

Heckel Clarinets

Some Surprising Discoveries From My Family's Homeland

by Peter Stoll

Although I was born in Toronto, Canada, the city I still live and work in, my dad originally came from Biebrich, a small German town on the banks of the Rhine River most known for two global exports today: Henkell Trocken's dry bubbly wine, and Heckel woodwind instruments, now almost exclusively bassoons. Years ago on a trip back to visit my grandmother, Dad suggested I go down the main street to the Heckel plant and ring the front bell, and ask to speak with Frau Heckel, with whom he had gone to school (and whose name is actually Edith Reiter).

I was quite nervous approaching such a world-renowned business without an appointment, and asking to speak to the boss to boot, but lo and behold Frau Reiter did come out and meet me, and remembered my dad from long ago in classes! Although there is quite strict security and they don't do tours, I was even allowed a peek into one of their main workrooms, which was abuzz with activity at

the many workstations. Alas, I was not invited to view the special vault where they keep their one-of-a-kind prototypes (Illustration 1)!

Some years later I played a very challenging piece by a young Canadian composer and oboist, Samuel Andreyev, who is now well-established in Paris. Sam had a particular fascination for unusual woodwinds, and had written a clarinet part that included A-flat piccolo clarinet. The story of how together we tracked down an instrument, and got it to play in something resembling a tempered scale is for another article! But Sam showed me a copy of a reprint of an old Heckel catalog from 1931, celebrating their 100th anniversary.

I was fascinated to see that despite their current fame as a maker of world-class bassoons, Heckel at one time made many models of flutes, oboes, clarinets and even saxophones too. Writing to Frau Reiter, she once again came through for her old family friend, and I had my own copy of this catalog to study. Fortunately this commemorative edition was originally published not only in German, but also with English and French translations, making it easier for non-natives to understand the specific descriptions of the various models.

The firm was evidently not on the shy side, as all the flutes, oboes and clarinets listed were prefaced "Heckel," as in "Heckel-Klarinette." This does not seem to refer to the fingering system however; there are plenty of Oehler or Boehm models for sale, and also some in "half-system Boehm." Clarinets were available in high A-flat or G, D, C, B-flat and A, some with a double-register key, and many models offering specific additional ring and keywork options. The catalog does specify that for the smaller clarinets in C and higher, the keywork has been simplified, but that any particular desired configuration can be accommodated.

There is an inset box with a pair of quaint drawings of early clarinetists that covers the history of the clarinet family, although only in German (Illustration 2). In addition to the line-drawings of the individual models, there is also a set of fully-illustrated examples of some of the different sizes



Illustration 1: Image from a 1931 Heckel catalog showing the fireproof iron safes in which instrument prototypes are kept

Clarinete-Heckel, en Sib ou La, des anneaux pour les deux Fa \sharp et pour le Sib fourché en combinaison avec mon mécanisme pour le Do/Fa fourché et le Fa/Sib fourché, trille Fa \sharp +Sol \sharp , des spatules pour le Mib et le Fa, cadence Si+Do \sharp ; quatre clés pour l'index droit, 4 rouleaux.

Nr. 10b **Heckel-Klarinette**, in B oder A, F \sharp -Brille nebst meiner Gabel F/B-Mechanik am Unterstück, B und C / Eb und F Brillenverbindung am Oberstück, F \sharp +G \sharp -Triller, langer Ab-Griff, H+C \sharp -Verbindung; drei Klappengriffe für den rechten Zeigefinger, 4 Rollen.

Heckel-Clarinet, in Bb or A, rings for both F \sharp in connection with my forked F/Bb mechanism, key-mechanism for Bb and C / Eb and F on the upper-joint, mechanism for F \sharp +G \sharp , long Ab-plate, B+C \sharp -connection; three key-plates for the right index-finger, 4 rollers.

Clarinete-Heckel, en Sib ou La, des anneaux pour le Fa \sharp en combinaison avec mon mécanisme pour Fa/Sib fourché, perfectionnement Sib et Do / Mib et Fa au corps du haut, trille Fa \sharp +Sol \sharp , spatule allongée de Lab, cadence Si+Do \sharp ; trois clés pour l'index droit, 4 rouleaux.

Nr. 11g **Heckel-Klarinette, System Öhler**, in B oder A, beide F \sharp -Brillen und Gabel-B-Brille, Oktavverbindung für hohes C \sharp , Eb-Hebel, H+C \sharp -Verbindung; vier Klappengriffe für den rechten Zeigefinger, 4 Rollen.

Heckel-Clarinet, System Öhler, in Bb or A, rings for both F \sharp and the forked Bb, key-connection for the high C \sharp , lever for Eb, B+C \sharp -connection; four key-plates for the right index-finger, 4 rollers.

Clarinete-Heckel, System Öhler, en Sib ou La, des anneaux pour les deux Fa \sharp et pour le Sib fourché, levier automatique pour ajouter le Do \sharp aigu, spatule pour le Mib, cadence Si+Do \sharp ; quatre clés pour l'index droit, 4 rouleaux.

Nr. 11e **Heckel-Klarinette, System Öhler**, in B oder A, beide F \sharp -Brillen und Gabel-B-Brille nebst Gabel F/B-Mechanik, Oktavverbindung für hohes C \sharp , Eb-Hebel, H+C \sharp -Verbindung; vier Klappengriffe für den rechten Zeigefinger, 4 Rollen.

Heckel-Clarinet, System Öhler, in Bb or A, rings for both F \sharp and the forked Bb with an additional forked F/Bb mechanism, key-connection for the high C \sharp , levers for Eb and F, B+C \sharp connection; four key-plates for the right index-finger, 4 rollers.

Clarinete-Heckel, System Öhler, en Sib ou La, des anneaux pour les deux Fa \sharp et pour le Sib fourché en combinaison avec mon mécanisme pour le Fa/Sib fourché, levier automatique pour ajouter le Do \sharp , des spatules pour le Mib et le Fa, cadence Si+Do \sharp ; quatre clés pour l'index droit, 4 rouleaux.

Nr. 11b **Heckel-Klarinette, System Öhler**, in B oder A, beide F \sharp -Brillen und Gabel-B-Brille nebst Gabel F/B-Mechanik, Oktavverbindung für C \sharp , hoch E-Mechanik, Eb- und F-Hebel, H+C \sharp -Verbindung; vier Klappengriffe für den rechten Zeigefinger, 4 Rollen.

Wie sich die Klarinette entwickelte.

Die Klarinette

(franz. Clarinette, engl. Clarinet, ital. Clarinetto) gehört zur jüngsten Gattung der Holz-Blasinstrumente. Ein Deutscher, der Nürnberger Instrumentenmacher Johann Christoph Denner, fing gegen Ende des siebzehnten Jahrhunderts an, sie aus dem alten dürtigen Volksinstrument **Chalumeau** (VII) zu entwickeln. Dies war ein zylindrisch ausgebohrtes Holz-Blasinstrument; ein Schlitz mit Orgelzunge diente als Tonerzeuger, den Denner durch den Schnabel mit Blatt ersetzte. Die ersten **Denner-Klarinetten** (VIII) konnten nicht alle Töne hergeben; eine chromatische Tonleiter war daher nicht zu erzeugen. Die Bohrung der Instrumente war anfangs durchweg eng-zylindrisch, doch schon nach wenigen Jahren erweiterte man den Durchmesser der Bohrung und gestaltete den Auslauf trichterförmig. Der Name: Die Klarinette, ursprünglich: Das Clarinett, ist eine Verkleinerungsform von: Clarin. Mit diesem Wort bezeichnete man ehemals die ganz hohe, unmetallisch klingende Tonlage einer Trompete. Da die ersten Klarinetten sehr enge Bohrung hatten, kann man wohl sagen, daß eine etwas verwandte Tonfärbung bestand. Als ein sanftes, doch tonreiches Instrument benutzte man in der zweiten Hälfte des achtzehnten Jahrhunderts eine für das Zeitalter weit entwickelte mittelgroße Klarinette, die man Bassethorn nannte. Die ersten Instrumente dieser Art waren gebogen und mit Leder überzogen.



Die Klarinetten baut man in den verschiedensten Größen, von der Heckel-Kontrabaß-Klarinette in B bis zur ganz hohen Heckel-Piccolo-Klarinette in As. Manche Wandlungen haben alle Klarinetten-Arten seit ihrer Erfindung durchgemacht; vieles ist an ihnen verbessert worden. Heute sind sie vollwertige Orchesterinstrumente. Die **Heckel-Klarinette** in ihren vielen Grundtönen, das **Heckel-Bassethorn**, die **Heckel-Baßklarinetten**, die alle nach den verschiedensten Klappensystemen gebaut werden, sind in den besten und größten Orchestern der Welt in Benutzung und genießen guten Ruf.

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Heckel-Clarinet, System Öhler, in Bb or A, rings for both F \sharp and the forked Bb with an additional forked F/Bb mechanism, key-connection for the high C \sharp , ring-key for the high E, levers for Eb and F, B+C \sharp connection; four key-plates for the right index-finger, 4 rollers.

Clarinete-Heckel, System Öhler, en Sib ou La, des anneaux pour les deux Fa \sharp et pour le Sib fourché en combinaison avec mon mécanisme pour le Fa/Sib fourché, levier automatique pour ajuster le Do \sharp , anneau pour améliorer le Mi aigu, des spatules pour le Mib et le Fa, cadence Si+Do \sharp ; quatre clés pour l'index droit, 4 rouleaux.

Nr. 14c **Heckel-Klarinette, System Halb-Böhm**, in B oder A, beide F \sharp -Brillen und Gabel-B-Brille, F \sharp +G \sharp Triller; vier Klappengriffe für den rechten Zeigefinger.

LES INSTRUMENTS - HECKEL ONT ÉTÉ SOUVENT IMITÉS SANS LES ÉGALER 7

Illustration 2

and types of clarinets. The Oehler system with what appear to be two curving register keys piqued my interest (model "7sch" in Illustration 3)!

What really caught my eye among the low clarinets were the straight-model basset horns and bass clarinets (Illustrations 3 and 4). It is mentioned that basses in the key of A or C can be supplied, and if one were to order a bass to low E-flat, an extension ("foot-joint") to low D or C could be added to the commission. A contrabass clarinet in B-flat, descending to low E-natural, was also offered.

After this the catalog turns its attention to flutes and then oboes, and a clarinetist could easily miss something even more

unusual a few pages further on. There is a listing for two instruments I had never heard of: a "Heckelphon-Klarinette" and a "Heckel-Clarina" (Illustration 5). The description in English of the first reads:

The following Heckelphon-Clarinet is a Wood-Wind Instrument with a pronounced conical bore and a Beak-Mouthpiece. The Bell is hollow and spherical [sic]. The tone-colour recalls that of the Heckelphon, the clarinet-like tone of the Instrument is excellent, extraordinarily harmonious, and powerful; nor is it sharp or metallic like that of the Alto-Saxophone. [Apologies, saxophonists!]

The other instrument is explained:

The Heckel-Clarina is a Brass-Instrument, similar to a Saxophone. Its fingering is similar to that of the old Flute or the Oboe. The Instrument was invented in 1890 by Wilhelm Heckel; at that time many players did not like the Boehm-fingering.

Günter Dullat's fascinating 2001 book *Klarinetten: Grundzüge ihrer Entwicklung* (*Clarinets: The Main Features of Their Development*) is full of details about many odd clarinet variations that were invented. He adds that the "Clarina" was made in the keys of B-flat and E-flat, and combined a conical bore with a modified

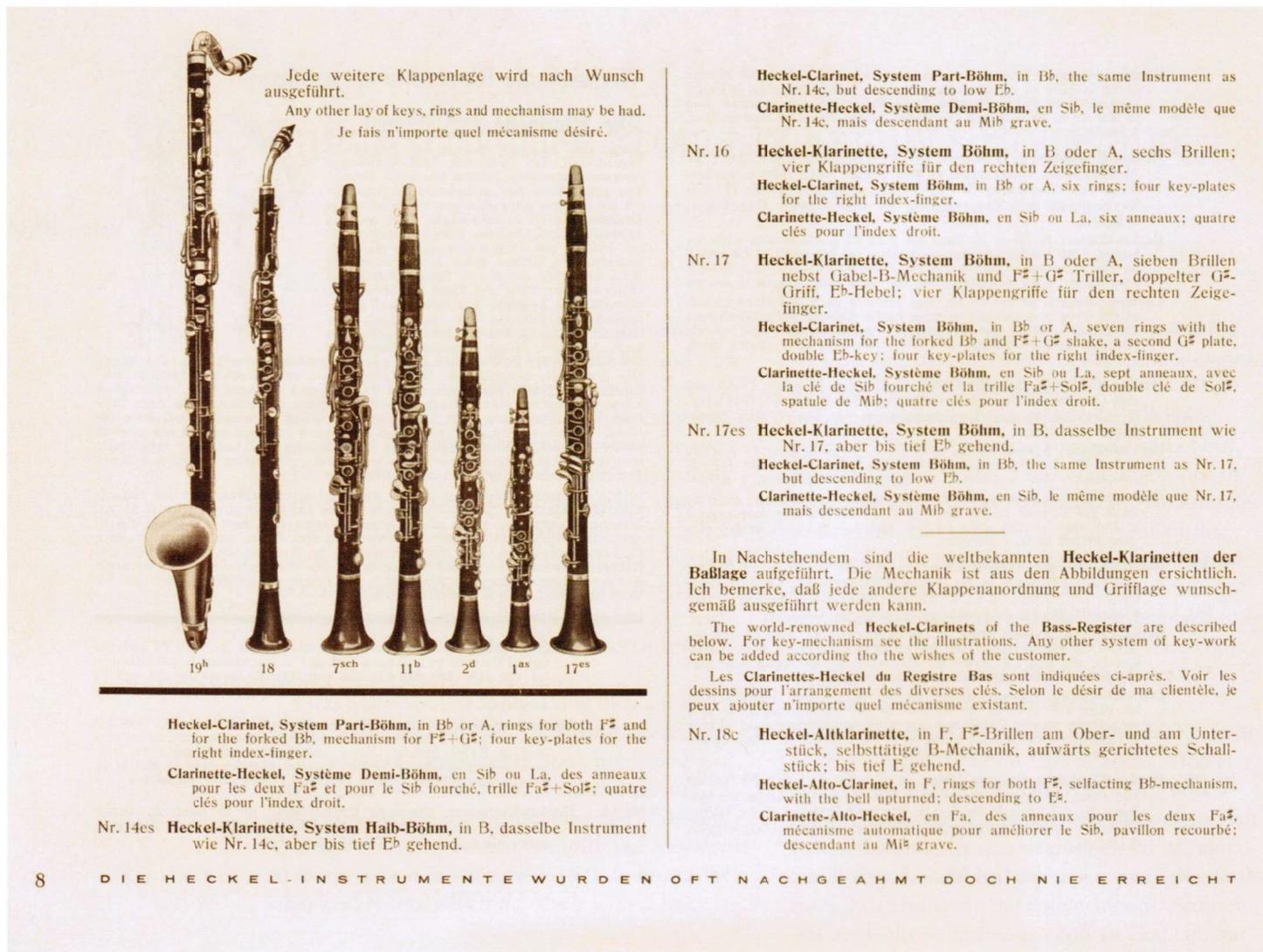


Illustration 3

oboe fingering system. The similarity of general shape and mouthpiece to a soprano saxophone is also mentioned. There is a quote from a Heckel Co. prospectus of 1891; the Clarina was apparently intended to be used for the shepherd's pipe solo in Act III of Wagner's opera *Tristan und Isolde*, and the sound is said to resemble the English horn in its lowest register, the saxophone in the middle range, and the clarinet in the upper. There is a picture of a model in B-flat (Illustration 6), and it's stated that in 1927, a clarina in either key would cost you 552 Marks, compared to only 785 for a Heckel bassoon!

Frau Reiter herself has written a very comprehensive book detailing the history of

the firm and its founding family, *Wilhelm Heckel: Six Generations Dedicated to Music*. While a lot of the book is structured around a history of the many family members, and there is no subject index, one does find a full-page advertisement for the new Clarina, describing its recent use in *Tristan and Isolde*, and repeating the description of the sound quality in its different registers. There is a long list of endorsing conductors, with Richard Strauss included (Illustration 7).

Another very helpful section of this book is a complete listing of all the Heckel instruments manufactured. Among the pages of bassoons, oboes, clarinets and other standard instruments, there are

140 clarinas listed, running from 1882 to 1905. There are also nine listings for Heckelphon-Klarinette, from 1909 to 1911, but with one outlier having been apparently made for the USA in 1969. If that date, listed first and out of chronological order, is not a typo, I wonder where that instrument is now?

Other explanations of the Heckelphon-Klarinette relate it to the Hungarian *tarogató* family, and assert that it is a bit of a misnomer to call this a clarinet; while the fingering system is similar, it functions acoustically closer to a saxophone or oboe, overblowing at the octave. Apparently only 12 to 15 of these instruments were ever made, but there is at least one photo

- Nr. 18 **Heckel-Bassethorn**, in F, F \sharp -Brillen am Ober- und am Unterstück, selbsttätige B-Mechanik, gestreckte Form; bis tief C gehend.
Heckel-Corno di Bassetto, in F, rings for both F \sharp , self-acting Bb-mechanism, straight model; descending to C \sharp .
Cor de Bassett-Heckel, en Fa, des anneaux pour les deux Fa \sharp , mécanisme automatique pour améliorer le Sib, forme droite; descendant au Do \sharp grave.
- Nr. 18a **Heckel-Bassethorn, System Halb-Böhm**, in F, gestreckte Form; bis tief C gehend.
Heckel-Corno di Bassetto, System Part-Böhm, in F, straight model; descending to C \sharp .
Cor de Basset-Heckel, Système Demi-Böhm, en Fa, forme droite; descendant au Do \sharp grave.

Die **Baßklarinetten** können auch in den Grundstimmungen A oder C geliefert werden. Instrumente, die bis E \flat gehend verzeichnet sind, können auch D oder sogar C-Fuß-Verlängerung erhalten.

Bass-Clarinets can also be supplied either in A or C. For instruments descending only to E \flat , a foot-joint to low D or to C \sharp can be added.

Les **Clarinets-Basses** sont aussi faites dans les tonalités de La ou de Do. Les Instruments ne descendant qu'au Mi \flat peuvent être allongés jusqu'au Ré ou même au Do \sharp grave.

- Nr. 19 **Heckel-Baßklarinette**, in B, alle erforderlichen Brillen und Verkopplungen, selbsttätige B-Mechanik, vier Klappengriffe für den rechten Zeigefinger, F-Hebel für den linken kleinen Finger, zwei duodezimierende (Oktav-) Klappen, gestreckte Form; bis tief E \flat gehend.
Heckel-Bass-Clarinet, in B \flat , with all usual rings and interlocking keys, self-acting Bb-mechanism, four key-plates for the right index-finger, F-lever for the left little finger, two twelfth-(octave-) keys, straight model; descending to E \flat .
Clarinette-Basse-Heckel, en Sib, avec toutes les anneaux et plateaux nécessaires, mécanisme automatique pour améliorer le Sib, quatre clés pour l'index droit, spatule de Fa \sharp pour le petit doigt gauche, deux clés de chalumeau, forme droite; descendant au Mi \flat grave.
- Nr. 19h **Heckel-Baßklarinette**, in B, alle erforderlichen Brillen und Verkopplungen, selbsttätige B-Mechanik, vier Klappengriffe für den rechten Zeigefinger, F-Hebel für den linken kleinen Finger, zwei duodezimierende (Oktav-) Klappen, aufwärts gebogenes Schallstück; bis tief D gehend.
Heckel-Bass-Clarinet, in B \flat , with all usual rings and interlocking keys, self-acting Bb-mechanism, four key-plates for the right index-finger, F-lever for the left little finger, two twelfth-(octave-) keys; bell turned upwards; descending to the low D \sharp .

Clarinette-Basse-Heckel, en Sib, avec toutes les anneaux et plateaux nécessaires, mécanisme automatique pour améliorer le Sib, quatre clés pour l'index droit, spatule de Fa \sharp pour le petit doigt gauche, deux clés de chalumeau, pavillon recourbé; descendant au Ré \sharp grave.

Das **Heckel-Bassethorn** eignet sich dank seines füllenden charakteristischen Tones und wegen seiner feinen Klangwirkung besonders für die Werke von **Mozart** und **Richard Strauß**.

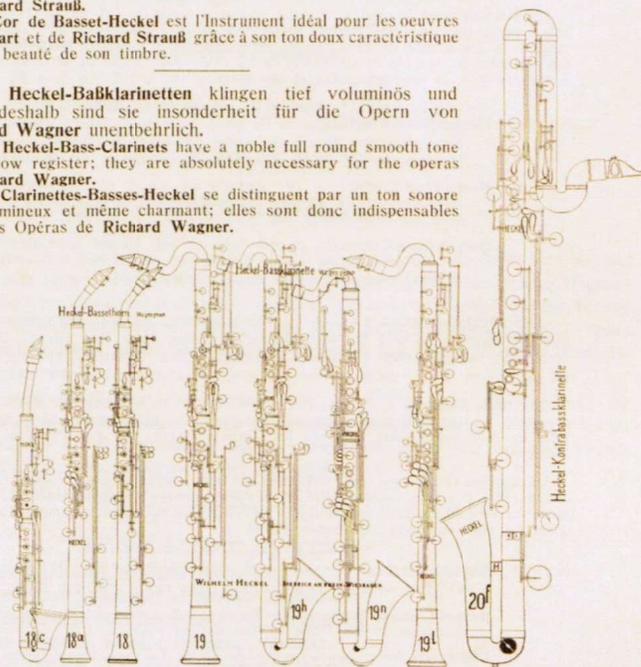
The **Heckel-Corno di Bassetto**, on account of its characteristic sweet tone, is the ideal instrument for the works of **Mozart** and of **Richard Strauß**.

Le **Cor de Basset-Heckel** est l'instrument idéal pour les œuvres de **Mozart** et de **Richard Strauß** grâce à son ton doux caractéristique et à la beauté de son timbre.

Die **Heckel-Baßklarinetten** klingen tief voluminös und edel; deshalb sind sie insonderheit für die Opern von **Richard Wagner** unentbehrlich.

The **Heckel-Bass-Clarinets** have a noble full round smooth tone in the low register; they are absolutely necessary for the operas of **Richard Wagner**.

Les **Clarinets-Basses-Heckel** se distinguent par un ton sonore et volumineux et même charmant; elles sont donc indispensables pour les Opéras de **Richard Wagner**.



THE HECKEL-INSTRUMENTS HAVE OFTEN BEEN IMITATED BUT NEVER EQUALLED 9

Illustration 4

of a Heckelphon-Klarinette player, in full Prussian military dress (Illustration 8)!

Günter Dullat further adds that the Heckelphon-Klarinette was first produced in 1906. A quote from the 1931 Heckel catalog relates that this instrument was meant to add a stronger baritone voice to marching bands. Pitched in B-flat, this was intended to take over the third clarinet part, and provide a stronger version of the alto clarinet timbre.

Franz Groffy, a leading engineer at Heckel, is quoted in the Dullat work as saying that rather than being named a clarinet, a "saxophone in wood" designation might be more appropriate. The price for a Heckelphon-Klarinette in 1911, the last year of their production, was 286 marks.

For those interested in further details about some of these unusual Heckel instruments, mention must be made of the excellent 2014 book of Gunther Joppig, *Innovative Woodwind Instruments by the Heckel Family*. A softcover book of nearly 200 pages, this has side-by-side German and English text, and many large-size color illustrations (though the accompanying text for those is sometimes given only in German). Instruments are often shown in three positions, giving a very good idea of keywork configuration. Along with illustrating a bass clarinet in A, the book includes an excerpt from an 1861 letter by Richard Wagner about this less-common member of the clarinet

family (in the original German as well as this English translation):

Now, I would like to remind you that we must purchase a bass clarinet in A. We have already discussed this: I know that, in many places including Dresden, this instrument has already been used in *Lohengrin*, together with the bass clarinet in B-flat. What has become possible for players there must ultimately also be able to be realized in Vienna. I once had a letter from Dresden saying that this A clarinet had been purchased from an instrument maker on the Rhine – I don't know whether this was in Darmstadt, or

Die nachfolgende **Heckelphon-Klarinette** ist ein Holzblas-Instrument mit stark konischer Bohrung, das mit einem Schnabel-Mundstück angeblasen wird. Der Schallbecher ist kugelig ausgebohrt. — Die Tonfarbe des Instruments erinnert an die des **Heckelphons**, der klarinettenartige Klang ist überaus edel, wohlklingend und kräftig; er ist nicht so kurz und blechern wie der des Alt-Saxophon.

The following **Heckelphon-Clarinet** is a Wood-Wind Instrument with a pronounced conical bore and a Beak-Mouthpiece. The Bell is hollow and spherical. — The tone-colour recalls that of the **Heckelphon**, the clarinet-like tone of the Instrument is excellent, extraordinarily harmonious, and powerful; nor is it sharp or metallic like that of the Alto-Saxophone.

La **Heckelphone-Clarinet**, qui est indiquée ci-après, est un Instrument en bois à perce très conique. Elle est jouée avec un Bec. L'intérieur du Pavillon est creusé. — Le timbre de l'Instrument est semblable à celui du **Heckelphone**, le ton ressemble au son de la Clarinette, mais il est plus grand et arrondi; ne pas confondre avec le ton métallique du Saxophone-Alto.

Nr. 18z **Heckelphon-Klarinette**, in B, ganz aus Holz, voller großer Ton; die Griffweise ähnelt teilweise der einer Klarinette. — Dieses Instrument ist nicht mit dem Heckelphon zu verwechseln.

Heckelphon-Clarinet in Bb, entirely of wood, of magnificent tone; fingering similar to that of the Clarinet. — Not to be confused with the Heckelphon.

Heckelphone-Clarinet, en Sib, faite en bois, doigté semblable à celui de la Clarinette; le ton est plus grand et superbe. — Il ne faut pas confondre cet Instrument avec le Heckelphone.

Die **Heckel-Clarina** ist ein Blechinstrument, ähnlich dem Saxophon. Die Griffweise ist wie bei der konischen Flöte oder der Oboe. Die Instrumente wurden vor 1890 von Wilhelm Heckel erfunden, zu einer Zeit, da sich viele Bläser nicht an die Böhm-Griffweise gewöhnen konnten.

The **Heckel-Clarina** is a Brass-Instrument, similar to a Saxophone. Its fingering is similar to that of the old Flute or the Oboe. The Instrument was invented in 1890 by Wilhelm Heckel; at that time many players did not like the Böhm-fingering.

La **Clarina-Heckel** est un Instrument en métal semblable au Saxophone. Le doigté est à peu près comme celui de la Flûte conique ou du Hautbois. L'Instrument fut inventé en 1890 par Wilhelm Heckel; à ce temps-là beaucoup d'artistes n'ont pas aimé le doigté du système Böhm.

Nr. 100 **Heckel-Clarina**, Sopran in B, zwei selbsttätige Oktavklappen; Griffweise ähnlich der Oboe oder der konischen Flöte.

Heckel-Clarina, Soprano in Bb, two self-acting octave-keys; similar fingering to the Oboe or the conical Flute.

Clarina-Heckel, Soprano in Sib, deux clés d'octave automatiques doigté comme au Hautbois ou à la Flûte conique.

Nr. 100a **Heckel-Clarina**, Sopranino in Es, im übrigen wie Nr. 100.

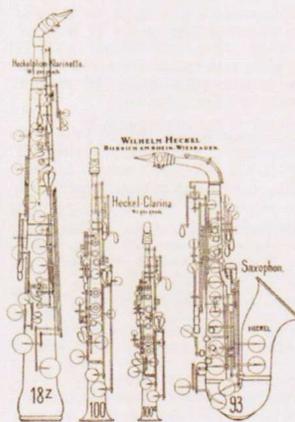
Heckel-Clarina, Soprano in Eb, constructed like Nr. 100.

Clarina-Heckel, Soprano in Mib, construite comme Nr. 100.

Nachfolgende **Saxophone** haben selbsttätige Oktavklappen, hoch F Hebel-Mechanik, B und C-Triller, doppeltes B für beide Zeigefinger, Platte für B, F \sharp +G \sharp -Triller und G \sharp -Hebel, F \sharp -Klappe, doppelte Eb-Klappe für rechten Mittelfinger; bis tief B gehend, Rollen.

The following **Saxophones** have self-acting octave-keys, key-lock for high F, shake-keys for Bb and C, double Bb-keys for the index-fingers of right and left hands, a plate for Bb, F \sharp +G \sharp shake and lever for G \sharp , F \sharp key, extra Eb-key for the right middle finger; descending to low Bb, rollers.

Les **Saxophones** mentionnés ci-dessous ont des clés d'octave automatiques, mécanisme pour le Fa aigu, trilles Sib et Do, le double Sib pour les index le droit et le gauche, plateau de Sib, trilles Fa \sharp +Sol \sharp et levier pour Sol \sharp , clé Fa \sharp , addition de Mib mise en action par le médium droit; descendant au Sib grave, des rouleaux.



Nr. 91 **Saxophon**, Sopranino in Es.
Saxophone, Sopranino in Eb.
Saxophone, Sopranino in Mib.

Nr. 92 **Saxophon**, Sopran in B.
Saxophone, Soprano in Bb.
Saxophone, Soprano in Mib.

Nr. 93 **Saxophon**, Alt in Es.
Saxophone, Alto in Eb.
Saxophone, Alto in Mib.

Nr. 94 **Saxophon**, Melodie in C.
Saxophone, Melody in C.
Saxophone, Ténor en Do.

Nr. 95 **Saxophon**, Tenor in B.
Saxophone, Tenor in Bb.
Saxophone, Ténor en Sib.

Nr. 96 **Saxophon**, Bariton in Es.
Saxophone, Baritone in Eb.
Saxophone, Baryton en Mib.

Andere Typen werden wunschgemäß geliefert.

Other models are supplied on request.

Je peux aussi fournir d'autres modèles.

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Illustration 5

somewhere else? Please be so kind as to enquire about this!

There is considerable coverage in the Joppig work of the Heckelphon-Klarinette and Clarina, and excellent full-page illustrations of the B-flat and E-flat Clarina, and a Heckelphon-Klarinette.

In a further attempt at direct correspondence, I did ask Frau Reiter if there were any recordings of someone playing these instruments, but alas she did not respond. Perhaps with time some of the surviving models could be unearthed, restored to playability, and this situation rectified. It would be fascinating to hear these long-lost members of the woodwind family come back to musical life! ♦

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ABOUT THE WRITER



Clarinetist Peter Stoll performs regularly in Toronto as a solo, chamber, orchestral and contemporary musician, with recent concert tours to Japan and China. He teaches clarinet,

chamber music, performance studies and music business at the University of Toronto's Faculty of Music, and is the winds specialist for the Royal Conservatory's National College of Examiners. Peter was the chief compiler of the new RCM clarinet examination syllabus, and his website is www.peterstoll.ca.



Illustration 6: Clarina in B-flat



Illustration 8: A Heckelphon-Klarinette player

„Clarina“

D.R.P. № 53181. **W. Heckel**, Biebrich a. Rh.

Königlicher Hof-  Instrumentenmacher.

—+— Gegründet 1831. —+—
Inhaber deutscher Reichspatente.

Medaillen und Diplome:
London, Paris, Berlin, Düsseldorf, Wiesbaden, Mainz, Cöln etc.

„Clarina“.

Neuestes Solo-Instrument aus Metall, von jedem Holzbläser zu blasen; die Griffe sind wie auf einer gewöhnlichen Oboë oder Flöte. Die „Clarina“ wurde diesen Sommer (1891) im Richard Wagner-Theater in Bayreuth geblasen und zwar bei Aufführung der Oper „Tristan und Isolde“ (lustige Weise), wo die Clarina nach dem Urtheile hervorragender Fachmänner durch ihren dreifachen Klang — unten klingt die Clarina wie Englisch-Horn, in der Mittellage wie Saxophon und in der Höhe wie Clarinette — allgemeines Entzücken hervorrief.

Bei Blasmusik ersetzt die Clarina — sie steht in B — das Flügelhorn und verstärkt die B-Clarinetten, ganz besonders in der Mittellage, wo die B-Clarinetten keine besondere Wirkung haben. Die Clarina spielt als Trägerin der Sopranparthien die hervorragendste Rolle und der volle kernige Ton, sowie die absolute Reinheit wirken frappirend auf die Zuhörer.

Referenzen:

Felix Mottl, Hofoperndirector Karlsruhe.
Hermann Levi, Generalmusikdirector München.
Kaiserlich russ. Hof-Orchester St. Petersburg.
Richard Strauss, Hof-Kapellmeister Weimar.
W. Jahn, Kaiserl. Kgl. Hof-Operndirector Wien.
Fuchs, Kaiserl. Kgl. Hof-Kapellmeister Wien.
Dr. Karl Muck, Kapellmeister des deutschen Landestheater Prag.
Emil Pauer, I. Kapellmeister des Stadttheaters Leipzig.
Königl. Hofoper Berlin.
Pavlis, Director der k. k. Militärelevenschule Prag.
Adolf Fach, Kgl. Obermusikmeister München.
Boettge, Musikdirector I. Leib-Grenad.-Reg. Karlsruhe.
C. Walter, Kgl. Musikdirector Reg. No. 107 Leipzig.
Komzak, k. k. Kupellmeister Reg. No. 84 Wien.
G. Huber, Kapellmeister Reg. No. 65 Cöln.
Fr. Aug. Kern, Kapellmeister Reg. No. 118 Mainz.
Börner, Kgl. Musikdirector Reg. No. 51 Brieg.
Kluge, Kapellmeister Reg. No. 38 Glatz.
P. Stützel, Kapellmeister Feld-Art.-Reg. No. 25 Darmstadt.

Referenzen für die Clarina
References for the Clarina

Illustration 7: Advertisement for the Clarina