

# Harpsichord & *fortepiano*

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# Jan Ladislav Dussek and his music for the extended keyboard compass

by Mora Carroll

The Bohemian composer Jan Ladislav Dussek was born on the 12th February 1760 in Càslav, a small town situated some 75km east of Prague. He left his homeland when he was eighteen to lead a peripatetic early life visiting the Low Countries, Germany, Russia and France as a concert performer, composer and teacher. From France he travelled to England and settled in London for eleven years between 1789 and 1800. It was during this period that he not only became a major influence in suggesting the extension of the piano compass, but a significant composer of piano music using the 'Additional Keys'.

## *From Paris to London*

Dussek spent about two years in France from late 1786 to the beginning of 1789, when his first performance in London was advertised in February of that year.<sup>1</sup> The reasons for his eventual departure from Paris are shrouded in mystery. There are a number of theories as to his decision to leave, the most frequently quoted being to escape the Revolution, but this is unlikely: the main exodus of Royalists did not begin until two to three years later. In any event, and contrary to popular belief, he was more closely connected to the Orléans faction than Marie Antoinette and the Court.<sup>2</sup>

An affair of the heart was a distinctly credible explanation for him leaving a city where, according to the diary of the Càslav philosopher Opiz, he had already established a circle of friends and acquaintances. These contacts included the literary intelligentsia whom he met when he became a frequent guest at the home of Beaumarchais.<sup>3</sup> Dussek is claimed to have run off at this time with Madame Krumpholtz,<sup>4</sup> the talented harpist and wife of J B Krumpholtz the harp composer. The close musical partnership that he subsequently enjoyed with Madame Krumpholtz, performing duos at the London concerts in the early 1790s, suggests this as a very plausible reason for his unscheduled departure from Paris.

The status and earning prospects of performers in London, particularly among the influx of foreign artists from the Continent, was reason enough to

tempt him. The musical life in the capital was developing rapidly and the steady growth in concerts, both public and private, presented an attractive future. Dussek already knew the Broadwood pianos from his time in Paris and soon after his arrival in London established a reciprocal relationship with the firm.

## *The extra notes in the treble*

Dussek's decision to leave Paris and take up residence in London started a chain of events that led to a change in his personal and professional life. His association with harps and harpists certainly influenced much of his compositional output both in style and genre. It may also have contributed to his suggestion to John Broadwood that he "introduce additional keys to the Grand Piano" <sup>5</sup> and extend the keyboard range, initially from five to five-and-a-half octaves (FF-f<sup>3</sup> to FF-c<sup>4</sup>), added first in the Grand Piano Fortes and then in the Square, producing a compass comparable with the range of the Single Action Pedal Harp.

Whatever the cause, the consequence was that these extra notes on the piano keyboard were here to stay. A letter written by John Broadwood to a Mr Bradford of Charleton, 13 November 1793, confirms the year when the additional keys, as they were known, became available; he states:

We now make most of the Grand Pianofortes in compass to CC in alt. We have made some so for these three years past, the first to Please Dussek which being much liked Cramer Jr had one of us so that now they are become quite common and we have just begun to make some of the small Pianofortes up to that compass.<sup>6</sup>

The extra notes in the treble went through many different stages, from the serious expansion of keyboard figuration to the frivolous exploitation of the upper regions of the pianoforte. Although they occupied only a small part in the development of Dussek's piano style, they became an important element in his compositions when combined with the colourful harmonies, textural enrichment and technical difficulties that enhanced his piano works. The extended compass had a lasting impact, not only in widening the parameters of Dussek's own compositional range until they became an

integral part of his piano style, but also by becoming a firm basis on which the piano music of the future was ultimately based.

These notes were known to composers, printers, publishers and piano manufacturers alike as the 'Additional Keys', and, for a decade or more, printed piano music and sellers of instruments specified with or without 'Additional Keys', either on title pages or in the details of individual piano sales. These extra keys on the keyboard occupied a very special place in the development of piano composition, and never more so than in the music of Dussek.

While Dussek's initial approach to their introduction involved an element of novelty, they made a greater and more artistic impact when he included them in his *Grand bravura pianoforte concertos*, beginning with his Opus 22 published by Corri & Co in 1793. From then on the extra notes in the treble rapidly progressed into an identifiable tool in Dussek's hands and readily became part of his bravura patterns and figurations. Virtuosic passages enriched his professional keyboard works which he performed at the Salomon Subscription Concerts and at the Oratorio nights during the 1790s.

#### *A further extension to the keyboard compass*

The later addition to the keyboard range of the lower half of the bass octave (CC-EE), increasing the compass to six octaves, introduced by Broadwood to the *Grand Piano-Forte* in 1794, remained relatively untouched by Dussek. There is only one verifiable instance during his London period when he used these 'bottom' notes. They occur in the *Secondo* part of the *Molto Allegro* movement of his *Grand Overture For Two Performers on One Piano Forte With the Additional Keys...* published by Corri, Dussek & Co in 1796,<sup>7</sup> where he placed 8 below E in the bass [64] and [72] and similarly 8 below E-flat in the bass [184]. Dussek and his wife performed this work for the first time at Salomon's Concert on 17 March 1796.<sup>8</sup>

A more debatable low note – a printer's error perhaps – was included by Dussek in the *Countess of Sutherland's Reel*, arranged as a Rondo and published by Corri & Co in 1795,<sup>9</sup> where a low EE-flat [193] does complete the sequential pattern of the two previous bars. This low note was clearly printed again by Wheatstone when they published this piece c 1815. Nevertheless it was unusual to find such a low note included in a piece for amateurs.

Dussek was known for his brilliant extemporisation and was said to 'Prelude' before beginning his concerto performances and to display his powers in bravura techniques towards the end of a movement in a cadenza.<sup>10</sup> It was in these moments that Dussek would have used the full expanse of the extended keyboard range. However, the first of Dussek's published compositions to include the extra notes in the treble were not printed until three years after they were added to Broadwood's instruments.

The additional low notes on the six-octave piano could well have remained as a feature for doubling the bass in octaves. This would add strength to the relatively weaker lower tones of the piano in the late-18th and early-19th centuries. Their absence from occupying a specific place in the current musical notation can be explained as not many six-octave pianos were in circulation at this time. Rosamond Harding comments on the thin strings in the bass in her book *The Piano-Forte*, when she writes:

Owing to the thin strings still in use the bass of the early nineteenth-century pianofortes was often too weak to support the harmonies if both hands played with the same force, and it seems to have been necessary in some cases to strike more boldly with the left hand than with the right. In order to do this Dussek is said to have taken his seat a little to the left of the middle of the pianoforte; in fact the phrase "Il basso ben marcato" occurs frequently in the music of this period.<sup>11</sup>

#### *Dussek's music for the additional keys*

The first of Dussek's sonatas to have the wider range was published by Longman & Broderip in 1793 as *A Sonata for the Grand and Small Piano Forte With Additional Keys Composed and Dedicated to Mrs Chinnery...Opus 24*.<sup>12</sup> Longman & Broderip were both sellers of pianos and music publishers, who could confidently produce instruments and compositions to match the new development in keyboard extension. They described themselves on the front cover of Dussek's sonata as "Manufacturers of the new invented Grand Piano Forte, Harpsichords, Grand & Small Piano Fortes, with and without additional keys...". They were not only supplying the new pianos but enthusiastically promoting the music to go with them.

In Opus 24 Dussek uses the 8va sign in preference to printing an excessive number of high ledger lines. Extra staves, used in later publications to accommodate music for pianos with or without additional keys, did not arise at this time. Longman & Broderip published an alternative version of this work for the "common pianoforte", with an

accompaniment for a violin some six months later<sup>13</sup> entitled *A Sonata for the PianoForte with Accompaniment for a Violin* Oeuvre XXVII and inside on the first page "Op.24 for the additional keys arranged for a common PianoForte or Harpsichord". The latter work contains suitable changes in the figurations that satisfy the compass of the five-octave piano. It was presumably issued to satisfy a marketing need either in the UK, by supplying an accompanied sonata for the amateur musician who had not yet acquired an English piano with the extended compass, or on the Continent where the majority of pianos had a five-octave compass.

The policy to print extra staves for both treble and bass alternatives was initially introduced by Corri & Co when they published *Dussek's Grand Concerto As performed at Mr Salomon's and at the Professional Concerts &c. composed for the Piano Forte with additional Keys and also adapted for any other PIANO FORTE, OR HARPSICHORD...* Op.22.<sup>14</sup> This was Dussek's first concerto using the 'Additional Keys'. In fact it is known as his first Grand Concerto and, as the title page suggests, it is also adapted for the five-octave compass. This is achieved by adding extra staves with the message "NB. These lines with the smaller notes are for the Piano Fortes without Additional Keys". Slight variations occur in the figurations of the two versions without altering the character of the work, and the main thematic content remains throughout. Extended passages of scales in the first solo entry illustrate Dussek's typical approach to the 'Additional Keys'.

Dussek, having married Sophia Corri in August 1792, joined his father-in-law in the family music - publishing business during 1794, and his 2d *Grand Concerto in F, for the Piano-Forte, with Additional Keys, Arranged Likewise for those Without...* Op.27,<sup>15</sup> was published by the newly named firm Corri, Dussek & Co in December of that year. This publication again uses extra staves to give an alternative

version with the message inserted at the first solo entry as before. The inclusion of an *Ottava* sign combines with the extra staves to assist the reading of the extended figurations and scalic patterns in octaves, tenths and thirds.

To illustrate Dussek's use of the 'Additional Keys' in his Opus 27 piano concerto it is necessary to evaluate certain aspects of his composing technique. Among these are the bravura patterns and figurations that opened out with the more expansive use of the keyboard. Repeated phrases, at different levels, create a greater degree of climax by judicious use of the higher notes. An example taken from the first movement of Dussek's Concerto in F (illustration 1) shows a particular

Dussek Op: 27.

Illustration 1: Page 13 of the first movement of Dussek's piano concerto in F, Op.27 (1794), bars 240 to 253

phrase spelled out three times, beginning on  $f^3$ , then  $g^3$  and finally  $a^3$  rising to  $c^4$  [bars 244-252]. This concerto must have been a special favourite with the composer as he is reputed to have performed it on several occasions many years after its first performance in London. Dussek added a new finale according to the critic of the *Allgemeine Musikalische Zeitung* when he played the work at a concert in Leipzig in May 1807.<sup>16</sup> In the Paris concert of 1808 he provided a completely new improvised cadenza in the final rondo movement. It was a brilliant performance which received many accolades at the *Théâtre l'Impératrice à l'Odéon*.<sup>17</sup> This success was repeated again at the same venue in 1809.<sup>18</sup>

Longman & Broderip published Dussek's *Third Grand Concerto in C composed for the PianoForte with or without additional keys...Opus 29 in 1795*.<sup>19</sup> They too had by now adopted the Corri method in their layout, carrying the message "N.B. those Lines with small Notes, are for the common Piano Fortes, without the extra Keys". The practice of including the extra staves continued steadily throughout what appears to be a transitional period until the end of the 1790s when the ownership of pianos with the 'Additional Keys' became more general.

In 1798 Dussek's *Military Concerto* Opus 40 was first performed at an Oratorio concert;<sup>20</sup> it was published soon afterwards by Corri, Dussek & Co when they ceased to refer to the 'Additional Keys' in the title.<sup>21</sup> Alternative versions were not printed in this edition for the piano with the five-octave compass, and the  $8-$  sign was used for the extra notes in the treble. A notable point about Dussek's *Military Concerto*: it was his first work to indicate pedalling.<sup>22</sup> When Pleyel published this concerto in Paris in 1800, the critic in the *AMZ* referred to the edition having small notes in some places "situated above the system", so that the player could use the higher notes of "the pianos of a full six octaves that are now very usual in England".<sup>23</sup>

Once the 'Additional Keys' were available, Dussek used them continuously in his piano concertos, and at first spasmodically in his piano sonatas. The former were professional works, primarily written for himself with ready access to a piano with the greater range, and intended as concert pieces to show off his virtuosic technique. The sonatas were often aimed at an amateur market. Consequently he wrote a number using a restricted range, which was a more realistic approach, until the ownership of pianos with 'Additional Keys' was widely established.

However, during Dussek's London period he did

compose some sonatas that included the extra notes in the treble. This may well have been brought about by the importance of his *dédicataire*. Following the introduction of the additional notes in his Opus 24, his next sonata to include the wider compass was dedicated to the Lady Elizabeth Montagu, daughter of the Duke of Buccleuch. An advertisement appearing in *The Times* on Friday 27 June 1794 announced "NEW MUSIC" published this day by Messrs Corri, Dussek & Co: under the heading "HARPSICHORD MUSIC" were Dussek's *Three Sonatas for the Piano Forte, arranged also for the Piano Forte with extra Keys, with flute accompaniment*. The press announcement did not include an Opus number but the description suggests it could be Opus 25. The edition advertised the following year as Opus 25<sup>24</sup> was dedicated to the Right Honourable Lady Elizabeth Montagu.

These sonatas were issued as a set of three: the second sonata of Opus 25 was for solo piano and the first and third with an accompaniment for violin or flute. Only the first and second sonatas use the 'Additional Keys' and it is in the latter, the solo work, that Dussek exploits to the full the extended keyboard compass with figurations that enhance the climactic potential of the higher range. The repeated phrases using the extra notes to create a greater degree of climax are combined with dynamic and rhythmic contrasts at different pitch levels throughout the first and last movements, demonstrating further aspects of Dussek's technique in his treatment of the 'Additional Keys'. Included in the original score, where necessary, are sections with extra staves similar to his concertos but with the message "N.B. The lines with the smaller Notes are for the Piano Forte with Additional Keys". This was the opposite instruction to that given in his concertos, where the small notes indicated the version for the piano without 'Additional Keys'. Later editions of Opus 25 No.2 drop the now obsolete version with the five-octave compass, where the notes for the first movement were frequently an octave lower than the version using the higher notes, the bass remaining the same for both treble lines.

Closely following this publication, Corri, Dussek & Co issued what they described as "being the continuation of Opus 25". It was his *Three Sonatas with Scotch and German Airs and Three Preludes for the PIANOFORTE with or without Additional Keys with Accompaniments for a violin or flute & Bass Ad Libitum* Opus 31. These were dedicated to a Miss Wheler and Miss Penelope Wheler. Engraved on the cover of the British Library copy is the name Miss Penelope Wheler and the date 1795. This suggests that their publication date

followed closely after Opus 25. Sonatas 1 and 3 are accompanied and have extra staves for the 'Additional Keys'. However the solo sonata, no.2, does not use the extra notes in the treble.

From the publication of Dussek's piano sonata Opus 35 in 1797 until after his Opus 47 in 1801, a period of almost five years, the majority of his solo piano sonatas kept within the five-octave compass. However, *The Farewell a New Grand Sonata...* Opus 44 has a  $g^3$  in the Rondo movement, and his *Trois Grandes Sonates pour le Pianoforte* Opus 45, published by Clementi & Co in 1800, uses the 'Additional Keys' in Nos. 1 and 3. The reason Dussek did not include the extra notes in the treble during this period could possibly reflect his reliance on Clementi for publication. Clementi's own rejection of the 'Additional Keys' at this time – presumably based on his sound commercial sense – reveals his cautious approach to the higher range in his own piano sonatas.

Clementi had first used the 'Additional Keys' in his piano sonata Opus 33 No.1. This was published by Longman & Broderip in 1794.<sup>25</sup> He included a short phrase using the high notes of the extended range with a separate treble stave for the five-octave piano. The f-sharp, g and a that led up from  $e^3$  became a phrase that was confined to the London edition only [bar 17]. When the work was published by Artaria in Vienna the same year, the phrase had been rewritten.<sup>26</sup> A few Viennese pianos had their treble register extended by one or two additional notes during the 1790s.<sup>27</sup> However, a greater number were still made with the FF- $f^3$  compass. Generally, piano music published in Vienna at that time would not go beyond  $f^3$ .

Both Artaria and Traeg published some of Dussek's accompanied sonatas with the five-octave compass in 1795-96.<sup>28</sup> As a result of his association with Clementi and the Viennese publishers, Dussek may have avoided the greater keyboard compass for his solo sonatas for a time, ostensibly to make his music more acceptable to a Continental market. He had come to depend on Clementi for his English publications when his own publishing house ran into difficulties. And although Corri, Dussek & Co continued to issue a small proportion of Dussek's works up to the end of 1799, it is clear that during this fateful year he was already selling some of his compositions to Longman, Clementi & Co.

Corri was made bankrupt in April 1800 and Corri, Dussek & Co ceased trading from that date. Similar proceedings were started against Dussek but were "Withheld" by the court.<sup>29</sup> However Dussek, who had probably feared for his freedom from debtors' prison, was already on the Continent.

His arrival in Hamburg is recorded by the *AMZ* in February of that year.<sup>30</sup>

Dussek then relied on Longman, Clementi & Co. to publish his compositions. Clementi, who had been his one-time rival, competitor in business and musical contemporary, became his contact in London. According to extant letters, they had an arrangement between them whereby Dussek was to promote the sale of the firm's pianos,<sup>31</sup> using some of the proceeds as payment for his works. This arrangement continued amicably until it was relinquished in 1806.<sup>32</sup> Among the works composed and sent to Clementi during the early stages of their agreement was *A Favorite Sonata for the Microchordon or Piano Forte with Drum and Triangle (ad libitum)...* Op.45, printed by Muzio Clementi & Co. This was Dussek's only composition for the Microchordon. The first movement is march-like in its character and of particular interest when it reaches  $f^4$  in the 21st bar, an indication that the compass of this sonata covered a six-octave range of FF-  $f^4$ , as did the above Microchordon.<sup>33</sup> The title-page carried a printed description of this hitherto unknown instrument which said:

The Construction of the New Patent Microchordon is entirely different from any Instrument ever before offered to the Public and from the Simplicity of the Action and truth of Mathematical Measures it possesses an excellent Touch and Tone and keeps perfectly well in Tune – This invention has received – the decided Approbation of the most eminent professors; and the agreeable variety afforded by the – occasional Introduction of the Drum and Triangle particularly in Military Movements, Waltzes, Rondos, Reels etc., renders it a valuable acquisition to the Musical World. NB. The above Instrument was invented by Mr Southwell of Dublin, and it is called A CAMERACHORD.

These instruments were evidently small, upright pianos with drum and triangle attachments. Such accessories were very popular at the turn of the century when there was a craze for Turkish and military music. The required sound-effects were obtained by means of extra pedals. A similar instrument was available to Sophia Dussek when, on Friday 21 March 1800 at Covent Garden, she played Dussek's *Military Concerto* "on the New Patent Grand Piano Forte by Corri and Dussek with Tambourine and Triangle".<sup>34</sup>

The agreement between Dussek and Clementi worked well until Clementi set off on his foreign travels in 1802 accompanied by his student John Field:<sup>35</sup> "...His immediate aim to cultivate markets for his firm's pianos."<sup>36</sup> Although Dussek continued to communicate with Clementi's publishing firm, he had already turned to Erard for

the publication of his piano concerto Opus 49. Other Continental publishers such as Pleyel and Breitkopf & Härtel followed closely, with many of the works also appearing as English editions.

Dussek wrote to Sophia while he was in Hamburg,<sup>37</sup> indicating his intention to return to London and to her. However, the desire to save money for his journey to Bohemia to visit his elderly father was paramount. This he undertook in the autumn of 1802. There is no evidence of his return to England in spite of his early extant letters indicating his intention to do so. His brother-in-law's<sup>38</sup> publishing firm Cianchettini & Sperati undertook the publication of Dussek's works in England after his agreement with Clementi ended in 1806. An "NB" printed at the base of the title page of his harp duo Opus 69 announced: "All Mr. Dussek's new Productions from Op.61 upwards may be had as above, as Mr. Cianchettini by agreement with the Author has the copyright of all his musical works".

Little is known of Dussek's movements in the year following his trip to his homeland other than his communications with Breitkopf & Härtel. There exists an autograph manuscript of the piano part of his Quartet for piano and strings with the date 1803 and "Magdeburg" written in his hand.<sup>39</sup> In this work he uses the full range of the five-and-a-half-octave compass as he did with his earlier chamber work, the piano quintet first performed in London from MSS on 25 April 1799.<sup>40</sup> In a letter written to Breitkopf & Härtel from Berlin in April 1804, Dussek refers to copies of the quartet he had received from them and to corrections to be made without delay. "There are several important errors in the piano part and in particular in the other instruments. In the manuscript I sent you there are certainly none". Nevertheless he assures them that he had "spoken of their instruments everywhere .... when anyone needs one they will apply to you". He was, he said, "about to leave in 8 days with Prince Louis for Magdeburg".<sup>41</sup> This was the first known indication that Dussek was travelling in the company of a Prussian Prince, although it seems very likely they had already met, particularly as the quartet composed in Magdeburg was dedicated to Prince Louis the following year.

The announcement confirming Dussek's position with the Prince appeared in the *Gazette Nationale* on October 6 1804: under the heading "Hamburg", September 26, it stated that "M. Dussek est nommé maître de chapelle du prince Louis de Prusse".<sup>42</sup>

A close friendship grew up between Dussek and Prince Louis Ferdinand, who was a gifted pianist and competent composer. This contact provided

the opportunity for them both to perform on equal terms and the inspiration for Dussek to compose his concerto for two pianos Opus 63. It is a dramatic work and freely uses the 'Additional Keys' to add to its brilliance. The concerto was performed by them at a concert the night before the Prince was killed "leading a desperate cavalry charge" during the battle at Saalfeld on 10 October 1806.<sup>43</sup>

Although Dussek had continued to use the 'Additional Keys' in his piano concertos, it was not until 1806 that the wider keyboard compass became a constant feature of his now more mature pianoforte sonatas. Following the death of his patron and friend, Dussek composed and dedicated to the Prince's memory the sonata *Élégie Harmonique Sur la Mort de Son Altesse Royale, le Prince Louis Ferdinand de Prusse...* Opus 61. It was with this sonata that Dussek began his final period of composition. His approach to the whole five-and-a-half-octave range was now firmly established as an essential characteristic of his piano style.

#### *Dussek's accompanied sonatas*

The use of the 'Additional Keys' in the lighter compositions of Dussek's output was gradual. In spite of the availability of square pianos with a compass of five-and-a-half octaves from 1793 onwards, it would not have been practical to publish music requiring this extension until the market was ready. It was probably some time before the ownership of these instruments became more common. For commercial reasons only a fraction of his accompanied sonatas included the 'Additional Keys', the first being his Opus 25 No.1 published in 1795, followed by his Opus 31 Nos. 1 and 3, also issued in 1795. Not until Dussek's *Favorite Sonata* Opus 37, which was originally composed for the harp and published in 1799,<sup>44</sup> did his use of the wider compass become such an integrated part of an accompanied sonata. The range of the Single Action Pedal Harp covered that of the piano with 'Additional Keys'. This harp sonata, then, probably composed for amateur music-making, would have been a popular choice to transfer to the keyboard. Even though this work is listed as for harp or piano in recent literature, the majority of early English editions gives the pianist/composer Cramer the credit for arranging Dussek's original work, with some very few alterations, to suit keyboard performance.

Dussek's output of accompanied sonatas was prolific, exceeding his solo keyboard works in the ratio 3:1. However it was noticeably reduced by the close of the century. His changing circumstances and his attachment to patrons would

have dictated the direction of his compositional priorities, which probably left little room for the domestic music market. He was in the service of Prince Louis Ferdinand of Prussia from 1804 to 1806; from September 1807<sup>45</sup> until his death in 1812 he was in the service of the famous French diplomat Talleyrand.

For a short period following the death of Prince Louis Ferdinand in October 1806, Dussek was in Leipzig<sup>46</sup> and in the service of Prince Isenburg. It was at this time that he composed what he originally called his *Grande Sonate pour le Forté Piano, Flûte, et Violoncelle...Oeuvre 65*, (illustration 2). The autograph manuscript is in the music department of the Bibliothèque Nationale in Paris.<sup>47</sup> Dussek obviously at first intended to attempt a group of three sonatas, because the word “Trois”, written on the title page of the manuscript, is crossed out. Also in Dussek’s hand is clearly written “Leipzig 1807”, which gives the place and year of the composition with a dedication to Madam Müller.

Although the title of this piece infers its position as an accompanied sonata, the wider range of the piano part, using the extra notes in the treble, pedal markings and elaborate figurations, gives the work a wholly new concept. Probably for this reason, when Pleyel republished this sonata shortly after its first edition of 1807, it was renamed as *Grand Trio pour Piano Forte, Flûte et Violoncelle, Dédié à Monsieur Wagner, Docteur en Médecine, Oeuvre 65*.<sup>48</sup> In 1808, Breitkopf & Härtel reverted to the original title and dedication when they too published this work. There is a glowing review by the critic in the *AMZ* in March of that year, which in part reads: “This grand and brilliantly written sonata is due to Dussek’s intellect and characteristic result of labour. It lasts for three long movements....”

By writing music based on the extended keyboard range, Dussek became one of the most influential composers of his time. The extra notes in the treble had a lasting impact, not only in widening Dussek’s own compositional range but also influencing that of his younger contemporaries. He was a leading figure in his use of the ‘Additional Keys’, which soon became accepted as a fundamental part of keyboard composition.

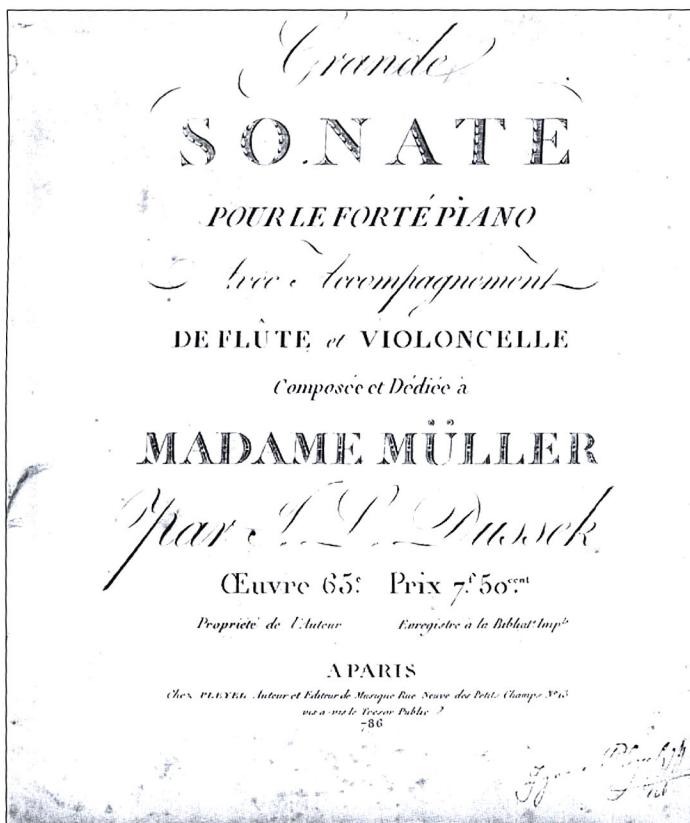


Illustration 2:  
The first edition of Dussek’s Grande Sonate...Oeuvre 65, published by Pleyel in 1807.

## Footnotes

1. *The World*, Monday 23 February 1789.
2. Evidenced by Dussek dedicating his piano concerto Opus 3 to Marquis Ducrest, Chancellor to the Duc d'Orleans (Philip Egalité), published in Paris by Boyer in April 1787. Also by his contact with Beaumarchais and his young daughter; on 28 January 1787 the *Journal de Paris* advertised Dussek's *Trois sonates pour le Pianoforte ... dédiées à Eugénie de Beaumarchais...*
3. Jaroslav Kamper, 'Jan Ferdinand Opiz', *Lumir*, XXXVII (1909), pp.275-6
4. M H Tribout de Morembert, *Une virtuose de la harpe au XVIII<sup>e</sup> siècle ANNE-MARIE STECKLER* (Metz 1962), p.10.
5. *Some Notes made by J S Broadwood, 1838 with observations and elucidations by H F Broadwood 1862*, p.9. Privately printed for the Broadwoods in 1862.
6. Hipkins' Notebook No.8 (pages not numbered) in *The Broadwood Archive*, housed at the Surrey History Centre.
7. Entered at Stationers' Hall, 12 December 1796.
8. *The Times*, concert advertised 15 and 16 March 1796.
9. Entered at Stationers' Hall, 21 February 1795.
10. Mrs Papendiek, *Court and Private Life in the Time of Queen Charlotte...* (1887), Vol. II, pp. 183-4.
11. Rosamund E Harding, *The Piano-Forte: Its History Traced to the Great Exhibition of 1851*, 2nd edn. (Old Woking 1978), p. 177.
12. Entered at Stationers' Hall, 19 November 1793.
13. Entered at Stationers' Hall, 23 May 1794 (as Op.27).
14. *The Times*, 13 December 1793.
15. *The Times*, Tuesday 16 December 1794.
16. *AMZ*, May 1807, p. 544.
17. Amédée Méreaux, *Les Clavecinistes de 1637 à 1790, Histoire de Clavecin, Portraits et Biographies des Célèbres Clavecinistes* (Paris 1867), p. 80.
18. *Gazette Nationale*, 17 January 1809, p. 66.
19. Stationers' Hall, 27 May 1795.
20. *The Times*, advertised Friday 16 February 1798 for Friday the 23rd at the Theatre Royal, Covent Garden. End of Part II of Handel's *Messiah*, "a New Concerto with a Military Rondo, on the Grand PianoForte, by Mr. Dussek."
21. British Library copy [WM 1798], Craw's "Thematic Catalog", p. 301, gives the date of the first edition as c 1799.
22. David Rowland, *A History of Pianoforte Pedalling* (Cambridge 1993), p. 73.
23. *AMZ*, August 1800, p. 782.
24. *The Times*, Saturday 5 September 1795.
25. *The Times*, 26 June 1794.
26. David Rowland, 'Piano music and keyboard compass in the 1790s' *Early Music* 27 (1999) pp. 290-91.
27. Katalin Komlós, *Fortepianos and their Music: Germany, Austria and England, 1760-1800* (Oxford 1995), p. 20.
28. (i) *Vollständiges Verlagsverzeichnis, Artaria and Comp...* von Alexander Weimann (Wien 1952), pp. 38, 44, 77; (ii) *Wiener Zeitung* 23 March 1796.
29. PRO B4, Jan 1797 – Jan 1801. Register of Dockets Struck (by Creditors) and Commissions in Bankruptcy.
30. *AMZ*, February 1800, p. 330.
31. The British Library, Add. MS 33965 ff198. Letter to Longman, Clementi & Co dated 22 August 1800.
32. The British Library, Add. MS 33965 ff200. Letter from Dussek at the General Quarters of the Prussian army in Saxony to Birchall, 4 October 1806, "as my Contract with Clementi & Co finishes the 4th November this year..."
33. David Rowland, 'Piano music and keyboard compass in the 1790s', *Early Music* 27 (1999), p. 287.
34. *The Times*, advertised on Thursday 20 March 1800. At Covent Garden the Dussek *Military Concerto* played by Sophia Dussek at the end of Part I of Handel's *Acis and Galatea*.
35. Leon Plantinga, *Clementi: His Life and Music* (London 1977), p. 190.
36. *Ibid* p. 192.
37. Bibliothèque Nationale, Paris, Département de la Musique, *Lettres Autographes* Volume XXXIV. Letter to Sophia Dussek at 28 Haymarket, Tuesday 22 April 1800.
38. Francis Cianchettini married Veronika Dussek on 24 January 1798 at St Anne's, Soho (International Genealogical Index).
39. A photocopy of this autographed manuscript was seen in the Dussek Collection at the Městské Muzeum Čáslav. The original is at the Bibliothèque Nationale Music Library in Paris.
40. *The True Briton*, 25 April 1799.
41. Max Unger, 'Beiträge J. L. Dussek', *Neue Musikzeitung*, Volume 35, Heft 9 (1914), p. 172. The original is in German.
42. Howard Allen Craw, 'A biography and thematic catalog of the works of J. L. Dussek (1760-1812)', PhD dissertation, University of Southern California (1964), pp. 139-140.
43. Alistair Horne, *How Far from Austerlitz? – Napoleon 1805-1815* (London 1996), p. 203.
44. *The Times*, Monday 8 April 1799, 'NEW MUSIC – This Day is published, by Robert Birchall'. Dussek's *Sonata Harp*, Op. 37.
45. *AMZ*, 2 September 1807, p. 788. An announcement that Dussek had left the service of Prince Isenburg and joined the Prince of Benevent (Talleyrand) and lives from now onwards in Paris.
46. Evidenced by a manuscript letter dated 4 March 1807 and probably sent to Breitkopf & Härtel.
47. A photocopy of the autograph MS No.2054 was seen in the Dussek Collection at the Městské Muzeum Čáslav. The original is at the Bibliothèque Nationale Music Library in Paris.
48. Howard Allen Craw, 'A Biography and Thematic Catalog of the Works of J. L. Dussek (1760-1812)', PhD dissertation, University of Southern California (1964), p. 350.