas for Piano with Violin Accompaniment

Paris, Published by Author (Imprimerie de la
Société Littéraire Typographique), 1783
(Rau, Lesure, RISM);

Location: Paris, Bibliothèque Nationale, Musique
No. K. 2361, parts (Lesure).

Six Sonatas or Études Graduelles in G, C, F, D, A, C,
Op. 58 for Flute with Bass Accompaniment

In 2 Books;

Paris, Magasin de Musique (Rau, RISM);

Location: West Germany, Berlin, Staatsbibliothek
(Stiftung Preussischer Kulturbesitz),
parts (RISM).

Six Sonatas, Op. 55 for Clarinet with Viola (Bass)

In 2 Books;

Paris, Magasin de Musique (Weston);
 1805 (Rau);
 Frey (Weston);

Location: Aarhus, Statsbiblioteket (Weston).

Six Sonatas, Op. 57 for Bassoon with Violoncello

Location: Milan, Biblioteca del Conservatorio
 di Musica Giuseppe Verdi, manuscript
 (Eitner, Rau, Klein).

SymphoniesSimphonie Concertante in E à 10 for 2 Horns

Paris, Imprimerie du Conservatoire, c. 1795
 (Lesure, Rau, RISM);
 Paris, Ozi, 1798 (Gerber, Rau);

Location: West Germany, Harburg über Donauwörth,
 Fürstlich Ottingen-Wallerstein'sche
 Bibliothek, Schloß Harburg, parts
 (RISM);
 West Germany, Münster (Westfalen),
 Universitätsbibliothek, parts (RISM);
 Paris, Bibliothèque Nationale
 No. A. 33440
 Fol. Vm¹⁰ d.77, parts (Lesure).

Symphony

Lost (Brook);

[1785?] (Brook).

Wind Band Music (Music for "Harmonie")

Overture in F for Wind Instruments, or Overture for
Wind Instruments, No. 8

Because of the two different titles, it has been presumed that they represented two different overtures. No doubt this confusion was caused by the phrase, "No. 8," which was used to show that the overture was published by the Magasin de Musique in installment No. 8 (October-November 1794) in the series of music used in the national fêtes. A comparison of Pierre's works will prove that both titles refer to the same overture.

Arranged in score for piano in Pierre. Musique des fêtes et cérémonies de la révolution française.
Paris: Imprimerie Nationale, 1899.

Paris, Magasin de Musique, 1794 (Pierre Musique,
Pierre Magasin, Pierre Hymnes);

Location: Paris, Bibliothèque Nationale, Musique
No. H² 125, parts (Lesure);
Bibliothèque Nantes No. 22207
(Pierre Hymnes).

Ouverture et Airs de Maison by Dalayrac, Arranged for
"L'Harmonie" by F. Blasius

Paris, Imbault, [c. 1800] (Lesure);
1802 (Rau);

Location: Paris, Bibliothèque Nationale, Musique
No. Vm²⁷ 1049 (Lesure).

Pot-Pourri de Tous les Airs Qui Ont Rapport à la Famille
Royale Arrangé en Harmonie pour Toute la Musique
Militaire

Paris, G. Gaveaux;

Location: U.S.A., Washington, D.C., Library of
Congress, Music Division.

Harmonie à 6

Paris, Pleyel (Rau).

Suites d'Harmonie, Tirée des Opèras Nouveaux No. 1-3
à 2 Parties

Paris, Janet (Gerber, Rau);
Paris, Leduc (Gerber).

Journal d'Harmonie à l'Usage des Musiques Militaires

Books 10 and 11;
Paris, Leduc (Rau, Vogeleis).

Harmonie Militaire, Contenant Marches, Pas Redoublés,
Rondeaux et Walses

Books 1-4;
[c. 1817] (Gardeton, Annales).

Ouverture . . . à Grand Orchestre

Paris, Sieber (RISM);
Location: France, Le Mans, Bibliothèque Municipale,
parts (RISM).

Theatrical WorksLa Paysanne Supposée ou la Fête de la Moisson

Comic Opera in 3 Acts (Rau, Stieger);
Librettist, Dubois (Manferrari, Stieger);

Premiere, 28 August 1788, Paris, Comédie-Italienne
(Journal de Paris, 28 August 1788, Mercure de
France, 6 September 1788, Rau, Stieger,
Manferrari).

L'Amour Hermite, pièce anacréontique, mêlée d'ariettes

Comic Opera in 1 Act (Gerber, Rau);
 Librettist, P. Desriau (Klein);

Premiere, 31 January 1789, Paris, Théâtre
 Beaujolais (Journal de Paris, 31 January, 1789);

Paris, Sieber, 1789 (Rau, RISM, Lesure);
 Bonn, Simrock, 1793 (Rau, Vogeleis);

Overture for Large Orchestra from the Comic Opera
 Paris, Sieber (Rau);

Location: Paris, Bibliothèque Nationale, Musique
 No. D 1286, score (Lesure);
 Belgium, Conservatoire Royal de Musique,
 Bibliothèque, score (RISM);
 France, Avignon, Bibliothèque du Musée
 Calvet, score (RISM);
 France, Dijon, Bibliothèque du
 Conservatoire, score (RISM);
 Sweden, Stockholm, Kungliga Teaterns
 Biblioteket, score (RISM);
 U.S.A., Boston, Boston Public Library,
 Music Department, score (RISM).

Le Pelletier de St. Fargeau ou le Premier Martyr de la
République Française, traité historique

Opera in 2 Acts (Gerber, Rau);
 Librettist, Bertin d'Antilly;

Premiere, 23 February 1793, Paris, Opéra-Comique
 (Journal de Paris, 23 February 1793);

Paris, 1793 (Rau).

Les Trois Sultanes ou Soliman Second

Comic Opera in 2 Acts (Manferrari);
 New Music by Blasius to C.-S. Favart's Libretto
 (Rau);

Premiere, 25 August 1792, Paris, Comédie-Italienne
 (Manferrari).

Prince Polastri

Music by Blasius (Labat-Poussin);
1789 (Labat-Poussin).

Le Congrès des Rois

Comic Opera in 3 Acts;
Librettist, Maillot;

Blasius composed the Overture and collaborated with these composers on the work: Kreutzer, Grétry, Méhul, Dalayrac, Deshayes, Solié, Devienne, Berton, Jadin, Trial the younger, and Cherubini;

Premiere, 26 February 1794, Paris, Opéra-Comique (Klein, Rau).

Africo et Menzola

Melodrama in 3 Acts (Tourneux);
Librettist, Coffin-Rosny (Tourneux);

Performed, 10 March 1798, Paris, Théâtre de l'Ambigu-Comique (Tourneux).

Don Pèdre et Zulika

Melodrama (Rau).

Adelson et Salvini

Melodrama in 3 Acts (Tourneux);
Librettist, Prosper Delamarre (Tourneux);
Ballets Composed by M. Adam (Tourneux);

Premiere, 1802, Paris, Théâtre Gaité (Stieger);
Performed, 5 December 1803, Paris, Théâtre de la Gaieté (Tourneux).

Clodomire ou la Prêtresse d'Irmensul

Melodrama in 3 Acts (Tourneux);
 Librettists, Noel and Henri Lemaire (Tourneux);
 Ballets by M. Aumer (Tourneux);

Premiere, 5 May 1803, Paris, Théâtre de la Porte-
 Saint-Martin (Tourneux).

Ballet music

Unperformed (Fétis);
 1791 (Rau).

Church Music

Mass in A for Tenor, Baritone, and Bass with Harmonie-
 music Accompaniment

Location: Milan, Biblioteca del Conservatorio di
 Musica Giuseppe Verdi, manuscript
 parts (Rau, Vogeles, Klein).

Vocal MusicVive l'Amour et la Folie, Couplets

Author, C. Grenier (Klein);
 In Lyre d'Orphée, Année 3, No. 4 (RISM);
 Paris, À la Nouveauté (Rau, RISM);
 Location: London, British Museum (RISM).

Française, Point de Vengeance, Couplets

1814 (Klein).

Pedagogical WorksNouvelle Méthode de Clarinette et Raisonnement des Instruments, Principes et Théorie de Musique

Paris, Porthaux, [c. 1796] (Menkin, Gerber, Schilling, Rau);

Paris, Michel, [1796] (Warner);

Paris, Sieber, [Before 1815] (Warner);

Location: Paris, Bibliothèque National (Weston).

Méthode de Clarinette

It has been questioned whether this work actually existed;

Michel, [c. 1795] (Weston);

Sieber (Weston).

Méthode de Basson

Paris, Leduc (Becker); [c. 1800] (Warner).

Caprices ou Etudes du Violon, No. 18

Paris, Cochet (Rau, RISM);

Location: Czechoslovakia, Prague, Národní múzeum--hud. oddělení (RISM);

Probably identical to Caprices ou Etudes du Violon

Paris, A. Leduc (Rau, RISM);

Location: New York, New York Public Library at Lincoln Center (RISM);
U.S.A., Washington, D.C., Library of Congress, Music Division (RISM).

Préludes ou Caprices pour le Violon

Location: New York, New York Public Library,
manuscript (New York Public Library
Reference).

Sources for the Catalog of Works

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CHAPTER III

A CRITICAL PERFORMANCE EDITION OF THE QUATUOR
CONCERTANT IN F, OP. 1, NO. 1

Movement 1: Allegro

Allegro
F. Blasius

Clarinet (in B \flat)
Violin
Viola
Violoncello
Clarinet
Violin
Viola
Violoncello

This page contains three systems of musical notation for a string quartet and two clarinets. The instruments are Clarinet (Clar.), Violin (Vl.), Viola (Vla.), and Cello (Vc.).

System 1:

- Clarinet:** Features a melodic line with slurs, ties, and dynamic markings *cresc.* and *f*. There are also some bracketed markings above the staff.
- Violin:** Starts with a *p* (piano) dynamic, followed by a *f* (forte) dynamic. It includes a *cresc.* marking.
- Viola:** Starts with a *p* dynamic, followed by a *f* dynamic.
- Cello:** Starts with a *p* dynamic.

System 2:

- Clarinet:** Features a melodic line with slurs and ties. It includes a *p* dynamic marking.
- Violin:** Features a melodic line with slurs and ties.
- Viola:** Features a melodic line with slurs and ties.
- Cello:** Features a melodic line with slurs and ties.

System 3:

- Clarinet:** Features a melodic line with slurs and ties. It includes a *p* dynamic marking.
- Violin:** Features a melodic line with slurs and ties.
- Viola:** Features a melodic line with slurs and ties.
- Cello:** Features a melodic line with slurs and ties.

Handwritten musical score for a string quartet and two clarinets, measures 20-22. The score is written on three systems of staves. The instruments are Clarinet (Clar.), Violin (Vi.), Viola (Vla.), and Violoncello (Vc.).

Measure 20:

- Clar. 1: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Clar. 2: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vi. 1: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vi. 2: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vla.: Bass clef, key signature of one sharp (F#). Notes: A3, B3, C4. Dynamics: *[P]*.
- Vc.: Bass clef, key signature of one sharp (F#). Notes: A2, B2, C3. Dynamics: *[P]*.

Measure 21:

- Clar. 1: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Clar. 2: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vi. 1: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vi. 2: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vla.: Bass clef, key signature of one sharp (F#). Notes: A3, B3, C4. Dynamics: *[P]*.
- Vc.: Bass clef, key signature of one sharp (F#). Notes: A2, B2, C3. Dynamics: *[P]*.

Measure 22:

- Clar. 1: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Clar. 2: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vi. 1: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vi. 2: Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5. Dynamics: *[P]*.
- Vla.: Bass clef, key signature of one sharp (F#). Notes: A3, B3, C4. Dynamics: *[P]*.
- Vc.: Bass clef, key signature of one sharp (F#). Notes: A2, B2, C3. Dynamics: *[P]*.

The score includes various musical notations such as clefs, key signatures, notes, rests, and dynamics. The handwriting is in ink on a white background.

Handwritten musical score for three systems, featuring Clarinet (Clar.), Violin (VI.), Viola (Vla.), and Violoncello (Vc.).

System 1:

- Clar.: Treble clef, key signature of one sharp (F#). A box containing the number "30" is present.
- VI.: Treble clef, key signature of one sharp. Marked "Solo". Includes dynamic markings $[p]$ and $[f]$, and articulation marks (accents).
- Vla.: Treble clef, key signature of one sharp. Includes dynamic markings $[p]$ and $[f]$.
- Vc.: Bass clef, key signature of one sharp. Includes dynamic marking p .

System 2:

- Clar.: Treble clef, key signature of one sharp. Includes dynamic marking f .
- VI.: Treble clef, key signature of one sharp. Includes dynamic marking f .
- Vla.: Treble clef, key signature of one sharp. Includes dynamic marking f .
- Vc.: Bass clef, key signature of one sharp.

System 3:

- Clar.: Treble clef, key signature of one sharp. Includes dynamic marking p .
- VI.: Treble clef, key signature of one sharp. Includes dynamic marking f .
- Vla.: Treble clef, key signature of one sharp.
- Vc.: Bass clef, key signature of one sharp.

Handwritten musical score for a string quartet and woodwinds, measures 40-50. The score is written on ten staves, grouped into three systems of four staves each. The instruments are Clarinet (Clar.), Violin I (VI.), Violin II (Vla.), and Viola (Vc.).

Measure 40: The first system begins with a measure number '40' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a similar melodic line. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a forte 'f' dynamic.

Measure 41: The second system begins with a measure number '41' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic and the word 'dolce'.

Measure 42: The third system begins with a measure number '42' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Measure 43: The fourth system begins with a measure number '43' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Measure 44: The fifth system begins with a measure number '44' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Measure 45: The sixth system begins with a measure number '45' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Measure 46: The seventh system begins with a measure number '46' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Measure 47: The eighth system begins with a measure number '47' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Measure 48: The ninth system begins with a measure number '48' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Measure 49: The tenth system begins with a measure number '49' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Measure 50: The eleventh system begins with a measure number '50' in a box. The Clarinet part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The measure is marked with a piano 'p' dynamic.

Handwritten musical score for measures 1-4. The score is written for four staves: Clarinet (Clar.), Violin I (Vi.), Viola (Via.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. Dynamic markings include [p] (piano) and [f] (forte). The score is written in a clear, legible hand.

Handwritten musical score for Clarinet (Clar.), Violin I (VI.), Viola (Vla.), and Violoncello (Vc.). The score is divided into three systems. The first system includes dynamic markings such as *p* (piano), *cres* (crescendo), *[P]*, *[f]*, and *[ff]*. The second system includes markings for *[cres]*, *[f]*, *[ff]*, and *solo*. The third system includes a marking for *[ff]*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a string quartet, featuring Clarinet, Violin I, Violin II, and Viola parts. The score includes various musical notations such as notes, rests, and dynamic markings like p, f, and pp.

Handwritten musical score for three systems of Clarinet (Clar.), Violin I (VI.), Viola (Vla.), and Violoncello (Vc.). The score is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings.

System 1:

- Clar.: Treble clef, key signature of one sharp (F#). Notes include a triplet of eighth notes. Dynamic markings: [rf rf] [rfi rf].
- VI.: Treble clef. Notes include a half note and a quarter note. Dynamic markings: rf rf rf rf.
- Vla.: Bass clef. Notes include a half note and a quarter note. Dynamic markings: rf rf rf rf.
- Vc.: Bass clef. Notes include a half note and a quarter note. Dynamic markings: [rfi] [rf].

System 2:

- Clar.: Treble clef, key signature of one sharp (F#). Notes include a half note and a quarter note. Dynamic markings: [rfi] [rfi] [rfi]. A box containing "110" is present. Dynamic markings: [P].
- VI.: Treble clef. Notes include a half note and a quarter note. Dynamic markings: rf rf rf rf. Dynamic markings: P.
- Vla.: Bass clef. Notes include a half note and a quarter note. Dynamic markings: rf rf rf rf. Dynamic markings: P.
- Vc.: Bass clef. Notes include a half note and a quarter note. Dynamic markings: [rfi] [rfi]. Dynamic markings: [P].

System 3:

- Clar.: Treble clef, key signature of one sharp (F#). Notes include a half note and a quarter note. Dynamic markings: [f] [f] [P].
- VI.: Treble clef. Notes include a half note and a quarter note. Dynamic markings: f f f f. Dynamic markings: [P] P.
- Vla.: Bass clef. Notes include a half note and a quarter note. Dynamic markings: f f f f. Dynamic markings: [P] P.
- Vc.: Bass clef. Notes include a half note and a quarter note. Dynamic markings: [f] f f f. Dynamic markings: P.

Handwritten musical score for a woodwind and string ensemble. The score is written on ten staves, grouped into two systems of five staves each. The instruments are Clarinet (Clarin), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings like *[f]*, *[p]*, and *[cres]* are present. There are also handwritten annotations like "120" and "130" above some notes. The score is written in a clear, legible hand.

This musical score page contains three systems of music for four instruments: Clarinet (Clar.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#) and the time signature is 3/4. The first system (measures 138-140) features a complex Clarinet melody with triplets and slurs, while the other instruments provide harmonic support. The second system (measures 141-142) continues the Clarinet's melodic line with various articulations like accents and slurs, and includes dynamic markings such as *fz* and *p*. The third system (measures 143-144) shows the Clarinet playing a more active role with slurs and accents, while the Violin and Viola have more prominent parts. The Violoncello part is more rhythmic and supportive. The page concludes with a double bar line at the end of measure 144.

Handwritten musical score for a string quartet, measures 150-152. The score is written for four staves: Violin I (VI.), Violin II (Vla.), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 150-151) includes a rehearsal mark '150' and a dynamic marking 'p'. The second system (measures 151-152) includes a dynamic marking 'f'. The third system (measures 152-153) includes a rehearsal mark '152' and dynamic markings 'p' and 'f'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Handwritten musical score for a string quartet and woodwinds. The score is organized into three systems, each with five staves: Clarinet (Clar), Violin I (VI), Violin II (Vla), Viola (Vla), and Violoncello (Vc).

System 1:

- Clar:** Treble clef, key signature of one sharp (F#). Measures 1-4 show a melodic line with slurs and accents. Measure 5 has a dynamic marking $[p]$. Measure 6 has a dynamic marking $[f]$.
- VI:** Treble clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking p . Measure 6 has a dynamic marking f .
- Vla:** Treble clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking p . Measure 6 has a dynamic marking f .
- Vc:** Bass clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking $[p]$. Measure 6 has a dynamic marking $[f]$.

System 2:

- Clar:** Treble clef. Measures 1-4 show a melodic line with slurs and accents. Measure 5 has a dynamic marking $[p]$. Measure 6 has a dynamic marking $[f]$.
- VI:** Treble clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking p . Measure 6 has a dynamic marking f .
- Vla:** Treble clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking p . Measure 6 has a dynamic marking f .
- Vc:** Bass clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking $[p]$. Measure 6 has a dynamic marking $[f]$.

System 3:

- Clar:** Treble clef. Measures 1-4 show a melodic line with slurs and accents. Measure 5 has a dynamic marking $[p]$. Measure 6 has a dynamic marking $[f]$.
- VI:** Treble clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking p . Measure 6 has a dynamic marking f .
- Vla:** Treble clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking p . Measure 6 has a dynamic marking f .
- Vc:** Bass clef. Measures 1-4 show a melodic line. Measure 5 has a dynamic marking $[p]$. Measure 6 has a dynamic marking $[f]$.

Articulation markings include $[c]$, $[r]$, $[e]$, $[s]$, and $[f]$ throughout the score.

Handwritten musical score for a string quartet, page 107. The score is divided into three systems, each with four staves (Cello, Violin I, Violin II, Viola). The notation includes various musical symbols such as notes, rests, dynamics (f, p, cres, f), articulation (accents, slurs), and performance instructions (e.g., "180" for a turn). The bottom system includes vocal-like lyrics "r e s" and "f" written below the staves.

System 1:

- Cello: [f f]
- Violin I: [f f]
- Violin II: [f f]
- Viola: [f f]

System 2:

- Cello: [f f] 180
- Violin I: [f f] [p]
- Violin II: [f f] [p]
- Viola: cres f [f f] [p]

System 3:

- Cello: [f f] [p] [C] r e [f f] [f f]
- Violin I: [p] [C] r e [f f] [f f]
- Violin II: [p] [C] r e [f f] [f f]
- Viola: p [C] r e [f f] [f f]

Musical score for measures 109-111, featuring Clarinet (Clar), Violin (Vl), Viola (Vla), and Violoncello (Vc) parts. The score includes various dynamics and performance markings.

Measure 109:

- Clar: *p* [3] [3]
- Vl: *p*
- Vla: *p*
- Vc: *pizzicato* *p*

Measure 110:

- Clar: [20] [p] [cres]
- Vl: *cres* *p* [f]
- Vla: *cres* *f*
- Vc: *cres* *f* *cres*

Measure 111:

- Clar: [9] [3] [f]
- Vl: *Solo* [p]
- Vla: *f* *p*
- Vc: *p* [f] *f* *p*

Handwritten musical score for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a Clarinet. The score is divided into three systems, with measures 30, 40, and 40 marked at the beginning of each system.

System 1 (Measures 30-39):

- Clarinet:** Measures 30-39, mostly rests.
- Violin I:** Measures 30-39, featuring trills (tr) and slurs.
- Viola:** Measures 30-39, featuring slurs and the instruction "Espressione".
- Violoncello:** Measures 30-39, featuring slurs and the instruction "Espressione".

System 2 (Measures 40-49):

- Clarinet:** Measures 40-49, featuring slurs and accents.
- Violin I:** Measures 40-49, featuring slurs, accents, and the instruction "p".
- Viola:** Measures 40-49, featuring slurs, accents, and the instruction "p".
- Violoncello:** Measures 40-49, featuring slurs and the instruction "p".

System 3 (Measures 50-59):

- Clarinet:** Measures 50-59, featuring slurs and the instruction "cres".
- Violin I:** Measures 50-59, featuring slurs, accents, and the instruction "pp".
- Viola:** Measures 50-59, featuring slurs, accents, and the instruction "pp".
- Violoncello:** Measures 50-59, featuring slurs, accents, and the instruction "pp".

The score includes various musical notations such as slurs, accents, and dynamic markings (p, pp, cres, f).

Handwritten musical score for a string quartet and woodwinds, page 111. The score is divided into three systems, each with staves for Clarinet (Clar.), Violin (Vl.), Viola (Vla.), and Violoncello (Vc.).

System 1:

- Clarinet:** Features a melodic line with trills and slurs. Dynamic markings include [P].
- Violin:** Features a melodic line with slurs. Dynamic markings include [P].
- Viola:** Features a melodic line with slurs. Dynamic markings include [P].
- Violoncello:** Features a melodic line with slurs. Dynamic markings include [P].

System 2:

- Clarinet:** Features a melodic line with trills and slurs. Dynamic markings include [PP].
- Violin:** Features a melodic line with slurs. Dynamic markings include [PPP].
- Viola:** Features a melodic line with slurs. Dynamic markings include [P].
- Violoncello:** Features a melodic line with slurs. Dynamic markings include [P].

System 3:

- Clarinet:** Features a melodic line with trills and slurs. Dynamic markings include [P].
- Violin:** Features a melodic line with slurs. Dynamic markings include [PP].
- Viola:** Features a melodic line with slurs. Dynamic markings include [PPP].
- Violoncello:** Features a melodic line with slurs. Dynamic markings include [PPP].

Additional markings include *PIZZICATO* and *COL ARCO* in the Violoncello part.

Movement 3: Allegro Rondo*Allegro: Rondo*

Handwritten musical score for Movement 3: Allegro Rondo. The score is written on ten staves, grouped into three systems of three staves each. The instruments are: Clarinet (top), Violin (middle), Viola (bottom) in the first system; Clarinet (top), Violin (middle), Viola (bottom) in the second system; and Clarinet (top), Violin (middle), Viola (bottom) in the third system. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations and corrections throughout the score.

* In the cello parts the correct first note in measure 7 is *f*. Because this section in the manuscript part is illegible, someone (after darkening the notes and incorrectly inserted a D). A comparison of the manuscript and printed parts will prove that the former is the correct note.

This page contains three systems of musical notation for a string quartet, featuring Clarinet (Clar.), Violin (Vi.), Viola (Vla.), and Violoncello (Vc.).

System 1:

- Clarinet:** Features a complex, rapid sixteenth-note passage with slurs and ties, marked with a **[20]** dynamic.
- Violin:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.
- Viola:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.
- Violoncello:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.

System 2:

- Clarinet:** Continues the rapid sixteenth-note passage, marked with a **[P]** dynamic.
- Violin:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.
- Viola:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.
- Violoncello:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.

System 3:

- Clarinet:** Features a complex, rapid sixteenth-note passage with slurs and ties, marked with a **[P]** dynamic.
- Violin:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.
- Viola:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.
- Violoncello:** Plays a rhythmic pattern of eighth and sixteenth notes, marked with a **[P]** dynamic.

Handwritten musical score for a four-piece band (Clarinet, Violin, Viola, Cello) across three systems. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like [P] and Solo.

System 1:

- Clarinet (Cl):** Treble clef, key of D major. Features a melodic line with slurs and accents.
- Violin (Vl):** Treble clef, key of D major. Features a melodic line with slurs and accents.
- Viola (Va):** Alto clef, key of D major. Features a melodic line with slurs and accents.
- Cello (Vc):** Bass clef, key of D major. Features a melodic line with slurs and accents.

System 2:

- Clarinet (Cl):** Treble clef, key of D major. Features a melodic line with slurs and accents. A measure is marked with a box containing "40".
- Violin (Vl):** Treble clef, key of D major. Features a melodic line with slurs and accents.
- Viola (Va):** Alto clef, key of D major. Features a melodic line with slurs and accents.
- Cello (Vc):** Bass clef, key of D major. Features a melodic line with slurs and accents.

System 3:

- Clarinet (Cl):** Treble clef, key of D major. Features a melodic line with slurs and accents.
- Violin (Vl):** Treble clef, key of D major. Features a melodic line with slurs and accents. A measure is marked with "Solo".
- Viola (Va):** Alto clef, key of D major. Features a melodic line with slurs and accents. A measure is marked with "[P]".
- Cello (Vc):** Bass clef, key of D major. Features a melodic line with slurs and accents. A measure is marked with "[P]".

Handwritten musical score for measures 59, 60, and 61. The score is arranged in three systems, each with four staves: Clarinet (Clar.), Violin (Vi.), Viola (Vla.), and Violoncello (Vc.). The key signature has one sharp (F#).

Measure 59:

- Clar.**: Treble clef, notes with slurs and ties, dynamic markings $[f]$ and $[f]$.
- Vi.**: Treble clef, notes with slurs and ties, dynamic markings $[f]$ and $[f]$.
- Vla.**: Bass clef, notes with slurs and ties, dynamic markings $[f]$ and $[f]$.
- Vc.**: Bass clef, notes with slurs and ties, dynamic markings $[f]$ and $[f]$.

Measure 60:

- Clar.**: Treble clef, notes with slurs and ties, dynamic markings $[f]$ and $[f]$.
- Vi.**: Treble clef, notes with slurs and ties, dynamic markings $[f]$ and $[f]$.
- Vla.**: Bass clef, notes with slurs and ties, dynamic markings $[f]$ and $[f]$.
- Vc.**: Bass clef, notes with slurs and ties, dynamic markings $[f]$ and $[f]$.

Measure 61:

- Clar.**: Treble clef, empty staff.
- Vi.**: Treble clef, empty staff.
- Vla.**: Bass clef, empty staff.
- Vc.**: Bass clef, empty staff.

Handwritten musical score for a string quartet, page 116. The score is divided into three systems, each with staves for Violin I (VI), Violin II (VII), Viola (Vla), and Violoncello (Vc). The first system includes dynamic markings like [P] and [f], and articulation marks like accents and slurs. The second system continues the melodic and harmonic development. The third system features a prominent tremolo in the Violoncello part, while the other instruments play sustained notes. The notation is in G major and 4/4 time.

Handwritten musical score for measures 117-120. The score is written for four staves: Clarinet (Clar.), Violin I (VI.), Viola (Vla.), and Violoncello (Vc.).

Measure 117: The Clarinet part has a box labeled "120" above it. The lyrics "e r e s" are written below the staff. The Violin I, Viola, and Violoncello parts also have the lyrics "e r e s" below them. The Clarinet part has a dynamic marking of **[ff]** and a **be** (basso continuo) marking. The Violin I part has a dynamic marking of **[ff]**. The Viola and Violoncello parts have a dynamic marking of **[f]**.

Measure 118: The Clarinet part has a dynamic marking of **[f]**. The Violin I part has a dynamic marking of **[p]**. The Viola and Violoncello parts have a dynamic marking of **[p]**.

Measure 119: The Clarinet part has a dynamic marking of **[f]**. The Violin I part has a dynamic marking of **[p]**. The Viola and Violoncello parts have a dynamic marking of **[p]**.

Measure 120: The Clarinet part has a dynamic marking of **[f]**. The Violin I part has a dynamic marking of **[p]**. The Viola and Violoncello parts have a dynamic marking of **[p]**.

* Same as note for measure 7.

Handwritten musical score for a string quartet, page 118. The score is divided into three systems, each with staves for Violin I (Vl), Violin II (Vla), Viola (Vla), and Violoncello (Vc).

System 1: Features various musical notations including notes, rests, and slurs. Dynamic markings include *f* and *ff*. Articulation marks are present above several notes.

System 2: Includes a *Cresc.* (Crescendo) marking. The section is labeled *Minore* (Minor). Dynamic markings include *f* and *ff*.

System 3: Continues the *Minore* section. Dynamic markings include *f* and *ff*.

Handwritten musical score for "The Rose Tree" by Franz Schubert. The score is written for a chamber ensemble consisting of Clarinet (Clar.), Violin I (VI.), Violin II (Vla.), Viola (Vc.), and Cello/Double Bass (Cb.).

The score is divided into three systems, each beginning with a double bar line and a repeat sign. The first system is marked with a box containing "110". The second system is marked with a box containing "120". The third system is marked with a box containing "130".

Each system contains five staves. The first staff in each system is for the Clarinet (Clar.), the second for Violin I (VI.), the third for Violin II (Vla.), the fourth for Viola (Vc.), and the fifth for Cello/Double Bass (Cb.).

The notation includes various musical symbols such as notes, rests, and dynamic markings like *[p]* (piano) and *[f]* (forte). There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score for a string quartet and woodwinds, measures 130-140. The score is written on ten staves, grouped into three systems of four staves each. The instruments are labeled on the left: Clarinet (Cl), Violin I (VI), Viola (Vla), and Violoncello (Vc). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 130 and 140 are indicated in boxes above the first and third systems, respectively. Dynamic markings include *[f]*, *[p]*, and *[f]*. The notation is handwritten and includes some corrections and annotations.

Measures 130-140. Instruments: Cl, VI, Vla, Vc. Key signature: B-flat major. Time signature: 4/4. Dynamic markings: *[f]*, *[p]*.

Handwritten musical score for "The Rose Tree". The score is in 3/4 time and consists of two systems. The first system includes staves for Clarinet (Cl), Violin (Vl), Viola (Vla), and Violoncello (Vc). The second system includes staves for Clarinet (Cl), Violin (Vl), Viola (Vla), and Violoncello (Vc). The piano part is marked with dynamics like [p] and [f], and the vocal part is marked with lyrics and musical notation. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for three systems, featuring Clarinet (Cl), Violin (VI), Viola (Vla), and Cello (C) parts. The score includes various musical notations, dynamics, and performance instructions.

System 1:

- Cl:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.
- VI:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic. A *Solo* instruction is written above the staff, and a *dolce* instruction is written below the staff.
- Vla:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.
- C:** Bass clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.

System 2:

- Cl:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.
- VI:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.
- Vla:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.
- C:** Bass clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.

System 3:

- Cl:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.
- VI:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.
- Vla:** Treble clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.
- C:** Bass clef, key signature of one flat. Starts with a measure containing a bracketed *[f]* dynamic.

Additional markings include a boxed *[70]* in the second system and various dynamic markings (*f*, *[f]*) throughout the score.

Handwritten musical score for three systems of four staves each. The staves are labeled on the left as Cl (Clarinet), VI (Violin), VII (Viola), and K (Klavier/Piano). The key signature is one flat (B-flat), and the time signature is 4/4.

System 1:

- Cl: Treble clef, contains notes with slurs and dynamic markings *[f]* and *[f]*. A rehearsal mark **170** is above the staff.
- VI: Treble clef, contains notes with slurs and a dynamic marking *[pp]*.
- VII: Bass clef, contains notes with slurs and a dynamic marking *pp*.
- K: Bass clef, contains notes with slurs and a dynamic marking *[pp]*.

System 2:

- Cl: Treble clef, contains notes with slurs.
- VI: Treble clef, contains notes with slurs.
- VII: Bass clef, contains notes with slurs.
- K: Bass clef, contains notes with slurs.

System 3:

- Cl: Treble clef, contains notes with slurs. A rehearsal mark **190** is above the staff.
- VI: Treble clef, contains notes with slurs.
- VII: Bass clef, contains notes with slurs.
- K: Bass clef, contains notes with slurs.

Handwritten musical score for three systems of four staves each. The staves are labeled on the left as Clarinet (Clar), Violin I (VI), Viola (Vla), and Violoncello (Vcl). The key signature is B-flat major (two flats). The first system shows the Clarinet playing a continuous eighth-note pattern, while the Violin I, Viola, and Violoncello parts are more sparse, with the Violoncello having a few notes. The second system includes a rehearsal mark '200' above the Clarinet staff. The Violin I part has a triplet of eighth notes. The Viola and Violoncello parts continue with sparse accompaniment. The third system features more complex rhythmic patterns, including triplets and sixteenth notes in the Violin I and Viola parts. The Violoncello part has a few notes, and the Clarinet part has a triplet of eighth notes. The score is written in a clear, legible hand.

Handwritten musical score for "The Rose Tree" featuring Clarinet (Clar.), Violin (VI.), Viola (Vla.), and Ukulele (Uk.). The score is divided into two systems, each with measures 210 and 220 marked.

System 1 (Measures 210-219):

- Clarinet (Clar.):** Measures 210-219. Includes a large slur over measures 210-211 and a large slur over measures 212-213. Measure 214 has a "3" below it. Measure 215 has a "3" above it. Measure 216 has a "3" below it. Measure 217 has a "3" above it. Measure 218 has a "3" below it. Measure 219 has a "3" above it.
- Violin (VI.):** Measures 210-219. Includes a large slur over measures 210-211 and a large slur over measures 212-213. Measure 214 has a "3" below it. Measure 215 has a "3" above it. Measure 216 has a "3" below it. Measure 217 has a "3" above it. Measure 218 has a "3" below it. Measure 219 has a "3" above it.
- Viola (Vla.):** Measures 210-219. Includes a large slur over measures 210-211 and a large slur over measures 212-213. Measure 214 has a "3" below it. Measure 215 has a "3" above it. Measure 216 has a "3" below it. Measure 217 has a "3" above it. Measure 218 has a "3" below it. Measure 219 has a "3" above it.
- Ukulele (Uk.):** Measures 210-219. Includes a large slur over measures 210-211 and a large slur over measures 212-213. Measure 214 has a "3" below it. Measure 215 has a "3" above it. Measure 216 has a "3" below it. Measure 217 has a "3" above it. Measure 218 has a "3" below it. Measure 219 has a "3" above it.

System 2 (Measures 220-229):

- Clarinet (Clar.):** Measures 220-229. Includes a large slur over measures 220-221 and a large slur over measures 222-223. Measure 224 has a "3" below it. Measure 225 has a "3" above it. Measure 226 has a "3" below it. Measure 227 has a "3" above it. Measure 228 has a "3" below it. Measure 229 has a "3" above it.
- Violin (VI.):** Measures 220-229. Includes a large slur over measures 220-221 and a large slur over measures 222-223. Measure 224 has a "3" below it. Measure 225 has a "3" above it. Measure 226 has a "3" below it. Measure 227 has a "3" above it. Measure 228 has a "3" below it. Measure 229 has a "3" above it.
- Viola (Vla.):** Measures 220-229. Includes a large slur over measures 220-221 and a large slur over measures 222-223. Measure 224 has a "3" below it. Measure 225 has a "3" above it. Measure 226 has a "3" below it. Measure 227 has a "3" above it. Measure 228 has a "3" below it. Measure 229 has a "3" above it.
- Ukulele (Uk.):** Measures 220-229. Includes a large slur over measures 220-221 and a large slur over measures 222-223. Measure 224 has a "3" below it. Measure 225 has a "3" above it. Measure 226 has a "3" below it. Measure 227 has a "3" above it. Measure 228 has a "3" below it. Measure 229 has a "3" above it.

Handwritten musical score for three systems of orchestra and voice. The instruments are Clarinet (Cl), Violin (Vl), Viola (Vla), and Violoncello (Vc). The score is written in treble and bass staves.

System 1:

- Cl: Treble clef, key signature of one flat (Bb), common time (C). Measures 33 and 37 are marked with a bracket and the number 37. Dynamics include *[pp]*.
- Vl: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.
- Vla: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.
- Vc: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.

System 2:

- Cl: Treble clef, key signature of one flat (Bb), common time (C). Measures 37 and 39 are marked with a bracket and the number 39. Dynamics include *[pp]*.
- Vl: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.
- Vla: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.
- Vc: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.

System 3:

- Cl: Treble clef, key signature of one flat (Bb), common time (C). Measures 39 and 41 are marked with a bracket and the number 41. Dynamics include *[pp]*.
- Vl: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.
- Vla: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.
- Vc: Treble clef, key signature of one flat (Bb), common time (C). Dynamics include *[pp]*.

Handwritten musical score for measures 240-241. The system includes staves for Clarinet (Cl), Violin (Vl), Viola (Vla), and Cello/Double Bass (Cb). Measure 240 is marked with a bracket and the number 240. The music is in G major and 4/4 time. The Cb part has a dynamic marking *p* and a rehearsal mark *** in measure 241.

Handwritten musical score for measures 242-243. The system includes staves for Clarinet (Cl), Violin (Vl), Viola (Vla), and Cello/Double Bass (Cb). Measure 242 is marked with a bracket and the number 242. The music is in G major and 4/4 time. The Cl part has a dynamic marking *f*. The Vl part has a dynamic marking *fi*. The Vla part has a dynamic marking *fi*. The Cb part has a dynamic marking *fi*.

Handwritten musical score for measures 244-245. The system includes staves for Clarinet (Cl), Violin (Vl), Viola (Vla), and Cello/Double Bass (Cb). Measure 244 is marked with a bracket and the number 244. The music is in G major and 4/4 time. The Cl part has a dynamic marking *f*. The Vl part has a dynamic marking *fi*. The Vla part has a dynamic marking *fi*. The Cb part has a dynamic marking *fi*. Measure 245 is marked with a bracket and the number 245. The music is in G major and 4/4 time. The Cl part has a dynamic marking *f*. The Vl part has a dynamic marking *fi*. The Vla part has a dynamic marking *fi*. The Cb part has a dynamic marking *fi*.

* Some as note for measure 7.

Fine

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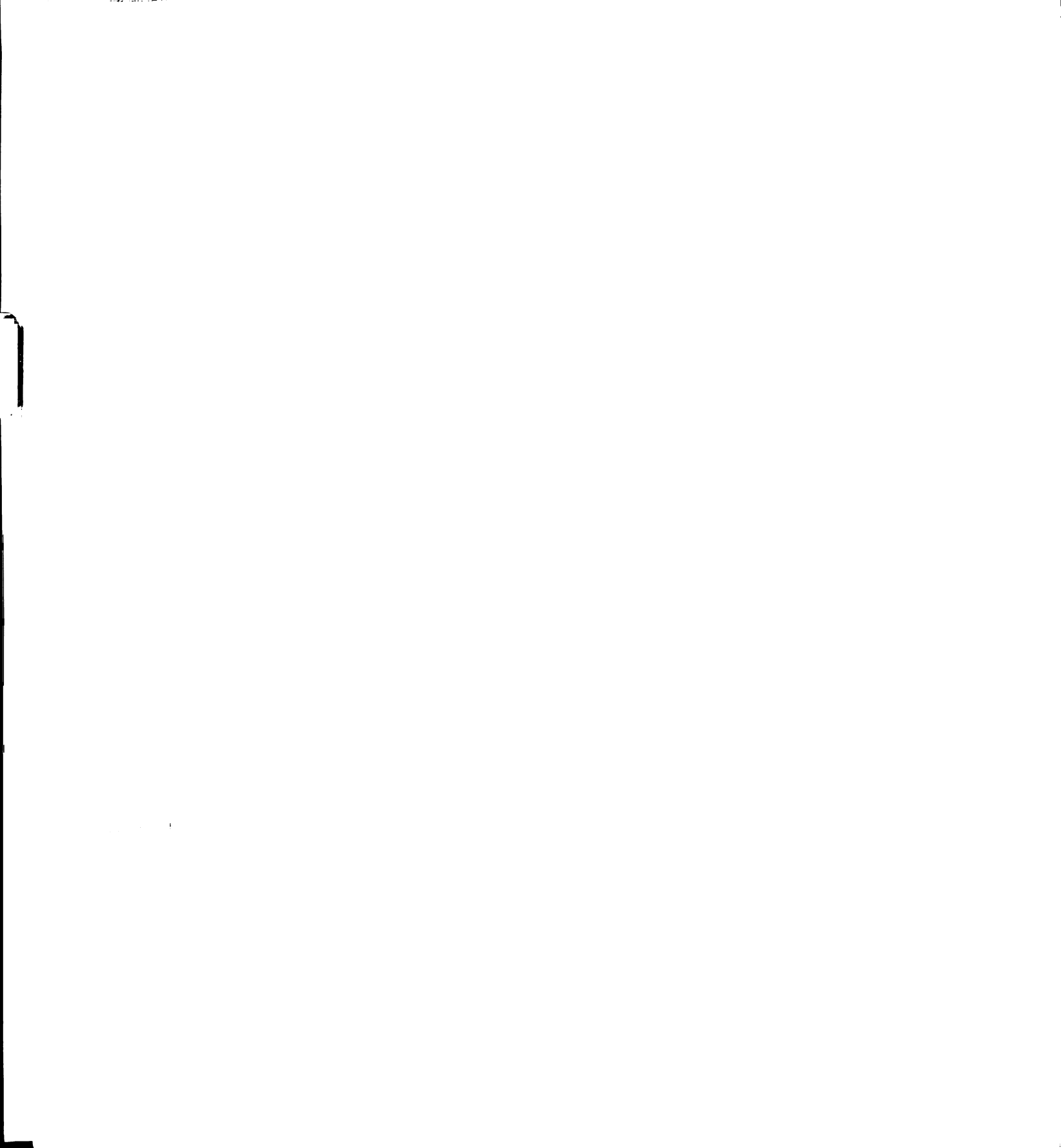
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