

TWENTY-EIGHT DUETS FOR TWO HORNS BY CARL HAUDEK DISCOVERED IN ENGLAND

Chris Larkin

Most of the biographical information that we have on Carl Haudek is found in the well-known *Allgemeines historisches Künstler-Lexikon für Böhmen* compiled by Bohumir Jan Dlabac and published in Prague in 1815. Horace Fitzpatrick has made an excellent translation of most of the entry which concludes, “there are several solos and duets by him and various pieces he wrote for his pupils—all in manuscript. Whether he ever had any of this music printed I cannot say.”¹ I believe that some, or maybe all, of these duets have turned up in England.

Carl Haudek (or Haudeck) was born in November, 1721, in the town of Dobris, which lies about twenty-five miles to the southwest of Prague. Dlabac states that at the age of seventeen, Haudek became a pupil of the famous horn player Johann Schindelarz, then in the service of Prince Mannsfeld in Prague.² Six years later he joined the orchestra of Count Leopold Kinsky, and a year after that, in 1745, he became *Konzertmeister* to Prince Johann Adam Auersperg. He is also thought to have spent some time in the service of Count Joseph von Thun, since the latter invited him to act as his agent in Dresden and to report on matters both social and musical in the city after Haudek had been called to the Court of Friedrich Augustus II, Elector of Saxony and King of Poland, in 1747.³

Haudek began his service as third horn. Since he was also styled “court virtuoso,”⁴ we should remember that Johann Georg Knechtel had been the court orchestra’s first horn since 1734⁵ and therefore would have ranked as the senior player. Haudek found Anton Hampl, a fellow countryman and member of the orchestra for the last ten years, as second horn. Dlabac tells us that

Together they played the most difficult duets before the entire court. The fame they acquired led to Count von Thun sending two of his players to them for instruction: Franz Wiesbach and Johann Stich, the latter subsequently known as Punto.... These pupils spread the fame of their teachers throughout Bohemia. Haudek’s name was dear to every Bohemian musician because he accomplished much and, through the medium of his students, raised the profile of his instrument among his countrymen.⁶

Two years before his death Haudek sent Dlabac a footnote, couched in modest terms, in which he questioned his inclusion in the *Lexikon*, as he considered himself “only a little musical worm amongst men of the greatest talent.” The biography concludes: “This shows how little this man cared about the fame which he so justly deserved through his many years’ service in the orchestra.” He died in Dresden on 25 July 1802.⁷

Two years ago the English musicologist and horn player John Humphries told me of some watermark research he had been asked to carry out on two partbooks bearing the legend *Duetts di Sig. Haudek Cammer Musicus*. He had been alerted to the existence of these manuscripts by my colleague, Denzil Floyd, who now owns them. Mr. Floyd inherited them as part of the library of the late Francis Bradley, who died in 1985. Bradley, an eminent player and teacher who anglicized his name during the First World War, was born Oskar Franz Borsdorf, son of the great Adolf Borsdorf (1854-1923). Borsdorf senior was born in Dittmamsdorf, Saxony, and came to Britain in 1879 to take up a contract at the Royal Italian Opera on Hans Richter's recommendation. I assume that he brought these partbooks with him.

The books carry the designations *Cornu Primo* and *Cornu Secondo* (see Figure 1). In the upper left-hand corner of both is the rubber-stamped name "W. Laubach," and in the lower right-hand corner, "~~Poss C. G. Krille~~" (crossed out) with, under that, "E. C. Märkel." The paper on which the music is written was manufactured by the Königstein paper mill. One of the more extraordinary facts in this story is that the firm of Feinpapier Königstein, founded in 1569, is still in existence today. Königstein lies on the Elbe about fifteen miles southeast of Dresden. Correspondence concerning the watermarks between John Humphries, the Deutsches Buch- und Schriftmuseum in Leipzig, and this firm disclosed that the paper used for the partbooks was made by the papermaker Johann Gottfried Reinhardt in the town of Lübben, which is about halfway between Dresden and Berlin. The Königstein mill was owned by the papermaker Johann Gottfried Fischer between 1754 and his death in 1801. Reinhardt was his successor, using the Königstein watermark until his own death in 1811. The paper can be dated to 1806.

Two observations lead to the conclusion that these partbooks are copies: first, the fact that they are written as two separate partbooks and not as parts on two systems in one book; and second, that the paper dates from after Haudek's death. This latter, however, assumes that the author of the music was Haudek senior. Dr. Ortrun Landmann of the Sächsische Landesbibliothek in Dresden was the first to point out that the end of Dlabac's biography could be interpreted in two different ways. The original German text reads,

So wenig war der Mann um seinen Ruhm bekümmert welchen indessen sein Nachfolger, sein edler Sohn Herr Karl Haudeck eifrig befördert, und der berühmte Punto beinahe in ganz Europa ausgebreitet hat; so wie er ihn durch eine lange Reihe von Jahren bei dieser berühmten Kapelle mit allem Rechte verdient hatte. Von ihm sind einige Solos, Duettkonzerte, und verschiedene Parthien, die er für seine Scholaren geschrieben im Mspt. bekannt.⁸

On the face of it, a present-day German speaker could say that Haudek junior was the composer of solos, duets, etc.⁹ However, on reflection, Dr. Landmann is of the opinion that the composer is clearly Haudek senior. I also sought the opinion of Prof. Horace Fitzpatrick, who answered that he had seen Dlabac's original and that he concurred with Dr. Landmann.

Dr. Landmann was able to give me further invaluable help in identifying the two

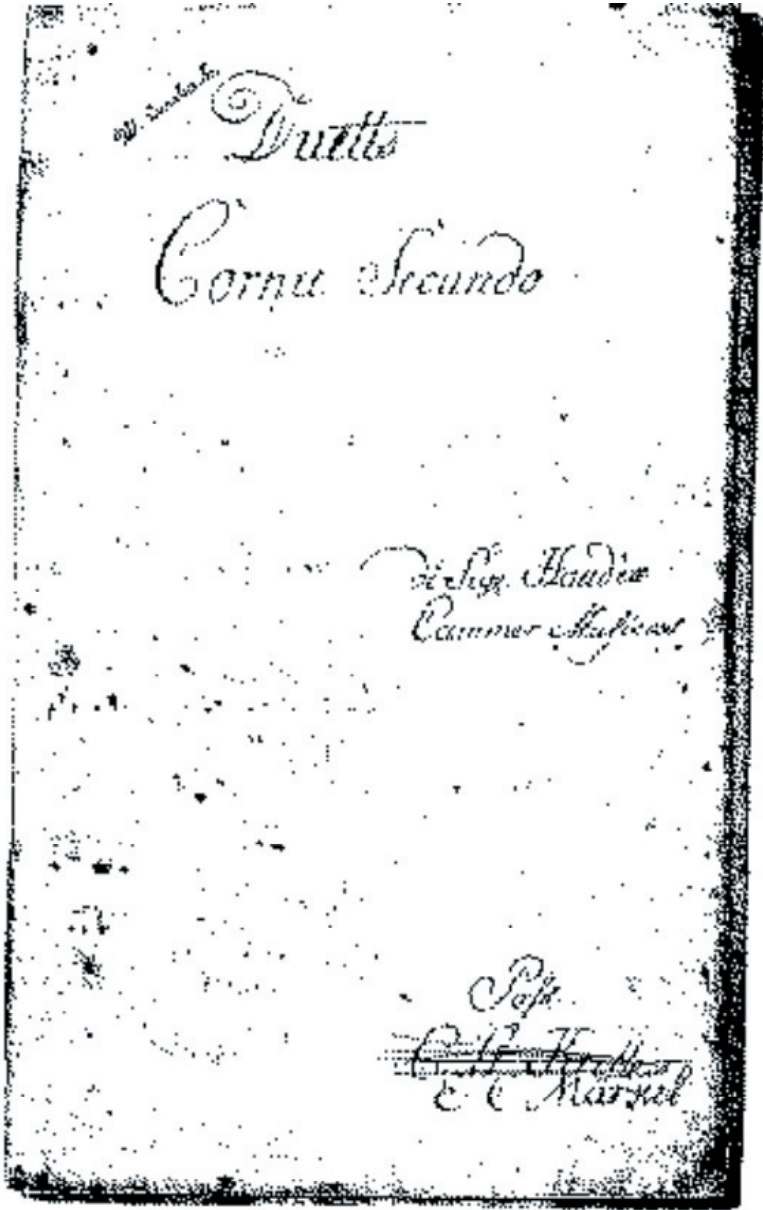


Figure 1

Duetts di Sig. Haudex Cammer Musicus, part for Cornu Secundo.

original owners of the partbooks. Christian Gottlob Krille was Cantor in Wehlen from 1764 until 1817. Krille may have been a horn player, perhaps a pupil of Haudek but more likely a pupil of Haudek's son. Certainly it was Krille who made the copies.¹⁰ The town of Wehlen is three miles nearer Dresden on the opposite bank of the Elbe from Königstein. In 1817 Krille's successor as cantor was Johann Christian Friedrich Märkel (1790-1860). Perhaps the E. C. Märkel indicated on the front of each partbook was a relative—unless the calligraphy of those times renders an *E* like a *f*? Dr. Landmann, who has seen photocopies of the title pages, offers a feasible solution, which is that the *E* of the signature could be an *F* and that although baptized J.C.F., Märkel might have styled himself (F)riedrich (C)hristian.

Further questions remain unanswered for the moment. From the fact that his name was rubber-stamped, I hazard a guess that W. Laubach was a music seller or dealer. If he was, he does not figure in the Dresden address books between the years 1860 and 1879.¹¹ Did the manuscripts pass to Laubach on the death of the Märkel indicated on the title page? Adolf Borsdorf was a pupil of Wilhelm Lorenz at the Dresden Conservatory from 1869 until 1874 and also took private lessons with Oscar Franz. Did he encounter (and purchase?) these manuscripts, then in Laubach's possession, at some point between 1869, when he went up to Dresden, and 1879, when he left for England? In any event, it would seem certain that we have twenty-eight duets by one of the great Bohemian horn-players and teachers of the eighteenth century, which we had thought lost.

In compiling as much of their history as is presently possible I must record my indebtedness to Prof. Tom Hiebert of California State University-Fresno, an expert on horn playing at the Saxon court, who gave me copies of Dlabac, Bauer, and Damm, plus an introduction to Dr. Landmann, whose help has also been invaluable.

Chris Larkin is a horn player in the BBC Symphony Orchestra and also plays 19th-Century valve horn and hand horn with some of London's period instrument bands. He has been a member of the London Gabrieli Brass Ensemble for twenty-five of their thirty-five year's existence and is currently waiting to see whether the Ensemble has been successful in its application for funds from the British Arts Council which will enable it to undertake a new scheme of educational workshops, and to make CD recordings, on period brass instruments—the Antique Brasses Project.

NOTES

¹ Horace Fitzpatrick, *The Horn & Horn-playing and the Austro-Bohemian Tradition 1680-1830* (London, 1970), p. 115.

² Bohumir Dlabac, *Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien* (Prague, 1815; reprint, 1973), pp. 575-576.

³ Katrin Bauer, *Böhmischen Hornisten am Hofe zu Dresden im 18 Jahrhundert* (Prague, 1983), p. 40, quoting Tomislav Volek in *Musikalische Zentren in Böhmen im 18 Jahrhundert*.

⁴ Dlabac, *Künstler-Lexikon*, pp. 575-76.

⁵ Peter Damm, "300 Jahre Waldhorn," *Brass Bulletin* 31 (1980): 19-33.

⁶ Dlabac, *Künstler-Lexikon*, pp. 575-76; transl. in Fitzpatrick, *Horn*, p. 115.

⁷ Bauer, *Böhmischen* quotes the petition to the Elector, Friedrich Augustus III, made by Haudek's son, Karl Joseph (1762-1832), viz. "I write as the surviving son of the orchestral musician Haudeck, who died on 25 July this year at the age of 80 years and 8 months, having served with true devotion as horn player in His Excellency's orchestra for 56 years" (Dresden State Archives; Loc 2427, Das Churfürstl. Orchester, vol. XVI, p. 13).

⁸ Dlabac, *Künstler-Lexikon*, pp. 575-76.

⁹ Karl Joseph Haudek was also a horn-player. According to Bauer, *Böhmischen*, Haudek senior's salary was reduced from 500 to 300 thalers a year when the Court's budget for music was drastically reduced after the Seven Years War (1756-1763). While other court virtuosi and singers' salaries were later restored, Haudek's was not. In 1773 he was granted a loan of 240 thalers after petitioning the Elector but by 1786 he was capable only of "church duties" after five months' illness, and he again petitioned the Elector that his son "should most graciously be employed as a horn-player by your Excellency." This request was met and Karl Joseph was appointed on a salary of 200 thalers.

Moritz Fürstenau, *Beitrag zur Geschichte der Königlich Sächsischen musikalischen Kapelle* (Dresden, 1849), quoted in Bauer, *Böhmischen*, says that Karl Joseph's salary rose to 450 thalers but that since he had agreed to pay off his father's debts, he incurred a burden of 1000 thalers at his death and in consequence spent his own life in poverty. He was pensioned off in 1827.

¹⁰ Confirmed by Dr. Landmann in correspondence with the author.

¹¹ Verified by Dr. Landmann.