A FEW BRIEF EXCERPTS FROM *Woodwinds in Early America.*
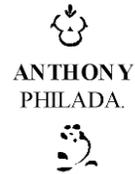
The earliest extant American woodwind…

... Given that the flute bears two distinct devices, and that Jacob Anthony, Sr., and his son, Jacob Anthony, Jr., were both working in Philadelphia during a period in the late 18th C. it is reasonable to assume that one stamp indicates the work of the father and the other the work of the son…

Stamp on flute by Jacob Anthony, c. 1775.

Catlin & Bacon ….

Catlin & Bacon, Hartford, flute c.1813.

H. C. Eisenbrant…

… In her memoirs, Eisenbrant's daughter Henriette writes that her father told the store proprietor that he desired to locate pupils to whom he could teach the flute. He gave an impromptu demonstration of his flute-playing to a small crowd in the store [3] (*vide* Benjamin Carr). The year 1809 is close to the date of Eisenbrant's arrival in Philadelphia and one may deduce that George Schetky (primarily a violoncellist) was the gentleman in Carr's store who spoke to him in German, saying that he, too, played the flute but that he had never heard such a fine performer as the new arrival… To the right is a detail of a new model clarinet by Eisenbrant, c.1827.

C. Toomey…

Double Flageolet by C. Toomey, c. 1820.

A personal letter describing the woodwind performance scene in America in 1828.

It is interesting to read excerpts from a letter written by an immigrant German clarinetist, dated July 27, 1828. The letter was published in "Caecilia," a musical house-journal of B. Schott Söhne at Mainz (Mayence), Germany.[21] It is possible that the author of the letter was of the Schott family of this firm (also called "B. Schott Fils à Mayence.") See the second page of this article, mentioning clarinet performances by a Mr. Schott in 1830, 1831 and 1832. Bernhard Schott, who was born in 1748 and who served as a military clarinetist, later established a publishing house in Mainz in 1780, being succeeded