



# *The Voice of the Chalumeau*

---

A historical study of music for various sizes of  
chalumeaux and voice in the Holy Roman  
Empire and the Republic of Venice  
1703-1767

In partial fulfilment of the requirements  
for the degree of

**Master of Music**

By

**Sandra Patricia Pérez Romero**

Historical Clarinet

Student Number: 3077276

Main Subject teacher: Eric Hoepfich

Research Supervisor: Inês de Avena Braga

Master circle leaders: Bart van Oort and Kathryn Cok

Format chosen: Thesis

27 March 2018 11h30

Studio III

The Royal Conservatoire

The Hague, The Netherlands



## Abbreviations

**CLT&C:** Lawson, Colin, "Telemann and the Chalumeau." *Early Music*, vol. 9, no. 3, 1981, pp. 312–319.

**Digit:** Digitalized

**EM:** Early Music Magazine

**Fol:** Folio

**GSJ:** Galpin Society Journal

**L:** Text line

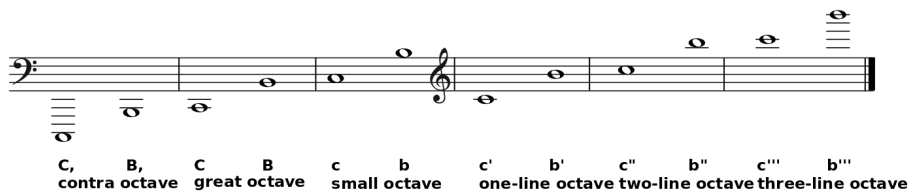
**TCECM:** Lawson, Colin, *The Chalumeau in Eighteenth-Century Music*, UMI Research Press. Studies in Musicology, 1981.

**TCCBM:** Rice, Albert and Ellsworth, Jane, "The Chalumeau and Clarinet before Mozart" in *The clarinet from the 18th through the 20th century*, Rochester, Rochester University Press, Tentative publishing year 2018.

**Rit.:** Ritornello

**RISM:** Répertoire International des Sources Musicales

In accordance with Helmholtz pitch notation system, the following designation is employed throughout:



"Helmholtz pitch notation." Wikipedia. February 17, 2018. Accessed February 25, 2018.

## List of Instrument Abbreviations

A	alto
a-trb	alto trombone
B	bass (vocal)
b	bass (instrumental)
bc	thorough-bass (figured)
b. fig	bass, figured
cb	double-bass
cemb	clavicembalo, cembalo, virginal, spinet
chal	chalumeau
cor	horn
fag	bassoon
fl	flute
isol	solo instrument
ob	oboe
orch	orchestra
S	soprano
STAB	soprano, alto, tenor, bass
T	tenor
timp	timpanos
tr	trumpet
V	(vocal) voice
vl	violin
vla	viola
vlc	violoncello
vlne	violone

## Library Sigla

The following library sigla are used throughout the text and in the Appendix A “Table of Repertoire”.

A-HE	Musikarchiv des Zisterzienserstiftes
A-Wn	Österreichische Nationalbibliothek, Musiksammlung, Wien
A-Wgm	Gesellschaft der Musikfreunde in Wien, Archiv, Wien
B-Bc	Conservatoire royal de Bruxelles, Bibliothèque –
B-Br	Koninklijk Conservatorium Brussel, Bibliotheek, Bruxelles
D-B	Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung, Berlin
D-Bsa	Sing-Akademie zu Berlin, Notenarchiv, Berlin
D-DB	Franziskanerkloster, Bibliothek, Dettelbach
D-Dl	Sächsische Landesbibliothek - Staats- und Universitätsbibliothek (SLUB), Dresden
D-DS	Universitäts- und Landesbibliothek, Musikabteilung, Darmstadt
D-F	Universitätsbibliothek Johann Christian Senckenberg. Abteilung Musik, Theater, Film, Frankfurt am Main
D-Hs	Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung, Hamburg
D-LEu	Universitätsbibliothek, "Bibliotheca Albertina", Leipzig
D-MEIr	Meininger Museen, Sammlung Musikgeschichte, Max-Reger-Archiv, Meiningen
D-SCHOT	Evangelische Liebfrauenkirche City: Schotten
D-W	Herzog August Bibliothek, Wolfenbüttel
GB-Lbl	The British Library, London

H-Bn	Országos Széchényi Könyvtár, Budapest
I-Nc	Biblioteca del Conservatorio di Musica S. Pietro a Majella, Napoli
I-Tn	Biblioteca nazionale universitaria, Torino
US-NYpm	The Morgan Library & Museum, New York City, NY
US-Wc	Baylor University, Music Library, Waco, TX

## Acknowledgements

Foremost, I would like to express my gratitude to my family (Jaime, Patricia, Carlos David and Victoria), to whom this work is dedicated. Without their support and unconditional love none of this would have been possible.

I would like to thank Eric Hoeprich for his teachings during my studies in The Hague. A true mentor who has contributed to expanding my horizons not only in my music making and my career, but also in my development as a human being.

I would like to thank my research supervisor Inês de Avena Braga for all her patience and hard work helping me create this thesis. Without her wise guidance and dedication, I would not have been able to complete my research.

A special thanks to Albert Rice for sharing his comprehensive knowledge on the subject as well as the stimulating conversations we have had for the past months.

I would like warmly thank Miguel Espinoza, Punto Bawono and all of my colleagues from the “Ruspoli Consort” for their trust in the project and in trying out and performing the repertoire that resulted from this research. Thank you all for all of the interesting discussions which nurtured my investigations.

In addition, I wish to express my sincere gratitude to Anders Muskens, Beniamino Paganini, Tinka Pypker and all of my wonderful colleagues from “Das Neue Mannheimer Orchester” for their hard work and enthusiasm in recording one of the arias for my research.

To my friends in The Hague who listened to me talk about this topic relentlessly for more than 2 years, but who also reminded me of the other important things in life. I want to specially thank Rikki Wolpowitz for helping me proof-read this work multiple times and making my day lighter with his hilarious comments on my writing.

Thank you all!

## **Table of contents**

<b>Abbreviations .....</b>	<b>2</b>
<b>List of Instrument Abbreviations .....</b>	<b>3</b>
<b>Library Sigla .....</b>	<b>4</b>
<b>Acknowledgements .....</b>	<b>6</b>
<b>Preface.....</b>	<b>9</b>
<b>Chapter 1 Introduction .....</b>	<b>11</b>
Literature review: starting point and previous studies.....	11
Brief history of the chalumeau .....	13
The eighteenth-century chalumeau and its many names.....	14
<b>Chapter 2 Historical Overview:.....</b>	<b>17</b>
<b>The Holy Roman Empire and the Venetian Republic in the Baroque Age.....</b>	<b>17</b>
The Holy Roman Empire.....	18
The Republic of Venice .....	24
<b>Chapter 3 Monarchs and Composers .....</b>	<b>27</b>
<b>Vienna .....</b>	<b>27</b>
Leopold I (1640-1705) .....	27
Joseph I (1678—1711).....	28
Charles VI (1685—1740) .....	29
Antonio Caldara (1671–1736) .....	30
Francesco Bartolomeo Conti (1714 - 1761).....	32
Johann Joseph Fux (1660-1741).....	33
Marc'Antonio Ziani (1653-1715) .....	36
Giovanni Bononcini (1670–1747) .....	36
Antonio Maria Bononcini (1677–1726) .....	37
Johann Franz Strall (ca. 1679/80–1710).....	38
Antonio Vivaldi (1678–1741).....	39

<b>Dresden, Hamburg and other German Courts</b> .....	39
<b>Johann Adolf Hasse (1699—1783)</b> .....	40
<b>Johann Christoph Graupner (1683-1760)</b> .....	42
<b>Georg Philipp Telemann (1681–1767)</b> .....	43
<b>Jan Dismas Zelenka (1679-1745)</b> .....	44
<b>Gregor Joseph Werner (1693—1766)</b> .....	45
<b>Giovanni Alberto Ristori (1692-1753)</b> .....	46
<b>Chapter 4 The Repertoire: Style and Performance</b> .....	47
<b>Popular genres that feature chalumeaux parts</b> .....	47
<b>Cantata</b> .....	48
<b>Dramatic secular works</b> .....	51
<b>Dramatic sacred works</b> .....	55
<b>Other sacred works</b> .....	57
<b>Performers</b> .....	57
<b>Selecting an adequate size of chalumeau</b> .....	60
<b>Chapter 5 Analysis of Selected Arias</b> .....	63
<b>Case Study No. 1: Antonio Caldara, (1670–1736): "Nel mio core" from <i>Cajo Marzio Coriolano</i> (1717) Act I Scene XIII (Volunnia)</b> .....	63
<b>Case Study No. 2: Johann Adolph Hasse, (1699–1783): "Non vi dolga" from <i>Asteria</i> (1717) Act II, scene IX (Asteria)</b> .....	68
<b>Conclusions</b> .....	73
<b>Bibliography</b> .....	76
<b>Appendices:</b>	
<b>Appendix A: Table of Repertoire</b>	
<b>Appendix B: Musical Scores</b>	



## Preface

“Its tone is so interesting, so individual and so endlessly pleasant that the whole world of music would suffer a grievous loss if the instrument ever fell into disuse.”

Daniel Schubart on the chalumeau  
*Ideen zu einer Ästhetik der Tonkunst* [1784–5] (Vienna, 1806), p. 326

The chalumeau is a single reed woodwind instrument whose development lies between the recorder and the clarinet. It was used extensively in vocal repertoire throughout the eighteenth century and was a highly popular instrument in the major courts in Europe.

The repertoire for chalumeau, as this work aims to illustrate, is quite large and diverse. It accounts for several hundreds of pieces and it reaches a wide range of genres, all with unique instrumentation.

The genesis of both the chalumeau and the clarinet is often documented in similar sources, and that is why when talking about the chalumeau one can encounter information about the recently-invented clarinet and vice versa. There is often some polarization between studies that aim to shed light onto the early years of these two instruments: those who want to elevate the baroque clarinet could claim that the chalumeau was only an insignificant folk instrument, but advocates of the chalumeau would only think of the baroque clarinet as a trumpet substitute. One of the motivations of this research is to attempt to bring peace to these arguments by studying the repertoire for chalumeau in its own right without trying to overshadow the baroque clarinet and its development.

The chalumeau has been a subject of study for less than a century, and only a handful of scholars have published studies about the repertoire for the instrument. The last major publication (and probably the most relevant extant source) was published more than thirty years ago,<sup>1</sup> which means that a new, updated study of the chalumeau and its repertoire is utterly important and in demand today. The present study also aims to enlarge the corpus of repertoire available and make it user-friendly, taking advantage of the new technologies in digital libraries worldwide.

---

<sup>1</sup> Colin Lawson’s “The Chalumeau in Eighteenth-Century Music” – the most complete source on chalumeau music – was published in 1981. Colin Lawson, *The Chalumeau in Eighteenth-Century Music*, Ann Arbor, Michigan, UMI Research Press, 1981.

Having decided to focus on the music for various sizes of chalumeaux and voice in the Holy Roman Empire and the Republic of Venice between 1703 and 1767, this study aims to answer the main research question of what was the importance of the chalumeau in XVIII century vocal music in the Holy Roman Empire and the Republic of Venice. Furthermore, this research sought after the answer of the following secondary questions: is there a relationship between the affect of a piece and the size of chalumeau? Was the repertoire was composed for specific performers? Did the music privilege a particular size of chalumeau? How was the treatment of the chalumeau in sacred vocal music different to that of secular music?

This author's focus will be on the role of the chalumeau in vocal music during the eighteenth century by studying the music for different sizes of chalumeaux in opera, oratorios and cantatas by composers such as Bononcini, Fux, Vivaldi, Conti, Caldara, Telemann, Ariosti, Graupner, Strall and Hasse, among many others.

## Chapter 1 Introduction

Addressing the chalumeau and its repertoire is not an easy task: studying the repertoire is often difficult because the instrumentation is often unclear and the literature available is sometimes confusing and lacks detailed information on the location of musical sources. However, some scholars have dedicated time to the enlightenment of the chalumeau and there is a clear path to follow.

### Literature review: starting point and previous studies

The chalumeau in modern literature appears from early 20th century. In 1919, Egon Wellesz mentioned the chalumeau in the instrumentation for “Sonno poche due pupille per mirar l’idolo mio” from *Cajo Popilio* (1704)<sup>2</sup> by Marc’Antonio Ziani (1653-1715).<sup>3</sup> Later in 1932, Oscar Kroll published an article titled “Das Chalumeau”, where he presented a short list of repertoire for the instrument.<sup>4</sup> In 1939, the chalumeau was described as “this will’ o th’ wisp of wind instruments” in Adam Carse’s general book on wind instruments.<sup>5</sup> In 1961, Edgar Hunt studied a suite for three chalumeaux by Christoph Graupner (1683-1760) and was probably one of the first to attempt to reproduce a tenor and bass chalumeaux.<sup>6</sup> The next year, an article by J. H. Van Der Meer appeared in GSI, where he discussed the chalumeaux family and Viennese repertoire as early as 1707.<sup>7</sup>

---

<sup>2</sup> The inspection of the digital copy of manuscript Mus.18.850 held in A-Wn did not show said aria. Perhaps Wellesz used a different copy.

<sup>3</sup> Egon Wellesz, *Die Opern und Oratorien in Wien von 1600-1708*, Leipzig, Breitkopf und Härtel, 1919, pp. 68-69.

<sup>4</sup> Colin Lawson, *The Chalumeau in Eighteenth-Century Music*, Ann Arbor, Michigan, UMI Research Press, 1981, p. xi.

<sup>5</sup> Colin Lawson, *The early clarinet: a practical guide*, Cambridge, Cambridge University Press, 2000, p. 5.

<sup>6</sup> Edgar Hunt, "Some Light on the Chalumeau", *The Galpin Society Journal*, Vol. 14, March, 1961, pp. 41-44. Accessed June 14, 2017. doi:10.2307/842172.

<sup>7</sup> John Henry Van Der Meer, "The Chalumeau Problem", *The Galpin Society Journal*, Vol. 15, March, 1962, pp. 89-91. doi:10.2307/842044.

The 70's was a prolific decade for chalumeau research with Heinz Becker (in which Kroll's catalogue was further expanded),<sup>8</sup> again Van Der Meer<sup>9</sup> and succeeded by Colin Lawson's extensive work. The first of Lawson's publications was "The Early Chalumeau Duets",<sup>10</sup> where he discusses duets from Jacques Philippe Dreux's first and second book of *Fanfares* and from two anonymous books, both from the first decade of the eighteenth century. His next publication appeared in an article in EM in collaboration with Van der Meer and others, where they addressed Vivaldi's use of "esoteric" instruments (such as the English violet, viol, mandolin, *salmoè*, *bassoon*, *claren*, and clarinet).<sup>11</sup> Between 1979 and 1981, Lawson published two articles and his book, *The Chalumeau in Eighteenth-Century Music*, which remains as the dominant reference for chalumeau literature.<sup>12</sup> Lawson's catalogue of music for *chalumeau* accounts for over 200 pieces featuring different sizes of chalumeaux, including early duets, operas,<sup>13</sup> cantatas and instrumental music. He also gives detailed information on the extant instruments and the history of the *chalumeau*, which will be discussed below.

---

<sup>8</sup> Heinz Becker, "Das Chalumeau im 18. Jahrhundert." in *Speculum Musicae Artis*, Festgabe für Heinrich Husmann, Munich, Katzbichler, 1970, pp. 23-46.

<sup>9</sup> John H. Van Der Meer, "Some More Denner Guesses." *The Galpin Society Journal*, Vol. 23, August, 1970, pp. 117-119. Accessed June 14, 2017. doi:10.2307/842073.

<sup>10</sup> Colin Lawson, "The Early Chalumeau Duets." *The Galpin Society Journal*, Vol. 27, May, 1974, pp. 125-29. Accessed June 14, 2017. doi:10.2307/841759.

<sup>11</sup> Van der Meer, *et al*, "Vivaldi's esoteric instruments." *Early Music*, vol. 7, no. 1, January, 1979, pp. 135, 137-140. Accessed June 14, 2017. doi:10.1093/earlyj/7.1.135-b.

<sup>12</sup> Colin Lawson published the following articles in that period: "The chalumeau: Independent voice or poor relation" and "Telemann and the chalumeau". In 1980, the correspondence between Lawson and Hoeprich was published in *Early Music*, Vol. 8, No. 3 (Jul., 1980), pp. 366, 368 and titled "Chalumeau and clarinet".

<sup>13</sup> In TCECM Appendix B, section (b) Works by Viennese composers, several oratorios are also included in this section.

## Brief history of the chalumeau

The earliest single reed instruments can be divided into two categories: idioglot (reed as part of the body of the instrument) and heteroglot (reed separated from the body of the instrument). The first single reed instrument corresponds to the first category and can be traced back as far as c. 2700 BC.<sup>14</sup>

During the sixteenth and seventeenth centuries, the term chalumeau<sup>15</sup> appears in various dictionaries and other sources that describe a shepherd's pipe-like instrument, which probably used a double-reed.

It was by the end of the seventeenth century that an instrument called the "Mock Trumpet" appeared in England in a series of booklets containing instructions on how to play said instrument, as well as simple music rudiments and duets.<sup>16</sup> According to Rice, "[the Mock Trumpet] may be considered a type of chalumeau because of its resemblance to the recorder and its probable use of an idioglot reed."<sup>17</sup> As its name may suggest, the Mock Trumpet was supposed to produce a sound similar to the trumpet; an example of such an instrument survived in the collection of C. C. Snoeck in Brussels, identified and described in the catalogue of the Royal Military Exhibition in 1890:

CHALUMEAU, in g'. French pitch. This instrument consists of a tube of cane open at the lower end, the upper body being closed by the natural joint of the cane. The tube is covered with red leather, and the reed consists of a small tongue detached from the cane itself, and shaved down to the required thickness. It is worthy of note that in this instrument the reed is placed upon the upper side, unlike the arrangement in the clarinets of the present day, and, therefore, the lips could have exercised but little control over the vibrations of the tongue. There are six finger-holes upon the upper side, with a seventh or thumb-hole *belle*. The bell note is g'. The tone of the chalumeau is not unlike that of its successor the modern clarinet. Length 8½ inches, diameter 6/10 inch.<sup>18</sup>

---

<sup>14</sup> Eric Hoeprich, *The Clarinet*, New Haven, Yale University Press, 2008, p. 12.

<sup>15</sup> See alternative nomenclature below.

<sup>16</sup> The Mock Trumpet appears in instruction books published by John Walsh in 1698, 1699, 1703 and 1707.

<sup>17</sup> Albert Rice, *The Baroque Clarinet*, Oxford, Clarendon Press, 1992, p. 11.

<sup>18</sup> Charles Russell Day, *A Descriptive Catalogue of the Musical Instruments Recently Exhibited at the Royal Military Exhibition, London, 1890*, Eyre & Spottswode, London, 1891, p. 130.

The Mock Trumpet was an instrument aimed for amateurs and was relatively easy to play, however it ultimately capitulated to the fully-developed eighteenth century *chalumeau* that emerged as fashionable among court composers.

### **The eighteenth-century chalumeau and its many names**

By the turn of the eighteenth century, the word chalumeau began to appear in theoretical and musical sources alike, resembling the type of instrument that we will discuss in the present work.

German theorists such as Mattheson used the term “chalumeaux” in his *Das Neu-eröffnete Orchestre* (1713). The lack of a German word for this instrument and the adoption for the French name by composers of different nationalities may support the theory of the French origin of the *chalumeau*.<sup>19</sup> Other nomenclature for this instrument includes: *chalimo*, *chalemau*, *chalimoú*, *chalume*, *chalumeau*, *chalamaux*, *chalimeaux*, *chalemaux*, *chalamauz*, *chaloumeax*, *salmò*, *salmoè*, *scialmò*, *scalmaux*, *shalamo*, *shalamau(x)*, *schalümo*, *schalameau*, *schalmeau*, etc.

The chalumeau was an instrument built in different sizes, as described by J. F. B. C. Majer in his *Museum Musicum* (Nuremberg, 1732), corresponding in length to “sopranino,

---

<sup>19</sup> Lawson, *The Chalumeau in Eighteenth-Century...*, p. 3.

descant, treble and tenor recorders, sounding an octave lower on account of the acoustical properties of the cylindrical stopped pipe”<sup>20</sup> (Fig. 1.1).<sup>21</sup>

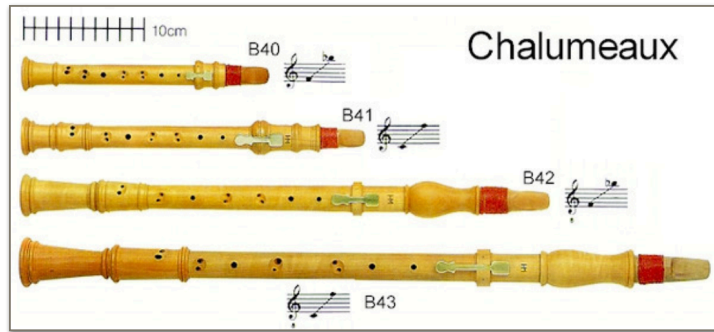


Fig. 1.1: Sizes of Chalumeaux  
from “GMG Classical Music Forum.” 2017. *German Baroque Music*. Accessed December 15. <http://www.good-music-guide.com/community/index.php?topic=2044.380>.

Only eight chalumeaux survive today: three are preserved in the Münchner Stadtmuseum, four in the Statens musiksamlingar Musikmuseet, Stockholm, and one in the Museum Carolino Augusteum, Salzburg. According to Rice, some of these instruments were mistakenly identified as clarinets.<sup>22</sup> Table 1-1 shows the extant chalumeau instruments, as described by Rice.<sup>23</sup> For this work, we will focus on the eighteenth-century chalumeau and its relevance, as stated by Lawson: “it can be confidently claimed that the chalumeau was not merely an important precursor of the clarinet but a distinctive tone-colour in the orchestra of the eighteenth century”.<sup>24</sup>

---

<sup>20</sup> Colin Lawson, "The Chalumeau, Independent Voice or Poor Relation?", *Early Music*, Vol. 7, No. 3, July, 1979, p. 351.

<sup>21</sup> “GMG Classical Music Forum.” 2017. *German Baroque Music*. Accessed December 15. <http://www.good-music-guide.com/community/index.php?topic=2044.380>.

<sup>22</sup> Rice, *op. cit.*, p. 29.

<sup>23</sup> *Ibidem*.

<sup>24</sup> Lawson, *The Chalumeau in Eighteenth-Century...*, p. xii.

Table 1.1: Extant chalumeaux

<b>Maker</b>	<b>Length</b>	<b>Type</b>	<b>Material</b>	<b>Construction</b>	<b>Location</b>
J. C. Denner	500 mm	Tenor	Boxwood	3 joints, 2 keys	Munich
W. Kress	140 cm	Bass	Maple	4 joints, 5 keys	Salzburg
Liebau	330 mm	Alto	Boxwood	3 joints, 2 keys	Stockholm
Klenig	486 mm	Tenor	Boxwood	3 joints, 2 keys	Stockholm
Klenig	490 mm	Tenor	Boxwood	3 joints, 2 keys	Stockholm
Anonymous	290 mm	Soprano	Boxwood	2 joints, 2 keys	Munich
Anonymous	399 mm	Alto d'amour	Boxwood	3 joints, 3 keys	Munich
Muller	321 mm	Alto	Boxwood	2 joints, 7 keys	Stockholm



## Chapter 2

### Historical Overview:

# The Holy Roman Empire and the Venetian Republic in the Baroque Age

“This agglomeration which was called and which still calls itself the Holy Roman Empire was neither holy, nor Roman, nor an empire”



Voltaire on the Holy Roman Empire

*Essai sur l'histoire générale et sur les mœurs et l'esprit des nations*, Chapter 70 (1756)

Fig 2.1: Map of Europe after the Treaty of Westphalia (1648)  
(GHDI - Map. Accessed December 15, 2017. [http://ghdi.ghi-dc.org/map.cf?map\\_id=3735](http://ghdi.ghi-dc.org/map.cf?map_id=3735))

The Holy Roman Empire was a conglomerate of European territories which prevailed from the Middle Ages to the early nineteenth century. For the purposes of this study we will rely more on a *geographical* point of view, rather than a purely *political* one, always focusing on the repertoire for chalumeaux. As we shall see in the following chapters, chalumeaux

music flourished throughout the territories of the Holy Roman Empire and its Emperors, who often were performers as well as composers, also contributed directly to the enlargement and the popularization of chalumeaux music.

## **The Holy Roman Empire**

The territory of the Holy Roman Empire changed substantially from its origins under the rule of Charlemagne in 800 A.D. to its final days in the early nineteenth century in the wake of the Napoleonic Wars.

From the late fifteenth century onwards, the Habsburgs began to increase the territories that encompassed the Holy Roman Empire.<sup>25</sup> During the seventeenth and eighteenth century, central Europe was engaged in several international conflicts which resulted in calamitous mortality rates, due to the significant growth in army size, compared to those of previous centuries (see Table 2.1).<sup>26</sup>

After the treaty of the Peace of Westphalia (1648), the domains of the Holy Roman Empire included the Germanic States, Bohemia, Austria, Moravia, Silesia and the Spanish Netherlands (See Fig. 2.1).<sup>27</sup> By the turn of the century, thanks to the victories of Prince Eugene of Savoy (1663—1736) in the battles against the Turks, the Holy Roman Empire gained control of Hungary and Siebenbürgen as well.<sup>28</sup>

As pointed out by Voltaire, the Holy Roman Empire never defined boundaries or encompassed a single linguistic or national group. This contributed to the diversity of styles employed for chalumeaux music that converged in the *Hofkapelle* in Vienna during the early decades of the eighteenth century, particularly during the rule of the Habsburg emperors, “who were immensely gifted and knowledgeable musicians, for whom the court

---

<sup>25</sup> Paula Sutter Fichtner, *The Habsburg monarchy: 1490-1848: attributes of Empire*, Basingstoke, Palgrave Macmillan, 2003. p. xviii.

<sup>26</sup> James Bryce, *The Holy Roman Empire*, London, Macmillan and Co., Limited, 1904, p. 396.

<sup>27</sup> GHDI - Map. Accessed December 15, 2017. [http://ghdi.ghi-dc.org/map.cfm?map\\_id=3735](http://ghdi.ghi-dc.org/map.cfm?map_id=3735).

<sup>28</sup> Friedrich Heer, *The Holy Roman Empire*, London, Phoenix Giant, 1995, p. 222.

musical establishment (The *Hofkapelle*) thus possessed a more than superficial significance”.<sup>29</sup>

<b>Table 2.1: Major wars involving European powers, with principal participants 1648–1763</b>	
1648-49	Franco-Spanish war
1652-54, 1665-67, 1672-74	Anglo-Dutch Wars (England vs United Provinces of The Netherlands)
1672-78	Dutch War (France vs United Provinces of The Netherlands)
1683-99, 1716-18	Austrian alliance vs the Turks (Austria vs the Ottoman Empire)
1687-97	Nine Years War (England, Austria, Spain, United Provinces, Savoy, Brandenburg-Prussia vs France)
1700-21	Great Northern War (Sweden vs Russia, involving Poland, Denmark, Ottoman Empire, Britain)
1700-14	War of the Spanish Succession (France, Spain vs Britain, United Provinces, Austria, Prussia, Portugal)
1716-18	War of the Quadruple Alliance (France, Britain, United Provinces, Austria vs Spain)
1727-1729	Spanish War (France vs Spain)
1733-1738	War of the Polish Succession (Russia, Austria vs Ottoman Empire)
1736-1739	War between England and Spain ('Jenkin's Ear')
1739	War of the Austrian Succession (Prussia, France, Spain vs Austria, Britain, United Provinces, Russia)
1740-48	Russo-Swedish War
1741-43	Seven Years War (Prussia, Britain vs Austria, France, Russia, Sweden)
1756-63	Russo-Turkish War (Russia, Egypt vs Ottoman Empire)

The Habsburgs comported themselves among European politics not as representatives of the Germanic lands, but as heads of the great Austrian monarchy. Vienna was the administrative centre of the Habsburg or *Imperial* court, and that is why the music related to this centre was of great importance in Europe. As mentioned by Heer, the

---

<sup>29</sup> Susan Wollenberg, "Vienna under Joseph I and Charles IV," in *The Late Baroque Era. From 1680 to 1740*, ed. George J. Buewlow, London, Macmillan, 1993. p. 324.

Imperial baroque style spread from Vienna and Austria into the states of other protestant allies — Sweden, Brandenburg, Holland and England, thus becoming the “European Baroque”.<sup>30</sup> The Imperial Baroque style was also a political statement that combined Spanish and Italian motifs, serving as the antagonistic style to the French Baroque. Heer states that “[the] Imperial Baroque linked the people in town and country with the nobility and the clergy, secular and religious”:<sup>31</sup>

Imperial baroque is in the highest degree political, as clear from its shaping of a work of feast and ceremonies and its intense application to the representation of a reborn world-order on the grand scale. The culture of this baroque is Counter-Reformation, a manifesto of victory over Turks and ‘heretics’; it is directed against the Sun King and his French rationality.<sup>32</sup>

Vienna was the *Keiserstadt* par excellence, where the Emperor resided and therefore where the court and court life took place. In a letter of 1716, Lady Mary Wortley Montagu (1689–1762)<sup>33</sup> illustrates the courtesan life in Vienna: “chuse [sic] to reside here, where they have assemblys [sic], music, and all other diversions (those of a Court expected) at very moderate rates, all things being here in great abundance, especially the best wild for I ever tasted...”<sup>34</sup> Lady Mary also reports about the time she saw the production of *Angelica Vincitrice di Alcina* by Johan Joseph Fux (1660–1741). In a letter addressed to Alexander Pope dated 14th September, 1716, she reported that:

Nothing of that kind ever was more Magnificent, and I can easily believe what I am told, that the Decorations and habits cost the Emperour [sic] £30,000 Sterling. The Stage was built over

---

<sup>30</sup> Heer, *op. cit.*, p. 233.

<sup>31</sup> *Ibidem.*

<sup>32</sup> *Ibidem.*

<sup>33</sup> Lady Mary Wortley Montagu was an English writer, traveler and feminist who was married to Edward Wortley Montagu who was the British Ambassador in Turkey. She became famous in 1763 when her Turkish Embassy Letters were published. About 900 of her own letters are preserved, in addition to another 100 that were addressed to her. In her travels, she describes eighteenth-century courtly-life and her letters prove to be invaluable historical documents. Her correspondents included Philippa Mundy (girlhood friend), Francesco Algarotti (a Venetian patrician), James Stuart Mackenzie (brother of the 3rd Marquess of Bute) and Alexander Pope (English poet).

<sup>34</sup> Kenneth Meyer Setton, *Venice, Austria, and the Turks in the seventeenth century*, Philadelphia, American Philosophical Society, 1991, p. 402.

a very large Canal, and at the beginning of the 2nd Act divided into 2 parts, discovering the Water, on which there immediately gave the representation of a Naval fight. It is not easy to imagine the beauty of this Scene, which I took particular Notice of, but all the rest were perfectly fine with their kind. The story of the Opera is the Enchantments of Alcina,<sup>35</sup> which gives the Opportunity [sic] for a great variety of Machines and changes of Scenes, which are perform'd with a surprizing [sic] swiftnesse [sic].<sup>36</sup>

The Imperial Baroque had a tendency towards grand Catholic celebrations, which were often held in Vienna and other courts of the Habsburg territories; this was exaggerated by Emperor Joseph I, “until every important and domestic happening was crowned with its musical festivity”.<sup>37</sup> This is particularly notorious when looking through manuscript music of operas and oratorios composed or performed in imperial cities, because they clearly state for which celebration this music was composed; we can often find music for celebrations of name-days, birthdays, coronations or simply as celebratory pieces after a military victory.

Austria’s operatic tradition originated in Salzburg with the short-lived institution created by Marcus Sitticus of Hohenems, elected in 1612 as sovereign. The opera productions organized by the prince-bishop were of high quality, having imported Italian musicians and singers thanks to his connections in Mantua. He collaborated with Francesco Rasi, who had sung the title-role of Monteverdi’s *L’Orfeo* in 1607. During Marcus Sitticus’ reign a total of thirteen operas were produced between 1614 and 1619 in Salzburg – more than those produced in Mantua, Rome and Florence combined.<sup>38</sup> The first operatic performance in Vienna took place to celebrate the birthday of Archduke Ferdinand in 1635, with the performance of Monteverdi’s *Andromeda* (1618-20) which was staged under the title *Il Perseo*.<sup>39</sup> Emperor Ferdinand III (1608–1657), himself a composer, wrote a ‘*Drama musicum*’ (1649), a play on the theme of earthly and heavenly love, and also composed

---

<sup>35</sup> *Angelica Vincitrice di Alcina* (1716) by J. J. Fux.

<sup>36</sup> Robert Halsband, *The complete letters of Lady Mary Wortley Montagu*, vol. 1, Oxford, Clarendon Press, 1965, pp. 262-263.

<sup>37</sup> Heer, *op. cit.*, p. 240.

<sup>38</sup> Herbert Seifert, "The Establishment, Development and Decline of Operatic Institutions in Austria," in *Italian opera in Central Europe*, vol. 1, Berlin, Berliner Wissenschafts-Verlag, 2006, pp. 11-14.

<sup>39</sup> *Ibidem*.

masses, motets, and hymns.<sup>40</sup> However, the imperial patronage of music started long before the line of the emperor-composers. Emperor Maximilian I (1459–1519) founded a *Hofkapelle*, whose members were required to “warble in the Brabant fashion”.<sup>41</sup> This style was first replaced by an Italian taste and then by an Austrian vogue.<sup>42</sup>

**Table 2.2: Holy Roman Emperors 1657–1765**

	House	Elected King of Romans	Elected Emperor	Throne Ascension	Death
Ferdinand III	Habsburg	-	1637	1657	1657
Leopold I	Habsburg	-	1658	1658	1705
Joseph I	Habsburg	1690	-	1705	1711
Charles VI	Habsburg	-	1711	1711	1740
Charles VII	Wittelsbach	-	1742	1742	1745
Francis I	Habsburg-Lorraine	-	1745	1745	1765

During the rule of Charles VI, himself also a composer and performer on the violin and harpsichord, the *Hofkapelle* was enlarged. The Viennese Baroque opera enjoyed imperial patronage from the line of Emperor-composers until it reached its prime under the direction of Johann Joseph Fux (1660–1741).<sup>43</sup> The Baroque emperors not only composed, but also played and conducted.<sup>44</sup> On the other hand, the only female Habsburg ruler, Maria Theresa (1717–1780), who appeared in operas while she was a young archduchess, on one occasion was tempted to do so after she had come to the throne, but was dissuaded by the consideration that “it would be contrary to decorum for a reigning queen to want to show herself ‘en spectacle’”.<sup>45</sup>

---

<sup>40</sup> Heer, *op. cit.*, p. 239.

<sup>41</sup> *Ibidem.*

<sup>42</sup> *Ibidem.*

<sup>43</sup> Heer, *op. cit.*, p. 240.

<sup>44</sup> Heer, *op. cit.*, p. 239.

<sup>45</sup> Heer, *op. cit.*, pp. 239-240.

In 1763, a great musical event took place in Prague for Charles VI's coronation, for which Johann Joseph Fux composed the opera *Costanza e fortezza*, the emperor's motto.<sup>46</sup> The opera, set in three acts, was part of a huge, spectacular production, which involved over one hundred singers and two hundred of the finest instrumentalists, with the performance taking place from eight in the evening until one in the morning.<sup>47</sup> The testimony of two well-known 18th-century composers who happened to be in Prague for the performance show that they were quite impressed with this performance. Firstly, Franz Benda (1709–1786) wrote in 1763:

In that very year Emperor Charles VI had come to Prague for his coronation. In his honor an open-air performance of the wonderful opera *Costanza e Fortezza* by Johann Josef Fux took place, with hundred singers and 200 instrumentalists. I was part of the chorus which was often employed... Among the excellent singers who had parts in this opera, the contralto [Gaetano Orsini] was my favorite. It was of great advantage to me that I observed this singer very attentively and in a certain way it influenced my future musical studies. Since I sang alto, I knew all of Orsini's parts by heart... When the opera was over I received — as all other musicians — 12 florins. Now I was able to buy a sword which I desired for a long time.<sup>48</sup>

Also playing in the orchestra for such a joyous occasion was the later celebrated flutist (then still mostly playing the oboe) Johann Joachim Quantz (1697–1773), who wrote in his autobiography:

[...] in July, 1723, I travelled in the company of the famous lutenist Weiss, and Herr Graun, who is now the Royal Prussian Kapellmeister, to Prague, to hear the great and splendid opera which was being performed at the coronation of Emperor Charles VI. It was performed outdoors and included 100 singers and 200 instrumentalists. This opera was *Costanza e Fortezza*. The composer was the Imperial Oberkapellmeister, famous old Fux. It was composed more in a sacred than a theatrical style... Because of the many performers, the Imperial Kapellmeister, Caldara, had to conduct. Old Fux, who was

---

<sup>46</sup> "Costanza e fortezza", Festa teatrale per musica da rappresentarsi nel castello di Praga, per il felicissimo giorno della sua Ces. et Cat. reale maestà di Elisabeta Christina, imperatrice regnante, per comando della S. C. et C. reale maestà di Carlo VI, imper. dei romani sempre augusto, l'anno 1723. La poesia è del signor Pietro Paccati, poeta di S.M. Ces. La musica è del signor Gio. Gioseffo Fux, maestro di cappella di S.M. Ces. con le arie per i balli del sig. Nicolò Matthei, direttore della musica istrumentale di S. M. Ces. Tito tarquinio" "Costanza e fortezza: festa teatrale per musica: da rappresentarsi nel ..." LC Online Catalog - Item Information (Full Record). Accessed August 26, 2017. <https://lcn.loc.gov/2011565109>.

<sup>47</sup> Heer, *op. cit.*, p. 240.

<sup>48</sup> "Voices from the 18th Century: Benda, Quantz, and 'Costanza e Fortezza'." Bernard Gordillo | Harpsichordist and Photographer. September 14, 2010. Accessed August 14, 2017. <http://bernardgordillo.com/voices-from-the-18th-century-benda-quantz-and-costanza-e-fortezza/>. (Translation: Paul Nettl.)

stricken with gout and had to be carried, by order of the emperor, from Vienna to Prague in a sedan-chair, had the pleasure of listening to this unusually splendid performance of his work, sitting near the emperor... Not a single principal or concertizing singer was mediocre, all were good. The female singers were the two Ambreville sisters, Italians... The male singers were the famous Gaetano Orsini, Domenico, Giovanni Carestini, Pietro Gassati, a great actor, and Braun, a German... The chorus consisted of students and of members of church choirs from the city. Because of the multitude of people present, admittance to the opera was denied to many people, even those of rank, and thus my two comrades and I applied for a place in the orchestra. Weiss played the *theorbe*, Graun the violoncello, and I the oboe, as ripienists.<sup>49</sup>

## The Republic of Venice

The origins of Venice date back to 421 A. D. when the inhabitants of the various Roman cities inland took refuge from the raids of Attila on the islands around the lakes and few canals, taking with them their holy relics and other belongings.<sup>50</sup> By the 6th century, the occupants of the lagoon were mostly boatmen, fishermen and salt workers, as documented by the Roman writer Cassiodorus (537–38).<sup>51</sup> Since its beginnings to the present day, Venice is a city that has served as a bridge between eastern and western civilizations.

The Republic of Venice had fought the Ottoman Empire in several military campaigns through most of the seventeenth and at the beginnings of the eighteenth centuries (See Table 2.3). By the end of the seventeenth century, joined by the Holy Roman Empire, these two powers crossed swords with the archenemies of Christianity - the Turks, who were allied by France. This battle was disastrous to the Turks and costly for the Habsburg regime, but it secured them the lands of Hungary and Transylvania.<sup>52</sup>

---

<sup>49</sup> *Ibidem*.

<sup>50</sup> Alvise Zorzi, *Venice, the golden age, 697-1797*, New York, Abbeville Press, 1983, p. 10.

<sup>51</sup> Zorzi, *op. cit.*, p. 245.

<sup>52</sup> Setton, *op. cit.*, p. 390.



**Table 2.3: Summary of Political Chronology of Venice between 421-1718**

Date	Event
421	Founding of Venice.
697	Paolo Lucio Anafesto is elected the First Doge of Venice.
828	The body of St. Mark the evangelist is brought back from Alexandria by Rustico da Torcello and Buono da Malamocco.
976	The basilica of St. Mark, the church of St. Teodoro and more than 300 houses were burnt in a fire originated by the revolt that caused the death of Doge Pietro IV Candiano.
1032	The first Dogal Councillors were elected, thus restricting the development of a monarchial type of government.
ca. 1050	The new St. Mark Basilica is built.
1172	Doge Vitale II is killed and Sebastiano Ziani is elected Doge.
1347-1348	The city loses three-fifths of its population due to the Bubonic Plague.
1463-1479	First Ottoman-Venetian War. Venice loses Euboea.
1499-1503	Second Ottoman-Venetian War. Venice surrenders at the bases of Lepanto.
1537-1540	Third Ottoman-Venetian War. Venice loses the duchy of Naxos, thus resulting in the passing of the maritime supremacy to the Turks.
1645-1669	War of Candia (Against the Turks).
1714-1718	Last war against the Turks. The Turks were defeated in battle against Austria at Petervardino. Peace of Passarowitz.

The alliance of the Austrians grew and they were joined by Spain, Brandenburg, Great Britain and the United Provinces of the Netherlands until peace was achieved with the Treaty of Ryswick (Rijswijk) in 1697.<sup>53</sup> The Austrians were victorious once again in 1718 thanks to the great victory of Eugene of Savoy (1663–1736), which resulted in the

---

<sup>53</sup> Setton, *op. cit.*, p. 397.

Peace Treaty of Passarowitz. This event is of particular interest for the present work, because Antonio Vivaldi (1678–1741) wrote the Oratorio *Juditha Triumphans* to celebrate the victory of the Holy League (Habsburg Monarchy, Kingdom of Poland, Russian Empire and the Republic of Venice) against the Turks.<sup>54</sup>

The Holy Roman Empire and The Republic of Venice were more than just political allies; just as their victories in war rang triumphantly, their musical collaboration and contributions resonated throughout the subsequent course of Western European history. In the following chapter, we will discuss the personalities who flourished in these territories and contributed to the development of the chalumeau and its music.

---

<sup>54</sup> The alto aria 'Veni, veni me sequere fida' features a beautiful obbligato part for soprano chalumeau (strings and continuo).

## Chapter 3 Monarchs and Composers

As was observed in the previous chapter, the Holy Roman Emperors were educated men who not only enjoyed listening to high-quality music in their courts, but also participated actively in the music-making in the *Hofkapelle*, as composers, conductors and performers, often in collaboration with their imported court musicians. In this chapter, we will explore the personalities who were linked to the development of the chalumeau and its repertoire in this context, divided by territories/courts.

### Vienna

Indubitably, Vienna was the chalumeau capital during the eighteenth century, with the majority of its repertoire written and performed in the *Hofkapelle*. The Emperors aside, the composers who were active in Vienna during the first half of the eighteenth century and composed for chalumeaux either in dramatic or instrumental works include: Conti, Caldara, Fux, Ziani, the Bononcini brothers, Ariosti, Steffani, Hoffmeister, Reinhardt, Strall, Porsile, Reutter, Bono, and Gassman.

### Leopold I (1640-1705)

Leopold, the second son of Ferdinand III's first marriage, was born in Vienna. Although originally destined to the church, he was crowned King of Hungary in 1654, when his elder brother, Ferdinand IV, died quite unexpectedly; he was elected Holy Roman Emperor in the summer of 1658, after his father's death one year earlier.<sup>55</sup>

Apart from inheriting his father's musical talents, from an early age Leopold exhibited a keen interest in languages — he became fluent in Latin, Italian, and Spanish; he also lucubrated antiquarian studies, history, literature, natural science and astronomy.<sup>56</sup>

---

<sup>55</sup> Heide Dienst, "Leopold I," Encyclopædia Britannica, April 23, 2012, accessed September 15, 2017, <https://www.britannica.com/biography/Leopold-I-Holy-Roman-emperor>.

<sup>56</sup> *Ibidem*.

Leopold married three times: the first in 1666 to Maria Teresa, daughter of Philip IV of Spain — thus acquiring a claim to the Spanish throne; the second, in 1673 to Claudia Felicitas of the Tirolian branch of the Austrian Habsburgs; and a third time, three years later, to Eleonore of Palatine-Neuburg, with whom he had ten children, among them were the future emperors Joseph I and Charles VI.<sup>57</sup>

During his reign he was fascinated with music and history, and, despite all the political and military conflicts surrounding the Empire, he spearheaded the revitalization of education and the arts throughout Austrian realm and made Vienna especially famous for its costly theatricals.<sup>58</sup>

As a composer himself, he often added music to the operas presented at the court. His works include ballet music, oratorios and other sacred music, most notably a *Miserere* in G Minor.<sup>59</sup> We have him to thank for the expansion of the *Hofkapelle* during his reign, to include over one hundred musicians, of which the majority were Italian, thus encouraging the taste for Italian opera.<sup>60</sup>

### **Joseph I (1678—1711)**

Joseph I became King of Hungary in 1687 and King of the Romans three years later.<sup>61</sup> As heir to the throne, he was nurtured in an environment blossoming with music; from the age three he was “regularly serenaded on his birthday by the *Hofkapelle*, usually with un-staged vocal chamber compositions”.<sup>62</sup> He received an early education on the harpsichord, flute and

---

<sup>57</sup> *Ibidem*.

<sup>58</sup> *Ibidem*.

<sup>59</sup> Denis Arnold, "Leopold I." *The Oxford Companion to Music. Oxford Music Online*. Oxford University Press, accessed September 15, 2017, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3936>.

<sup>60</sup> *Ibidem*.

<sup>61</sup> The Editors of Encyclopædia Britannica, "Joseph I," Encyclopædia Britannica, July 20, 1998, accessed September 22, 2017, <https://www.britannica.com/biography/Joseph-I>.

<sup>62</sup> Wollenberg, *op. cit.*, p. 334.

other instruments from J. J. Pinner.<sup>63</sup> Joseph was engaged actively in court performances in the theatre in Vienna as a singer, dancer and flutist.<sup>64</sup> As his father before him, he was also a quite gifted composer, whose style was greatly influenced by the style of Alessandro Scarlatti. Joseph is regarded as the most important monarch to the development of the chalumeau, having composed an insertion aria to the opera *Chilonida* (1709) by Marc'Antonio Ziani (1653-1715), "Tutto in pianto", which features one of the earliest obbligato parts for chalumeau in Vienna. Some works by Conti and contemporaries include obbligato parts for flute, possibly "to provide the Emperor with performance opportunities."<sup>65</sup>

### **Charles VI (1685—1740)**

Charles was the second son of Emperor Leopold I. In 1703, he was declared King of Spain and in 1711 he became Holy Roman Emperor.<sup>66</sup> He implemented the "Pragmatic Sanction" to allow his daughter Maria Theresa to inherit the undivided territories in his power.<sup>67</sup>

Like his ancestors, Charles was a composer as well as a patron, however none of his works survive.<sup>68</sup> He was the last in the line of emperor-composers and after his death, the *Hofkapelle* plunged into decline.<sup>69</sup>

---

<sup>63</sup> Othmar Wessely and Steven Saunders. "Joseph I." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14490>.

<sup>64</sup> *Ibidem*.

<sup>65</sup> Hermine Weigel Williams, *Francesco Bartolomeo Conti: his life and music*, Aldershot, Ashgate, 1999, p. 25.

<sup>66</sup> Herbert Seifert. "Charles VI, Emperor." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44328>.

<sup>67</sup> The Editors of Encyclopædia Britannica, "Charles VI," *Encyclopædia Britannica*, January 13, 2000, accessed October 02, 2017, <https://www.britannica.com/biography/Charles-VI-Holy-Roman-emperor>.

<sup>68</sup> Herbert Seifert. "Charles VI, Emperor." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44328>.

<sup>69</sup> *Ibidem*.

### **Antonio Caldara (1671–1736)**

Antonio Caldara was one of the Italian musicians imported to the Viennese court. He was born in Venice, where he was trained as a contralto and cello player (probably by his father, who was a theorbo and violin player employed in the Basilica of San Marco in Venice from 1693-94).<sup>70</sup>

There was a general increase of interest in the use of solo wind instruments from around 1700 to which Caldara responded well both in Venice and in Mantua.<sup>71</sup>

Between 1709 and 1716 Caldara served Prince Ruspoli in Rome as *Maestro di Capella*. Here, he encountered a different practice than in Venice or Mantua, in the sense that there was a strong prevalence of strings over woodwinds.<sup>72</sup>

During the last two years of Caldara's service in Rome, he maintained contact with Vienna. He sent scores of some dramatic works — one of them, *L'Atenaide* (1714), was a work in collaboration with Ziani, which commemorated the Empress's name day. After Ziani's death in 1715, Caldara was appointed *Vice-kapellmeister*, despite Fux's efforts to give said position to Giuseppe Porsile or Francesco Scarlatti.<sup>73</sup>

Caldara's appointment as *Vice-kapellmeister* at the Habsburg court coincided with a period of considerable importance in the general development of the European court orchestra. This period lacked uniformity and the court orchestras varied in number not only from place to place but also from year to year.<sup>74</sup>

In Vienna, Caldara entered the service of Charles VI at the golden age of the *Hofkapelle*. It is also clear that Caldara had some influence on the Emperor, as the violin section was increased by almost fifty percent between 1716 and 1727,<sup>75</sup> probably reflecting

---

<sup>70</sup> Eleanor Selfridge-Field, "The Viennese court orchestra in the time of Caldara," in *Antonio Caldara: essays on his life and times*, ed. Brian W. Pritchard, Aldershot, Scholar Press, 1987, p. 117.

<sup>71</sup> Selfridge-Field, *op. cit.*, p. 118.

<sup>72</sup> Selfridge-Field, *op. cit.*, p. 120.

<sup>73</sup> Brian W. Pritchard. "Caldara, Antonio." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 25, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04576>.

<sup>74</sup> Selfridge-Field, *op. cit.*, p. 117.

<sup>75</sup> Selfridge-Field, *op. cit.*, p. 129.

Caldara's experience working with Prince Ruspoli in Rome.<sup>76</sup> Sources show that the strings in the *Hofkapelle* by 1716 accounted for 32 musicians, while the same section increased substantially by 1721, accounting for 41 musicians.<sup>77</sup>

During this time, Caldara composed thirty-four operas and twenty-five oratorios for the court in Vienna. Out of these figures, the evidence shows that parts for chalumeaux were included in at least five operas, seven oratorios and three cantatas between 1717 and 1734.

**Table 3.1: Obligato instruments in dramatic works by Caldara 1717-1726**

Instruments	Operas	Oratorios	Total of Works
Chalumeau(x)	4	2	6
Bassoon	2	3	5
Trombone	0	5	5
<i>Clarino(i)</i>	3	1	4
Violin(s)	2	1	3
<i>Tromba(e)</i>	2	1	3
Cello	2	0	2
Flute	1	0	1
Salterio	0	1	1
Viola da gamba	0	1	1
Mandolin	1	0	1

The use of obligato instruments in the music of Caldara is undoubtedly prominent. For his liturgical music, the alto trombone was particularly favoured,<sup>78</sup> but in his operas and oratorios we can ascertain that his favourite obligato instrument was the chalumeau. (See Table 3.1).<sup>79</sup>

---

<sup>76</sup> Selfridge-Field, *op. cit.*, p. 120.

<sup>77</sup> Selfridge-Field, *op. cit.*, p. 129.

<sup>78</sup> Selfridge-Field, *op. cit.*, p. 130.

<sup>79</sup> Taken from Selfridge-Field, *op. cit.*, p. 136 (Table 7). The obligatos for chalumeau(x) will be further discussed in the next chapter.

### **Francesco Bartolomeo Conti (1714 - 1761)**

Francesco Bartolomeo Conti was born in Florence and historical evidence shows that he was highly esteemed by the Medici family as a theorbo player. He was also a highly-skilled mandolin player and composed one of the earliest sonatas for that instrument. News of his virtuosity travelled outside of Italy and in 1701 he was offered an appointment as associate theorbist in the Habsburg court in Vienna. He later was promoted to court composer, mainly composing operas to honour birthdays and name-days of the imperial family. Conti was a highly accomplished performer and composer: he became a member of the *Accademia Filarmonica* in Bologna and contemporary sources show that he was praised as a performer. Some of his 'songs' were edited by Walsh and they were popular in concert programs in London.<sup>80</sup> Apparently, these editions from the first decade of the eighteenth century were so popular that they were even pirated.<sup>81</sup> His works gained such popularity that many of his works for the *Hofkapelle* had revivals outside Vienna.<sup>82</sup>

He was one of the first to compose obbligato parts for Mandolin (*Il Gioseffo*, 1706) and he also enlarged the repertoire for solo mandolin. Conti was employed as theorbist during Joseph I's reign and performed along Filippo Sauli, who was appointed assistant theorbist. It is possible that Conti scored an aria in *Il trionfo dell'amicizia e dell'amore* (composed for the Carnival Season of 1711) for two mandolins to be performed by Sauli and himself.

In the period between the death of Joseph I and the coronation of Charles VI, Empress Eleonora Magdalena served as regent, taking measures to restore solvency of the court economy.<sup>83</sup> In 1711 she issued a decree which established that only the most talented musicians in the court should be retained.<sup>84</sup> To make the selection of the musicians worthy of the court, a committee was formed in order to evaluate the applicant's qualifications.

---

<sup>80</sup> Williams, *op. cit.*, p. 22.

<sup>81</sup> Williams, *op. cit.*, p. 23.

<sup>82</sup> Williams, *op. cit.*, p. 68.

<sup>83</sup> Williams, *op. cit.*, p. 30.

<sup>84</sup> *Ibidem*.



This committee was formed by Marc' Antonio Ziani (*Kapellmeister*), Johann Joseph Fux (*Vice-kapellmeister*) and Kilian Reinhardt (*Konzertmeister*). Conti received a “unanimous committee’s endorsement of his qualifications” and also “sole rights to the position of Court theorbist.”<sup>85</sup> Not only was Conti retained in the *Hofkapelle*, but he also gained the position of *Hofkompositor* in 1713, when he composed a dramatic work for the birthday of Empress Elisabeth Christina.<sup>86</sup> Between the period of 1714 and 1732 Conti composed no less than twelve operas for the carnival season.<sup>87</sup>

The oratorio *Il Martirio di San Lorenzo* (1710) is possibly the first work by Conti with parts for chalumeau. The Alto aria “Sento già mancar la vita” features an expressive obbligato for soprano chalumeau. Obbligato instruments have an important role to play in most of the oratorios composed by Conti, of which the theorbo is most notably featured as obbligato. However, other instruments include trombone, mandolin, flute, chalumeau and bassoon, along with strings.<sup>88</sup>

The opera *Il Trionfo dell'amicizia e dell'amore* composed one year later was commissioned for the birthday celebrations of Empress Elisabeth Christina and also features parts for soprano chalumeau.

In addition to his dramatic works, Conti composed 5 cantatas<sup>89</sup> with instruments that feature solos for soprano chalumeau. These cantatas however, are not dated.

### **Johann Joseph Fux (1660-1741)**

Lawson emphasizes that the chalumeau was the favourite obbligato instrument of Fux,<sup>90</sup> who was one of the most celebrated opera composers in Vienna at this time. This claim gives a clear idea of the relevance of the chalumeau in vocal music during this period.

---

<sup>85</sup> Williams, *op. cit.*, p. 32.

<sup>86</sup> Williams, *op. cit.*, pp. 37-38.

<sup>87</sup> Williams, *op. cit.*, p. 39.

<sup>88</sup> Williams, *op. cit.*, p. 198.

<sup>89</sup> Mus.Hs. 17953 in A/Wn lists eight cantatas. The cantatas with chalumeau will be further discussed in the next chapter.

<sup>90</sup> Lawson, *The Chalumeau in Eighteenth-Century...*, p. 40.

According to Egon Wellesz, Fux was born in 1660 at Hirtenfeld in East Styria in a humble environment.<sup>91</sup> About Fux's early formative years we do not know much, but historical evidence shows that he was enrolled in the University of Graz and he also attended the Ferdinandeum, the Jesuit College, which consisted of a public school and the faculties of Theology and Philosophy.<sup>92</sup> Around 1680, Fux became the organist in the service at the Hofkirche at Graz.<sup>93</sup>

Wellesz states that it is very likely that Fux's university studies were directly supported by Emperor Leopold I, since the admission certificate does not contain any protector's name.<sup>94</sup>

By 1696, Fux was well-established as organist of the Schottenkirche in Vienna and two years later he was appointed *Hofkompositor* by the Emperor.<sup>95</sup>

Leopold I had created the post of Court Composer in 1696 for C. A. Badia, but in spite of this he did not show much interest in writing music for the service, so consequently in 1698 the Emperor appointed Fux to the same post, obviously with the instruction to write mainly music for the liturgy and instrumental music.<sup>96</sup>

At the beginning of the eighteenth century, Fux was appointed Conductor at the Cathedral of St. Stephan and then he was promoted to *Vice-kapellmeister* in January 1712, shortly before the emperor's death.<sup>97</sup>

According to Federhofer, the works of Fux account for over five hundred pieces of music which were written between 1698 and 1740.<sup>98</sup> His most active period was from 1715 when he was appointed *Hofkapellmeister* until 1731, the year his wife's death. Most of Fux's works consist of compositions for the Service for the *Hofkapelle* in St. Stephan in

---

<sup>91</sup> Egon Wellesz, *Fux*, London, Oxford University Press, 1965, p. 2.

<sup>92</sup> *Ibidem*.

<sup>93</sup> *Ibidem*.

<sup>94</sup> Wellesz, *op. cit.*, p. 3.

<sup>95</sup> Wellesz, *op. cit.*, pp. 3-4.

<sup>96</sup> Wellesz, *op. cit.*, p. 5.

<sup>97</sup> Wellesz, *op. cit.*, p. 6.

<sup>98</sup> Wellesz, *op. cit.*, p. 8.

Vienna, and for High Feasts of the Church and for the celebration of important events, particularly birthdays and name days of the Imperial family.<sup>99</sup> His fame peaked in 1723 when he wrote *Constanza e Fortezza* for the coronation in Prague of Charles VI as King of Bohemia. Fux died a few months after the emperor on 13 February, 1741.<sup>100</sup>

Out of the sixteen extant operas by Fux, nine can be considered as chamber music works, and all of these include at least one number for chalumeau. In addition to the operas, parts for chalumeau are also found in two oratorios, the first one from 1716 and the second one, ten years later.

**Table 3.2: Operas and oratorios by Fux with Chalumeaux parts**

Year	Genre	Title	Librettist
1708	Opera	<i>Julio Ascanio</i>	Bernardoni
1708	Opera	<i>Pulcheria</i>	Bernardoni
1709	Opera	<i>Il Mese di Marzo</i>	Stampiglia
1709	Opera	<i>Gli ossequi della note</i>	Cupeda
1710	Opera	<i>La decima fatica d'Ercole, ovvero La sconfitta di Gerione in Spagna</i>	Ancioni
1714	Opera	<i>Dafne in Lauro</i>	Pariati
1716	Oratorio	<i>Il fonte della Salute aperto dalla grazia nel Calvario</i>	Pariati
1717	Opera	<i>Diana placata</i>	Pariati
1726	Oratorio	<i>Il testamento di nostro Signor Gesù Cristo sul Calvario</i>	Pariati

<sup>99</sup> Wellesz, *op. cit.*, pp. 21-22.

<sup>100</sup> Wellesz, *op. cit.*, pp. 6-7.

### **Marc'Antonio Ziani (1653-1715)**

Speculation insinuates that M. A. Ziani started his studies in Venice probably with his uncle Pietro Andrea Ziani (1616- 1684) who was a distinguished opera composer from the generation after Monteverdi. Marc' Antonio made a clever use of his uncle's connections and became *maestro di cappella di chiesa* to Ferdinando Carlo Gonzaga, last Duke of Mantua, in 1686.<sup>101</sup> Ziani was active in Vienna; in 1700 he was appointed vice-*Hofkapellmeister* during the rule of Emperor Leopold I. About Ziani, Lawrence Bennet writes: "Ziani was a prolific composer of operas, oratorios and sacred music. His excellence in writing counterpoint closely matched the style preferred by the Habsburgs, and he deftly exploited the vast vocal and instrumental resources found in Vienna".<sup>102</sup>

### **Giovanni Bononcini (1670–1747)**

Giovanni Bononcini was born in Modena and moved to Bologna when he was eight years old, after the death of his father, the composer and theorist Giovanni Maria Bononcini (1642—1678). Since his early years, G. Bononcini proved to be a valuable composer and was admitted in the Academia Filarmonica when he was only fifteen years old.<sup>103</sup> During the following years, he succeeded the famous castrato singer G. F. Tosi as *maestro di cappella*.

In 1691, Bononcini published ten vocal *duetti da camera* dedicated vocal duets to the Emperor Leopold I, which eventually gained him access into the service of the court.<sup>104</sup>

In Vienna, Bononcini harvested great success and, according to Grove:

Bononcini was clearly Joseph's favourite composer: six of his ten dramatic works performed at the court during Leopold's reign were dedicated to the heir or his wife...During Joseph's reign (1705–11) Bononcini set seven operas and five shorter

---

<sup>101</sup> Lawrence Bennett, *The Italian cantata in Vienna: entertainment in the age of absolutism*, Bloomington, Indiana University Press, 2013, p. 109.

<sup>102</sup> *Ibidem*.

<sup>103</sup> Lawrence E. Bennett and Lowell Lindgren. "Bononcini." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 7, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40140pg2>.

<sup>104</sup> Bennett, *op. cit.*, Bloomington, Indiana University Press, 2013, p. 103.

dramatic works. His great favour probably prompted Joseph to engage his brother Antonio and his former librettist, Stampiglia. These three were not retained by Joseph's successor, Charles VI, though Stampiglia and Giovanni did write a serenata for the new empress's arrival at Milan in 1713.<sup>105</sup>

G. Bononcini was one of the earliest composers to include chalumeaux in his dramatic works. Unlike his contemporaries, he did not use chalumeaux in oratorios, but rather only in operas. He included parts for soprano, tenor and possibly bass chalumeaux in six operas from 1707-1710, all but one with librettos by Stampiglia.

### **Antonio Maria Bononcini (1677–1726)**

Antonio Maria was the younger brother of Giovanni Bononcini. Around 1700 Antonio joined his brother in Vienna and he was first commissioned to compose for the Viennese court in 1705, the year in which Joseph I became Emperor.

A. M. Bononcini included chalumeaux parts in three works: the opera *La conquista della Spagne* (1707), the oratorio *Il trionfo della Grazia* (1707), and in the cantata *La Presa di Tebe* (1708).

<b>Year</b>	<b>Name</b>
<b>1707</b>	<i>Turno Arcino</i>
<b>1707</b>	<i>Etearco</i>
<b>1708</b>	<i>Il natale di Giunone</i>
<b>1708</b>	<i>Mario Fuggitivo</i>
<b>1709</b>	<i>L'abdolomino</i>
<b>1710</b>	<i>Muzio Scevola (Rolli)</i>
<b>1710</b>	<i>Caio Gracco</i>

<sup>105</sup> Lawrence E. Bennett and Lowell Lindgren. "Bononcini." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 7, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40140pg2>.

### **Johann Franz Strall (ca. 1679/80–1710)**

Little is known about Johann Franz Strall, although he is featured in the *Österreiches Musiklexikon* (Austrian Music Lexicon) in the entry for the Strall family.<sup>106</sup> Johann Franz received musical instruction from his father Johann Bonifacius (1648-1701/03), who played the violin and the viola. They were both employed as court musicians in Vienna during the beginning of the eighteenth century. The cantata *Senza te bell'alma mia* for Soprano, chalumeau and continuo is preserved in the *Staatsbibliothek zu Berlin* as part of a collection of twenty-six cantatas dating from 1710 and 1750. Works by Bononcini, Händel, Heinichen, Marcello, Scarlatti and Telemann are also featured here, as well as other composers.



Fig. 3.1: Portrait of Giovanni Bononcini by Antoni Schoonjas in Sophie Charlotte's writing room at Charlottenburg, Berlin

---

<sup>106</sup> Christian Fastl, "Strall (Strael, Straal), Familie Johann Bonifacius." OeML Schriftzug. Accessed October 02, 2017. [http://www.musiklexikon.ac.at/ml/musik\\_S/Strall\\_Franz.xml](http://www.musiklexikon.ac.at/ml/musik_S/Strall_Franz.xml).

### **Antonio Vivaldi (1678–1741)**

Vivaldi is one of the few composers who wrote for both chalumeaux and clarinet.<sup>107</sup> He was destined to become a priest and took holy orders in 1703. During this time, he was engaged as a violinist as a substitute for his father and received instruction from the well-known organist and composer Giovanni Legrenzi (1626–1690).<sup>108</sup> That same year, Vivaldi achieved the position of *maestro di violino* at the Conservatory of the Ospedale della Pietà.<sup>109</sup>

His career as opera composer began in Vincenza with *Ottone in Villa* in 1713.

Vivaldi would eventually compose a total of forty-five operas.<sup>110</sup>

In 1728 Vivaldi had his mind set in Vienna and dedicated his Op. 9 to the Emperor Charles VI in hopes of having an appointment in the court. Vivaldi met the Emperor possibly in the Adriatic seaport of Trieste and travelled to Vienna in 1740, but by this time Charles IV died.<sup>111</sup>

Vivaldi used chalumeaux as early as 1708 in the Sonata for violin, oboe and organ (and chalumeau) RV 779.<sup>112</sup> The majority of Vivaldi's repertoire for chalumeaux is instrumental music, however we have the remarkable obbligato for soprano in *Judith Triumphans* (1716) for “Veni me sequere fida”. Also, an obbligato appears in the psalm *Nissi Dominus* composed between 1739 and 1745. The aria “Cum dederit” is scored for Alto, violin, tenor chalumeau and bassoon (*senz. organo*).

### **Dresden, Hamburg and other German Courts**

Also crucial for the chalumeau's development, the German-speaking courts harvested the works of composers such as Hasse, Zelenka, Keiser, Telemann, Köning, Fasch, Heinichen,

---

<sup>107</sup> Hoepflich, *op. cit.*, p. 25.

<sup>108</sup> Howard Chandler Robbins Landon and John Julius Norwich, *Five centuries of music in Venice*, New York, Schirmer Books, 1996, p. 122.

<sup>109</sup> H. C. Robbins *et al*, *op. cit.*, p. 124.

<sup>110</sup> H. C. Robbins *et al*, *op. cit.*, p. 130.

<sup>111</sup> H. C. Robbins *et al*, *op. cit.*, pp. 131-134.

<sup>112</sup> The title page of this work reads as follows: *Suonata à Viol:o Oboè, et Org:o, et anco se piace il Salmoè*.

Fasch, Graupner, and Ristori. The most prolific composers with chalumeau shall be addressed now.

### **Johann Adolf Hasse (1699—1783)**

Himself a singer, Hasse was a successful opera composer, working at the Habsburg court in Vienna, Dresden and Naples. His writing style was largely influenced by the Italian style, but he also developed a fine ‘Galant’ style for his vocal music, which was a powerful influence on the music of Quantz. For his operas, he worked with librettists Stampiglia, Zeno Pallavicino and Metastasio, among others.

Hasse was born in Bergedorf, a small village near Hamburg, where he studied from 1714 to 1717, and one year later he joined the opera company as a tenor by recommendation of Johann Ulrich Köning (1688—1744).<sup>113</sup> Köning also recommended him to serve as tenor of the opera at Wolfenbüttel, where Hasse performed music written by Schürmann, Conti and Caldara.<sup>114</sup> During this time, Hasse composed his first opera *Antioco* which was premiered in the summer fair of 1721.<sup>115</sup>

One year later, Hasse left Wolfenbüttel and travelled extensively through Italy for three years before finally settling in Naples, where he met and studied with A. Scarlatti (1660-1725).<sup>116</sup>

By the time Hasse was settled in Naples, the kingdom was ruled by Emperor Charles VI and this marked the first connection of Hasse with the court in Vienna. During his stay in Naples, Hasse composed several dramatic works, of which some were in honour of the Emperor’s or the Empress, just as the practice in Vienna.<sup>117</sup>

---

<sup>113</sup> Fredrick L. Millner, *The operas of Johann Adolf Hasse*, Ann Arbor, UMI Research Press, 1979, p. 1.

<sup>114</sup> *Ibidem*.

<sup>115</sup> *Ibidem*.

<sup>116</sup> David J. Nichols and Sven Hansell. "Hasse." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40232pg3>.

<sup>117</sup> Millner, *op. cit.*, pp. 3-4.



In 1730, he married the celebrated soprano singer Faustina Bordoni (1697—1781), who also was engaged in Vienna and in other German-speaking courts. She sang the leading role in many of Hasse's operas.

In December of 1733 Hasse was appointed *Kapellmeister* to the Dresden court under Friedrich August II (1696—1763).<sup>118</sup>

From February 1737 to autumn 1738, Hasse composed five *opere serie* to texts by Pallavicino, who was a court poet in Dresden until his death in 1742.<sup>119</sup> He included chalumeau parts in three of these operas: *Asteria* (1737), *Irene* (1738) and *Alfonso* (1738). Also, from this time we have the oratorio *La Virtù a pie de la Croce*, with libretto also by Pallavicino.

According to the historic evidence, the instrumentation of the orchestra of the court in Dresden was as follows: “two flutes,<sup>120</sup> two oboes (one of whom doubled on chalumeau), two horns, six violins (as well as the Konzertmeister J. G. Pisendel), two violas, two cellos, double bass, two bassoons, lute and harpsichord.”<sup>121</sup>

Besides his vocal music, Hasse also made use of the chalumeau in his “Concerto for Chalumeau, Oboe, Bassoon and Continuo”. This concerto survived in the personal collection of Johann Georg Pisendel (1687-1755), among other chamber music of the Dresden Court; although this concerto was probably composed earlier while Hasse was still in Hamburg. It follows the traditional scheme of four movements: slow-fast-slow-fast. The oboe and chalumeau parts are equally virtuosic and technically demanding, while the bassoon serves more as part of the base line.

In contrast to other composers from the German-speaking courts, such as Telemann or Graupner, Hasse's music did not include parts for other sizes of chalumeaux.

---

<sup>118</sup> David J. Nichols and Sven Hansell. "Hasse." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40232pg3>.

<sup>119</sup> *Ibidem*.

<sup>120</sup> The first flute was played by Quantz.

<sup>121</sup> David J. Nichols and Sven Hansell. "Hasse." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40232pg3>.

### **Johann Christoph Graupner (1683-1760)**

The ultimate chalumeau champion composer is Johann Christoph Graupner (1683-1760). His copious catalogue accounts for over 1400 cantatas, out of which eighty include parts for chalumeaux,<sup>122</sup> including a large collection of trios featuring bass chalumeau.

Graupner is best known for being offered the post as *Kantor* in Leipzig, which was eventually taken by Johann Sebastian Bach after both Graupner and Telemann had withdrawn their applications.<sup>123</sup> He was a student and copyist of Johann Schelle (1648-1701) and Johann Kunhau (1660-1722) in the *Thomasschule* in Leipzig. He was associated with the theatre *Am Gösemarkt* in Hamburg, where he worked with Reinhard Keiser (1674-1739). Graupner became *Kapellmeister* for the Darmstadt Court in 1712, where he took Fasch as his student.

The first time that a chalumeau is included in Graupner's cantatas occurs in 1734 in the cantata *Seid barmherz*, which features an obbligato for bass chalumeau.<sup>124</sup> The piece was probably written for the virtuoso bassoon and chalumeau player, Johan Klotusch from Zerbst, the city in which Johann Friedrich Fasch (1688-1758) had composed a concerto for soprano chalumeau just recently.<sup>125</sup> Later that same year, Graupner composed the cantata *Gelobet set Gott* with parts for tenor and bass chalumeaux.<sup>126</sup> In 1738, Graupner composed a cantata for alto, tenor and bass chalumeaux. Graupner eventually employed all four sizes of chalumeaux in his works. Although the majority of his cantatas are scored for the lower sizes of chalumeaux, he made use of the soprano for the first time in 1740 with the cantata *Wie range lieges du* and kept using the instrument until 1741.<sup>127</sup>

---

<sup>122</sup> The scoring for these cantatas will be discussed in detail in the following chapter.

<sup>123</sup> Colin Lawson. "Graupner and the Chalumeau." *Early Music*, vol. 11, no. 2, 1983, pp. 209-216. <http://www.jstor.org/stable/3137833>. p. 209.

<sup>124</sup> *Ibidem*.

<sup>125</sup> *Ibidem*.

<sup>126</sup> *Ibidem*.

<sup>127</sup> Lawson, "Graupner and..." , p. 210.

He also included chalumeaux in numerous overtures (suites), either for three solo chalumeaux or in characteristic combinations with other instruments such as the flute, oboe or viola d'amore. Each suite includes a French overture and four to six dances.<sup>128</sup>

### **Georg Philipp Telemann (1681–1767)**

Telemann was a highly prolific composer and enjoyed great success and admiration from many of his contemporaries. He worked as *kapellmeister* in various courts until he established himself in Hamburg as *Kantor* of the Johanneum Lateinschule and musical director of the city's five main churches. In his autobiography entree for Johann Mattheson's *Grundlage einer Ehrenpforte* (1740) he claims to have learned how to play the "schalümo", among other instruments while he was in Hildesheim. The paragraph reads as follows:

... Auch brachten mir, die hie und dort befindliche, treffliche Instrumentspieler die Begierde bey, auf den meinigen stärker zu werden; worin ich aber weiter gegangen wäre, wenn nicht ein zu heftiges Feuer mich angetrieben hätte, ausser Clavier, Violine und Flöte, mich annoch mit dem Hoboe, der Traverse, dem Schalümo, der Gambe &c biss auf den Contrebass un den Contrebass und die Quint-Posanne," bekannt zu machen.<sup>129</sup>

Telemann used chalumeaux in cantatas, oratorios, operas and concertos between 1718 and 1760. According to Lawson: "Throughout his career Telemann apparently did not write for the bass chalumeau... and he also virtually ignored the soprano instrument (popular in Vienna), which appears only in the opera *Sieg der Schönheit* (1722, revised 1725 and 1732 as *Genserich*).<sup>130</sup> In addition to this piece, I found a part for soprano chalumeau in the cantata *Der Mai* TWV 20:40 (1765). With text by the poet Karl Wilhelm Ramler (1725–1798), the aria "Glücklich ist der Hirt" is scored for soprano chalumeau, violins, viola, soprano (Phyllis) and continuo.

---

<sup>128</sup> Lawson, "Graupner and...", p. 213.

<sup>129</sup> Lawson, *The Chalumeau in Eighteenth-Century...*, p. 69.

<sup>130</sup> Lawson, "Telemann and the...", p. 312.

### Jan Dismas Zelenka (1679-1745)

The music of Zelenka is another jewel of the crown of composers from the Baroque era who were eminent in his time, but whose work have been stricken with neglect and have yet to experience their own renaissance. The most popular pieces by Zelenka are instrumental, however they account for only roughly one-tenth of some 150 compositions attributed to him.<sup>131</sup>

Zelenka was born in Louňovice, a small town in central Bohemia, south-east of Prague, and was baptized on 16 October, 1679.<sup>132</sup> He most likely initiated musical lessons under the tutelage of his father, who was the cantor and organist of the local church.<sup>133</sup> Between 1710-11, he moved to Dresden as a violone player in the *Hofkapelle*.<sup>134</sup> During the years from 1716-19, Zelenka travelled extensively, during which travels he arrived in Vienna, where he received lessons from Fux, mainly of counterpoint. He then travelled back to Dresden in 1719. In 1723, he took part as double bass player with other Dresden musicians in the celebrations of the coronation of Roman Emperor Charles VI with the performance of the celebrated opera *Constanza e Fortezza*, by Fux.<sup>135</sup>

After the death of Friedrich August I in 1733, Zelenka sought after the position of *Kapellmeister* to his successor Friedrich August II. This petition, however was unsuccessful, since it was Hasse who attained the post. After the death of Heinichen, Zelenka became kapellmeister until his death in 1745.<sup>136</sup>

The first work with chalumeau parts by Zelenka appears to be the *Lamentatio pro die Mercurii Sancto*, scored for Alto, violin, chalumeau, bassoon and continuo from 1722. One year later, Zelenka composed the melodrama *Sub Olea Pacis* (1723) in honour of

---

<sup>131</sup> Jaroslav Bužga and Mirka Zemanová. "The Vocal Works of Jan Dismas Zelenka." *Early Music* 9, no. 2, 1981, pp. 177-183. <http://www.jstor.org.access.authkb.kb.nl/stable/3126295>. p. 177.

<sup>132</sup> *Ibidem*.

<sup>133</sup> Janice B. Stockigt. "Zelenka, Jan Dismas." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 9, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30907>.

<sup>134</sup> *Ibidem*.

<sup>135</sup> Jaroslav Bužga and Mirka Zemanová. "The Vocal Works of Jan Dismas Zelenka." *Early Music* 9, no. 2, 1981, pp. 177-83. <http://www.jstor.org.access.authkb.kb.nl/stable/3126295>. p. 179.

<sup>136</sup> Jaroslav Bužga *et al.*, *op. cit.*, p. 180.

Emperor Charles VI, where he includes a soprano chalumeau in an aria for Soprano, chalumeau, violin, viola and continuo. Parts for chalumeau are also found in a Requiem composed in 1733 and in the grand-scale oratorio *Gesù al Calvario* (1735).<sup>137</sup> In addition, Zelenka also included chalumeau in a *Missa in a moll* (1736) and in a collection of twelve sacred songs (undated). About Zelenka's style in religious vocal music, Buzga comments that "Zelenka made customary use of contrapuntal vocal technique with distinct expositions of themes differentiated from counter-subjects in single and double counterpoint, sometimes with voices entering at unusual harmonic intervals. The contrapuntal sections are interspersed with homophonic instrumental interludes."<sup>138</sup>

### **Gregor Joseph Werner (1693—1766)**

Werner was engaged as Kapellmeister at the Esterházy court during Haydn's early years. It is probable that Werner studied with Fux in Vienna and received his appointment in Esterházy in 1728.<sup>139</sup> Apparently, the *Hofkapelle* achieved a high standard during his tenure. When Haydn was hired as *vizekapellmeister* in the Esterházy court, his contract read as follows:

"...a Kapellmeister at Eisenstadt named Gregorius Werner has devoted many years of true and faithful service to the princely house, but now, on account of his great age and the resulting infirmities ... is not always capable of performing his duties, therefore said Gregorius Werner, in consideration of his long service, shall continue to serve, as Ober-Kapellmeister. On the other hand the said Joseph Haydn, as vice-Kapellmeister, shall be subordinate to ... said Gregorio Werner, *quà* Ober-Kapellmeister, in regard to the choral music [*Chor-Musique*] in Eisenstadt; but in all other circumstances where any sort of music is to be made, everything pertaining to the music, in general and in particular, is the responsibility of said vice-Kapellmeister."<sup>140</sup>

Werner included chalumeaux in at least twelve works from 1747 to 1760. Except for the *Concerto a 5 parti* (1753) for 2 violins, 2 chalumeaux, organ and violone, the

---

<sup>137</sup> A recording of the aria "Santo amor che tanto peni" for Soprano, Alto, *chalumeau* and continuo has been uploaded to the Research catalogue.

<sup>138</sup> Jaroslav Bužga *et al.*, *op. cit.*, p. 181.

<sup>139</sup> James Webster and Georg Feder. "Haydn, Joseph." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 10, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg3>.

<sup>140</sup> *Ibidem*.

majority of the repertoire for chalumeaux is sacred music, including advent songs, oratorios, two Te Deums and antiphonies.

### **Giovanni Alberto Ristori (1692-1753)**

A great amount of music by Ristori was lost in the bombardment of Dresden during World War II, which makes studying his oeuvre quite difficult. He was the son of Tommaso Ristori, who was a musician and actor in the service of the Saxon elector Johann Georg III at Dresden.<sup>141</sup> He started his career as opera composer in 1713 with *Pallade trionfante in Arcadia*. After 1720, Ristori was engaged in the Saxon court, working with Heinichen and Zelenka. His main responsibility was to provide liturgical music for the court.<sup>142</sup>

Ristori included chalumeau in two serenatas, both from 1736: *Das crane omni scout*, premiered in Varsovia, and *Su l'Incudine Sonora*. The later, with a libretto by Pallavicino — the same librettist for Hasse's operas — includes the aria "Ozio che remora" for Tenor, chalumeau, oboe, strings and continuo. The aria "Va che appiè del soglio" from *Das crane omni scout* (1736) is scored for Tenor, chalumeau, violin and continuo.

---

<sup>141</sup> Sven Hansell and Wolfgang Hochstein. "Ristori, Giovanni Alberto." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed October 10, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23522>.

<sup>142</sup> *Ibidem*.

## Chapter 4

### The Repertoire: Style and Performance

As a result of this research, the present author was able to compile a total of 203 vocal works that include parts for different sizes of chalumeaux by as many as twenty-seven composers;<sup>143</sup> most of whom discussed here received training in Italy and/or were influenced by Italian Opera. With regard to the forms and styles of Italian Opera, Buelow in *The Late Baroque Era* comments that:

The forms and styles of Italian Opera infiltrated the music of all composers north of the Alps, even finally the French. Italian vocal and instrumental styles were equally appropriate to secular as well as to sacred music. Italian opera, as well as other Italian music using an operatic style such as the oratorio and cantata, was in the highest demand in every area of Europe and as far as east as Russia.<sup>144</sup>

These composers used chalumeaux in different genres, but favoured the use of the instrument particularly in Cantatas, Operas, Oratorios, and Serenatas –which were also the most employed vocal genres in the Baroque period. Some other genres that feature chalumeaux parts include: Antiphonies, Hymns, Litanies, Masses, Psalms and other sacred works. In this chapter, we will examine general style considerations of the vocal genres during this time frame.

#### **Popular genres that feature chalumeaux parts**

Discerning the accurate genre of a given dramatic vocal work from this period is not an easy task, since the terminology was sometimes interchangeable or the composers wrote generic terms such as “*drama musicale*”, “*componimento per musica*”, “*componimento drammatico*”, etc. The author has categorized the works presented in this thesis according to the information presented on the original sources (when available), the category that is

---

<sup>143</sup> This list however, cannot be considered final by any means, since the catalogues of libraries are constantly being updated and the research on *chalumeau* and baroque clarinet finds itself in an exciting state of discoveries and great interest from both academic and performative circles.

<sup>144</sup> George J. Buelow, *The late Baroque era: from the 1680s to 1740*, London, Macmillan, 1993, p. 16.

shown in the RISM catalogue for said work, and/or the information on Grove Music Online.

## **Cantata**

Cantatas played a central role in the music-making of the eighteenth-century aristocracy. Small vocal compositions with instrumental accompaniment were used as everyday amusements or for academic meetings, while larger and more elaborated works were often commissioned for birthdays or name-days of monarchs.<sup>145</sup>

Oxford Music Online defines the cantata as: “A work for one or more voices with instrumental accompaniment. The cantata was the most important form of vocal music of the Baroque period outside opera and oratorio, and by far the most ubiquitous.”<sup>146</sup>

The texts of the Italian cantata are usually pastoral or about love, but among others there are several that are historical and mythological. The chalumeau is often associated with these traits; however, these values should be a reflection of the musical genre where the instrument was often used, rather than the characteristics of the instrument itself, especially since no similar description was ever referenced in primary sources<sup>147</sup>.

A total of 105 cantatas that feature chalumeaux parts were composed during this period. The great majority of them belong to the vast catalogue of Graupner, who was mainly occupied with the writing of cantatas since his appointment as Kapellmeister at the Darmstadt court from 1712 until his death.<sup>148</sup> In addition to Graupner, other composers such as Ariosti, Caldara, Conti, Strall, Telemann, and Zelenka also decided to include parts in their works. (See Table 4.1).

---

<sup>145</sup> Bennet, *op. cit.*, p. 2.

<sup>146</sup> Colin Timms, Nigel Fortune, Malcolm Boyd, Friedhelm Krummacher, David Tunley, James R. Goodall, and Juan José Carreras, "Cantata." Grove Music Online, 9 Jan. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004748>.

<sup>147</sup> Primary sources often compare the *chalumeau* to the human voice (popular comparison of woodwinds), and they give the instrument an innate singing quality. This characteristic is made very obvious when using all the big range of articulations and colors that the instrument is capable of.

<sup>148</sup> Lawson, "Graupner and ...", p. 209.



About his cantatas, Lawson writes: “The careful presentation and musical content of these cantatas clearly indicate the devotion that Graupner felt for his work at the Schollsskirche; indeed, their range and depth of expression mark them out as his principal achievement and illustrate his development as a composer over almost half a century.”<sup>149</sup> Both Graupner and Telemann’s orchestration of Cantatas is very diverse and they shared a preference for lower-sized chalumeaux, however both composers also included the soprano in a few of their works.

Table 4.1: Number of Cantatas with chalumeau(x) parts by Composer

<b>Composer</b>	<b>Cantatas</b>
<b>Graupner, Johann Christoph</b>	83
<b>Telemann, Georg Philip</b>	7
<b>Conti, Francesco</b>	6
<b>Caldara, Antonio</b>	4
<b>Ariosti, Attilio</b>	2
<b>Bononcini, Antonio Maria</b>	1
<b>Strall, Johann Franz</b>	1
<b>Zelenka, Jan Dismas</b>	1
<b>Total</b>	<b>105</b>

The “northern Italian circle of composers working in Vienna”,<sup>150</sup> as Bennet calls the group of the Italian composers working in the Habsburg court in the first half of the eighteenth century, only included chalumeaux parts in 14 cantatas, which account for less than ten percent of the total of works known to the author. About the style of the cantata in Vienna, Bennet also comments that “Venice remained most influential”<sup>151</sup> and that “after

---

<sup>149</sup> *Ibidem.*

<sup>150</sup> Bennet, *op. cit.*, p. 139.

<sup>151</sup> *Ibidem.*

1700 a far greater number of opera and cantata arias include obbligato and concertizing instrumental parts. Usually the obbligato parts and the base line have a clear thematic relationship with the vocal part, a characteristic of late baroque Venetian opera.”<sup>152</sup> This characteristic is not exclusive to cantatas, but also in opera as it can be seen in “Nel mio core” from Caldara’s opera *Cajo Marzio* (Fig. 4.1<sup>153</sup>). The cantatas by Conti preserved in A-Wn in Mus.Hs. 17953 present the chalumeau in combination with flute (or oboe), violins and French lute. The cantatas feature the instrument usually in one obbligato aria and the rest is either in thirds with the flute or unison with the other treble instruments. As most of chalumeau music, the cantatas by Conti usually are written in the keys of B-flat Major, F Major, D Minor and G Minor – which also happened to be favoured tonalities in that time. Bennet’s study of 300 arias of cantatas from 1700-1711 in Vienna revealed that the most frequent tonalities of this period were: G Minor (12% of the arias), A Major (11.4%), B-flat Major (11.0), D Minor (10.7%) and F Major (10.7%).<sup>154</sup> In Conti’s cantata *Con più luci dei cantori*, the central aria shows a beautiful obbligato for “*chalamaus solo*” in the less characteristic tonality of E Minor.



Fig. 4.1: “Nel mio core” from Caldara’s *Cajo Marzio* (1717)

<sup>152</sup> *Ibidem*.

<sup>153</sup> Measures 1-15 fol. 63.

<sup>154</sup> Bennet, *op. cit.*, p. 154.

### Dramatic secular works

Opera and was the second most frequent genre that features chalumeaux parts, accounting for 41 works from the period 1703 to 1767 (See Tab 4.2). According to Buelow in *Music and Society in the Late Baroque Era*, opera was the most important musical achievement of the Baroque.<sup>155</sup> That is why it is not surprising that some of the most relevant composers of this period used chalumeaux in their works.

The *libretti* of these works belong to at least 16 librettists; the ones whose texts were set in most works that include chalumeaux parts were: Silvio Stampiglia (1664 – 1725), who collaborated in 9 occasions with G. Bononcini, Conti and Fux; and Pariati, who worked with Caldara, Conti, Fux and Reinhardt. Stefano Benedetto Pallavicino (1672–1742) worked exclusively with Hasse in Dresden for his three operas and his oratorio *La Virtù a pie de la Croce* (1737). Five works with libretti by Apostolo Zeno (1669–1750) were also set to include parts for chalumeau.

The operas that include parts for chalumeau, usually do so once or even twice per act in either an aria, an instrumental *ritornello* or ballet. However, we also have the extraordinary case of Ariosti's *Marte placato*<sup>156</sup> (1707), where at least four numbers feature chalumeaux<sup>157</sup> in a beautiful combination with oboes and violas da gamba.

In addition to Vienna, several German courts cultivated opera extensively. Due to their Protestant nature, they were not directly influenced by Italian church music, but rather by the taste for the diverse timbres found in Italian oratorio that quickly permeated opera in courts like Hamburg, Hannover and Mannheim.<sup>158</sup> About the opera in Hamburg, Selfridge-Field writes:

Hamburg, noted throughout the first half of the eighteenth century for its opera, boasted an especially diversified stable of instrumentalists. In 1738 it included two *chalumeaux*, two *cornetti*, two oboes d'amore, a viola d'amore, a gamba, a transverse flute, two

---

<sup>155</sup> Buelow, *op. cit.*, p. 5.

<sup>156</sup> On the source of Ariosti's *Marte placato* the denomination of *Poemetto Drammatico* and it has been catalogued as a *Serenata* on Grove.

<sup>157</sup> Ariosti made use of the soprano *chalumeau* for the upper line –in combination with other woodwinds or solo, and he asks for a *basson chalumeau* for the continuo.

<sup>158</sup> Brian W. Pritchard, *Antonio Caldara: essays on his life and times*, Aldershot, Scholar Press, 1987, p. 123.

piccolos, a recorder, and two tin whistles (*ziffoli*) – all in addition to fifteen conventional stringed instruments, the same number of conventional winds, ten brass, and one drum.

Most arias with chalumeau have a tendency towards slower tempi (*Largo, Adagio, Affettuoso, Andante*) and the text often addresses melancholy, sorrow and the pain of love,<sup>159</sup> so one could attribute the chalumeau a “gloomy” colour. About Conti’s use of the chalumeau in dramatic works, Williams writes:

Since Conti associates the chalumeau with introspective and quiet moods, such as might prevail in contemplative or pastoral scenes, he tends to use this reed instrument within the context of a thinly-scored texture. Hence, one is apt to find the chalumeau acting as the primary instrument for either a two- or three-part accompaniment with the lowest part scored for continuo or for ‘basson chalamaux [sic] senza cembalo’ as in *Teseo in Creta* (Act IV, Scene ii).<sup>160</sup>

However, a generalization of this vast body of repertoire might result as dangerous, since we also have arias that would not follow this description, such as Hasse’s “Non vi dolga” from *Asteria* (1736) in F Major and notated as *Allegretto*.

In addition to opera, chalumeaux parts are present in no less than ten *serenate* by Ariosti, A. M. Bononcini, G. Bononcini, Conti, Heinichen, Keiser, Ristori, and Telemann. These *serenate*, as their name suggests, were often performed in the evening (it. *sera*) and usually in open spaces for private courtly entertainment.<sup>161</sup> A *serenata* is usually shorter in length than an opera and the importance of the singing roles tends to be kept more equally than those in opera.<sup>162</sup>

Instrumentation differed greatly in the works, but chalumeaux were frequently paired with other woodwinds and the continuo line was often played by a tenor or bass chalumeau<sup>163</sup> when the part specified the term *basson* or *basson di chalumeau*. An example

---

<sup>159</sup> Harry White, *Johann Joseph Fux and the music of the Austro-Italian baroque*, Aldershot, Scholar Press, 1992, p. 97.

<sup>160</sup> Williams, *op. cit.*, p. 159.

<sup>161</sup> Michael Talbot, "Serenata.", Grove Music Online, 9 Jan. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000007473>.

<sup>162</sup> *Ibidem*.

<sup>163</sup> Lawson, *The chalumeau in eighteenth...*, p. 41.

of lower-sized chalumeau as part of the continuo appears in Ariosti's *Marte Placato* (1707) (Fig. 4.1) and Bononcini's *Il Mario Fugitivo* (1708) (Fig. 4.2).

The selection of voices for the solo arias remained dominated by Soprano and Alto voices, but it is worth mentioning the Tenor arias that occur in Fux's *Gli ossequi della Notte* (1709) "Su'l Mortal che stanco giace" for chalumeau, violini, *senza hautbois*, 4 viole da gamba (unison) and continuo<sup>164</sup>; and G. Bononcini's *Il natale di Giunone* (1708) "Io vorrei cangiarmi" for 2 chalumeaux *sol*i, *basson*, e *fagotti*.<sup>165</sup>

Without doubt, the chalumeau is a kind instrument whose tone is pleasantly matched with almost any combination of instruments. In TCIECM Lawson writes: "The association of these two wind instruments [soprano chalumeau and trombone] affords the evidence of the ability of the chalumeau to blend with a variety of timbres, an acknowledged characteristic of the clarinet."<sup>166</sup>



Fig. 4.2: Aria "Dimmi ben mio" from Bononcini's *Il Mario Fugitivo* (1708)

<sup>164</sup> Dagmar Glüxam, *Instrumentarium und Instrumentalstil in der Wiener Hofoper zwischen 1705 und 1740*, Tutzing, H. Schneider, 2006, p. 361.

<sup>165</sup> Glüxam, *op. cit.*, p. 507.

<sup>166</sup> Lawson, *The chalumeau in eighteenth...*, p. 45.

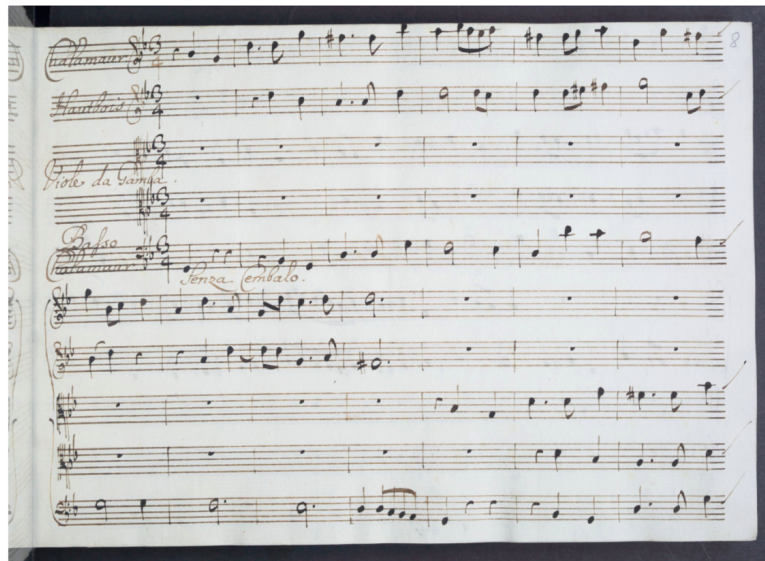


Fig. 4.3: Ariosti's *Marte Placato* (1708)

**Table 4.2: Number of Operas by Composer**

Composer	No. of Operas
Fux	10
Bononcini, G.	7
Caldara	5
Hasse	3
Ziani	2
Gluck	2
Conti	4
Bononcini, A. M.	1
Keiser	1
Reinhardt	1
Schurmann	1
Steffani	1
Telemann	1
Wilderer	1
Händel	1
<b>Total</b>	<b>41</b>

### Dramatic sacred works

A total of twenty-seven oratorios that feature parts for chalumeaux were composed by Bonno, the Bononcini brothers, Caldara, Conti, Fux, Hasse, Porsile, Reutter, Telemann, Vivaldi, Werner, and Zelenka (See Table 4.3).

The oratorio was a genre usually performed in Roman Catholic courts of central Europe and it served as a substitute for the extremely popular Italian opera during Lent<sup>167</sup> or periods of mourning, such as after the death of an emperor. Just like the chalumeau, the oratorio became very popular during the ruling of the Habsburgs in Vienna. Emperor Leopold I's *Il sacrificio d'Abramo* (1660) is the earliest oratorio known to have been performed in Vienna.<sup>168</sup> About the style of Italian oratorios in Vienna from the late 17th century to the death of Charles VI, Smither writes the following:

The latest period of Baroque oratorios in Vienna, being in the second decade of the 18th century, is best represented by the works of Caldara and Fux; composers of oratorios for Vienna in this late period whose works show a mixture of late Baroque and early Classical styles are Giovanni Bononcini, A.M. Bononcini, F.B. Conti, Matteo Pallota, Giuseppe Porsile, L.A. Pradieri and the elder Georg Reutter. Most important among the librettists of Viennese sacred dramatic works in the 17th century are Draghi and Minato; among the early 18th-century oratorio librettists are note of Pariati, G.C. Pasquini and Stampiglia. Of special significance are the two most famous 18th-century librettists Zeno and Metastasio.<sup>169</sup>

A special kind of oratorio, the *sepolcro*, flourished in Vienna with the music of Caldara and Fux with texts by Pariati. Usually semi-staged, the *sepolcri* were performed during Holy Week and the text was based on the Passion. About this sub-genre, White writes the following:

The development of the Viennese *sepolcro* tradition at the imperial court has been extensively documented: in brief, its essential characteristics comprise a form of sacred drama in the seventeenth century by which it is distinguished from other (Lenten) oratorios. Its formal structure (one, as against two parts), instrumentation, irregular

---

<sup>167</sup> Lent is a religious custom from the Christian liturgical calendar that is observed by the Catholic church - among others and that begins on Ash Wednesday and ends on Easter Sunday, lasting 40 days (from Latin Quadragesima: Fortieth).

<sup>168</sup> Howard E. Smither, "Oratorio." *Grove Music Online*, 16 Jan. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020397>.

<sup>169</sup> *Ibidem*.

arrangement of recitative and set number and manner of performance are factors which distinguish the *sepolcro* from the oratorio in the period 1660-1700. After the turn of the century, however, both types merge, and although important distinctions between the two still obtain, the intrinsic formal arrangement and musical structure yield to the more modern characteristics of an *oratorio al santissimo sepolcro*.

Few are the differences between the oratorio and other dramatic genres, such as opera and serenatas, but the main difference is the sacred nature of the text and that the oratorio was performed in a court chapel as part of a semi-liturgical service.<sup>170</sup> The Italian oratorios of this period were usually divided in two parts –with a sermon in the middle- and they were significantly less longer than an opera.

In Dresden, the oratorio was cultivated mainly by composers such as Hasse and Zelenka; the latter “who spent considerable time in Vienna studying and listening to new works performed in the *Hofkapelle* and the churches of Vienna.”<sup>171</sup>

The instrumentation for the oratorios is very similar to that those of the operas, except perhaps for the use of trombone in combination with soprano chalumeau. Conti also made use of *basson chalumeau* for the bass line, along with the baryton in a few oratorios between 1710 and 1715.<sup>172</sup> Of particular interest is the amalgamation of chalumeau and trombone found in Fux’s *Il fonte della salute* (1716) in the aria for soprano “Vedi che il redentor” that features an obbligato part for soprano chalumeau, alto trombone, violone solo *senz’ organo*.<sup>173</sup> This aria coincides with the description of the trombone as “closely identified with the concept of ‘suffering and death’ in the oratorios”,<sup>174</sup> which adequately matches the sombre colour of the chalumeau.

---

<sup>170</sup> Howard E. Smither, "Oratorio." *Grove Music Online*, 16 Jan. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020397>.

<sup>171</sup> Williams, *op. cit.*, p. 75.

<sup>172</sup> Williams, *op. cit.*, p. 214.

<sup>173</sup> This is scoring may appear in other works by Fux of which no digital access was available to the author. Please refer to the Table of Repertoire (Appendix A) to see more oratorios that include parts for trombone.

<sup>174</sup> White, *op. cit.*, p. 104.



<b>Caldara</b>	7
<b>Fux</b>	4
<b>Reutter</b>	3
<b>Telemann</b>	3
<b>Werner</b>	3
<b>Conti</b>	1
<b>Bonno</b>	1
<b>Bononcini, A.M.</b>	1
<b>Hasse</b>	1
<b>Porsile</b>	1
<b>Vivaldi</b>	1
<b>Zelenka</b>	1
<b>Total</b>	<b>27</b>

### **Other sacred works**

Besides oratorios, chalumeaux found their way in to seventeen religious works by Heinichen, Vivaldi, Werner and Zelenka. The most prolific composer in this category was Werner, who included chalumeaux in two antiphonies, two hymns, four sacred songs that belong to the period when he was engaged as Kapellmeister at the Esterházy court –just one year before Haydn took over the post. Of particular interest is his *Alma Redemptoris* for SATB with *chalumeau conc.[erta]to* (c. 1760). None of the works by Werner that include chalumeaux have been digitalized, and this pre-classic era of chalumeau music remains mostly an unexplored area whose further investigation will undeniably be of great interest.

### **Performers**

The sources of the music irrefutably show that chalumeaux were played by either oboists or bassoonists. In general, we can observe a tendency of the interchangeable use of woodwinds throughout the first half of the eighteenth century and the chalumeaux were not

extents of this practice. In the case of parts written for chalumeau archived in oboe parts we can use Ristori's *serenata Su l'incudine Sonora* (1736) as an example. The woodwind parts of Mus.2455-L-2a preserved in the Staats- und Universitätsbibliothek Dresden (SLUB) are divided in three books: the first two correspond to "*Oboè e Flauto I*" and "*Oboè e Flauto II*"; and finally, the third contains the "*fagotto*". This could mean that there were two performers who played oboe, flute and chalumeau.

In 1718, Fux wrote a letter of recommendation for two of the *Hofkapelle*'s oboists, including one Joseph Lorber for whom he wrote: "[he is] a very fine virtuoso, not only on this instrument [chalumeau], but also on the German flute and oboe."<sup>175</sup> The other letter was for André Wittmann, for whom he wrote that he was "an oboe and chalumeau virtuoso such as I have never before heard"<sup>176</sup>.

In the German-speaking lands, one notable *chalumeau* player was the bassoon virtuoso Johann Klotsch from Zerbst, whose skilful playing may have served as inspiration for Graupner to include chalumeau in his cantatas for the first time in 1734, after Klotsch arrived in Darmstadt.<sup>177</sup>

---

<sup>175</sup> Hoeprich, *op. cit.*, p. 53.

<sup>176</sup> White, *op. cit.*, p. 98.

<sup>177</sup> Lawson. "Graupner and ...", p. 209.



Fig. 4.4: Cover of the woodwind parts for Ristori's *L'incudine Sonora* (1736)

Chalumeaux  
ovvero Oboè Solo  
ferrato

un poco diagio

La guerra, a fama eterna un giorno

Chalumeaux  
ovvero Oboè  
Solo

in dante ma non poter

molto piano

piano

forte

Da Capo

73

Fig. 4.5: Aria "Ozio che Remora" from *L'incudine Sonora* by Ristori (1737)

He is also believed to be the player who premiered Fasch's brilliant chalumeau concerto in F Major.<sup>178</sup>

Another early virtuoso on the chalumeau was the celebrated "Mr. Charles, the Hungarian", who is assumed to be the first clarinet player ever heard in Britain. Mr. Charles' talents were not confined, as a concert announcement appeared in the *Dublin Mercury* of 1742 featured a lengthy program with "the *Clarinet*, the *Hautbois d'Amoir* [sic] and the *Shalamo*."<sup>179</sup>

In addition to the aforementioned performers, Rice states that Ludwig Erdmann (1683-1759), Candida (ca. 1674/5-1757), Daniel Franz Hartmann (1721-1760), Jacob Friedrich Stolz and Johann Wilhelm Hugo excelled at the chalumeau and other instruments.<sup>180</sup>

### Selecting an adequate size of chalumeau

After discerning the chalumeau part of a certain piece, the performer is confronted with the task of selecting the correct size of chalumeau. Customarily, the clef used by the composer and the register will suffice to make an informed choice. In the case of parts for soprano chalumeau, the parts often surpass the instrument's register, going down to a low e or even a d. For example, in Zelenka's "Santo Amor" from *Gesù al Calvario* both available scores<sup>181</sup> make use of said notes, when the soprano chalumeau's register encompasses only f-c". However, in the chalumeau part which is found with the music of the first oboe, the music has been adapted to fit the instrument's register. (Fig. 4.5)<sup>182</sup>

There are other examples of writing for soprano chalumeau that use "non-existent notes". This raises the question of whether perhaps there were different models of soprano

---

<sup>178</sup> *Ibidem*.

<sup>179</sup> Hoepfich, *op. cit.*, p. 29.

<sup>180</sup> Albert Rice and Jane Ellsworth, "The Chalumeau and Clarinet before Mozart" in *The clarinet from the 18th through the 20th century*, Rochester, Rochester University Press, Tentative publishing year 2018

<sup>181</sup> Zelenka's autograph and a copy from possibly Vienna. Please refer to the Table of Repertoire in the Appendix A for more details.

<sup>182</sup> Preserved in Mus. 2358-D-1b in D-DI.

chalumeau, which were able to play notes lower than  $f^{\circ}$ . One solution is to play the instrument against one's knee to partially cover the foot-joint and lower the  $f^{\circ}$  to an  $e^{\circ}$  "a technique well-known for recorder players."<sup>183</sup> To produce a  $d^{\circ}$ , one would have to lower that  $e^{\circ}$  further down using the embouchure; however, this is not a practical or reliable solution for performance practice.

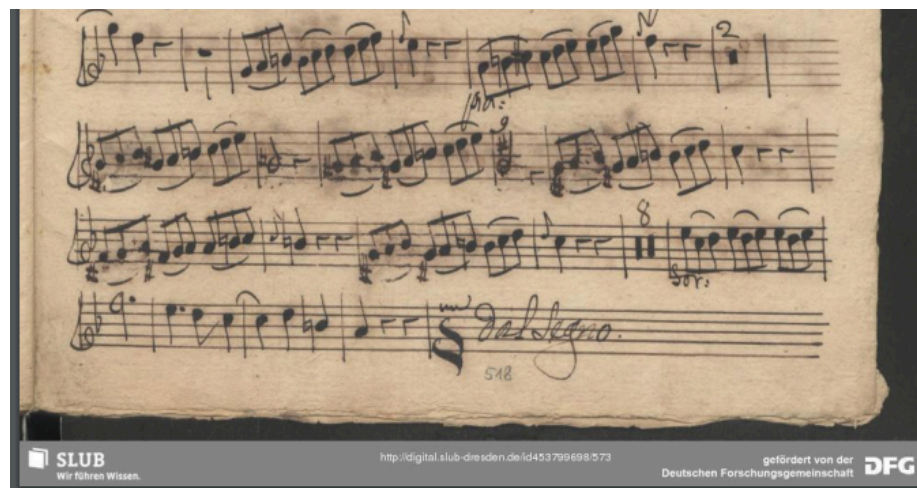


Fig. 4.6: "Santo Amor" from *Gesù al calvario* by Zelenka  
chalumeau part. M. 183-213. Fol. 518

Also, parts meant for alto chalumeau can render a problem of identification when the register they show is  $e^{\circ}$ - $f^{\circ}$ , meaning they could (almost) also be played on the soprano instrument, especially if careful analysis indicates how often the soprano parts surpass the instrument's lowest note. In this case, some parts for alto chalumeau are written in soprano clef, which serves as a guide for the performer. In some of Graupner's cantatas, the parts for alto chalumeau are marked with a "Klein C" at the top of the page. (Fig. 4.6)<sup>184</sup>

For larger-sized chalumeau, they present less of a challenge for identification, because most of the parts will be written in bass clef and then it is easy to discern the instrument size by means of its range. In addition to the suggestion provided by the register,

<sup>183</sup> Lawson, *The Chalumeau in Eighteenth-Century...*, p. 98.

<sup>184</sup> From Graupner's *Du Hirte Israel höre* (1739) fol. 15.

in Graupner's cantatas is possible to find an indication of the size in a different quill. If the part is meant for tenor chalumeau, it will have an "F" written on top of the page; if the part is meant for bass chalumeau, it will show a marking with "Gross C" on top of the page. (Fig. 4.7).<sup>185</sup>



Fig. 4.7: Alto chalumeau part with indication of the size



Fig. 4.8: Tenor and bass chalumeaux parts with indication of the size

---

<sup>185</sup> Graupner, *Mein Gott warum hast du mich verlassen*, fol. 33 and 34.

## Chapter 5

### Analysis of Selected Arias

In this chapter, we shall study in detail the style of two representative arias that show the role of chalumeau in vocal music during this period. The discussion focuses on aspects of form, melody, harmony, and the relationship of the text and music, as well as the personal experience of the author in performing this repertoire (where relevant). The scores of these pieces can be found in the Appendix B.

#### **Case Study No. 1: Antonio Caldara, (1670–1736): "Nel mio core" from *Cajo Marzio Coriolano* (1717) Act I Scene XIII (Volunnia)<sup>186</sup>**

<i>Nel mio core va morendo</i>	In my heart is dying
<i>sventurata la speranza</i>	the miserable hope
<i>sconsolato piange amore e con esso sta</i>	the love cries inconsolably and with love
<i>piangendo disperata la constanza.</i>	the constancy cries impatiently. <sup>187</sup>

The first piece to be examined in further detail is “Nel mio core va morendo sventurata la speranza” by Antonio Caldara from the opera *Cajo Marzio Coriolano* (1717) with text by Pietro Pariati – who joined the Hofkapelle in 1714 and remained there for the rest of his life. During his youth in Venice, Pariati worked with Apostolo Zeno (1668-1750), and the two renewed their friendship when Zeno followed Pariati to the Habsburg court in 1718.<sup>188</sup> *Cajo Marzio Coriolano* was composed to be performed on 28 August 1717, in the imperial theatre of *La Favorita* for the Gala Day for the birthday of Empress Elisabetta Cristina (1691-1750).

---

<sup>186</sup> A recording of this aria has been uploaded to the Research Catalogue (<https://www.researchcatalogue.net/view/298200/298201>) as part of Appendix C (multimedia) of this thesis. This is probably a world-premiere recording of the work.

<sup>187</sup> The author wishes to acknowledge the kind support of Stefania Pozzi in the making of the translations of this chapter.

<sup>188</sup> David Wyn Jones, *Music in Vienna: 1700, 1800, 1900*, Woodbridge, Boydell Press, 2016, p. 21.

The aria is marked as *Larghetto* in 3/8 and written in D Minor. It shows a basic da capo form (ABA') with a written-out Da Capo. D Minor seems to be a recurrent key in chalumeau repertoire, especially from Vienna.<sup>189</sup> According to Bennett, his study of 300 arias of cantatas in Vienna dating 1700-1711 concluded that D Minor was the fourth most used key in this period.<sup>190</sup> The A and B parts are clearly articulated with perfect authentic cadences and the motivic material presented in the A part is used for the development in B. The aria can be divided in the following scheme: Ritornello, A section, ritornello, B section, ritornello, A', ritornello.

The aria begins with an instrumental ritornello on the tonic (D Minor) and immediately makes a cadence in the dominant (A Major) which mainly functions to further establish the tonic; it remains in A Major until the first entrance of the soprano in bar 14, which is clearly articulated with a perfect authentic cadence. The motivic material presented in the introductory ritornello by the chalumeau is now sung by the soprano, thus the chalumeau falls mainly in the background with a contrapuntal accompaniment of the voice until the second phrase of A, where it has a more protagonist role again as an introduction to the vocal line that starts in bar 29. The end of section A is marked again by the same ritornello as in the beginning and is clearly punctuated with a perfect authentic cadence. The material of B is developed from the soprano's second phrase in the A part, now in a closely related key (A Minor); it moves sequentially through the tonalities of G Minor and C Minor and finally the section closes in G Minor. A short melodic bridge takes place in bar 67 in the bass, to lead us to the instrumental ritornello from the written-out da capo.

The B section is substantially shorter than the A section, although the distribution of the lines is two for A as well as B sections, resulting in no repetitions of the text in the B part.

About the relationship between text and music, Bennet states that "the distribution of lines often determinates not only the broad scheme of an aria but also the internal design

---

<sup>189</sup> For example, "Tutto in pianto" from *Chilonida* by Marc'Antonio Zianni and "Sorge Amorosa" from *Ride il Prato* by Conti. A recording of both of these works is available in the Research Catalogue.

<sup>190</sup> Bennet, *op. cit.*, p. 154.



of an individual A or B section.”<sup>191</sup> In addition to the influence of the structure, the content of the text and its meaning is often enhanced by the composers by using stylistic details, such as the implementation of descriptive effects suggested by specific words such as *lungi* or *lontananza*.<sup>192</sup> In the case of this aria, the word *piangendo* (crying) is stressed with a long melisma in bar 57, which clearly serves to emphasize the affect of the piece.

Caldara’s composition style was considered progressive in comparison to other contemporaries such as Fux.<sup>193</sup> His fondness of chromaticism is clearly discernible in this aria. Cecil Gray comments on that matter that:

Caldara's chromaticism, however, is peculiarly individual, and not confined simply to the exploitation of the semi-tonally descending- or, less frequently, ascending- bass, which is one of the most popular and fruitful formulas of the period beginning with Purcell (or even earlier) and ending with Bach. He certainly makes use of it to a certain extent, and with great effect, like all his colleagues, but his more highly personal progressions are arrived at very differently, in a more deliberately colouristic manner.<sup>194</sup>

Caldara was the first composer to set several *libretti* by Metastasio when he was working at the *Hofkapelle*. About the writing style of Caldara, Brian W. Pritchard writes that:

Caldara's handling of instruments and voice, and of tonality, harmony and melody is always polished. But despite such emotional highlights as the slow, ‘pathetic’ arias in which chromatic harmonies and pungent suspensions enrich accompaniments while the voice proceeds in broken affective phrases or spins effortless bel cantos in the favoured 12/8 sicilianas the ceremonial operas tend to depict characters and moods through stereotyped gestures (especially of heroic and bellicose sentiments) and motifs too often sharing common devices.<sup>195</sup>

The following table illustrates the structure of the aria and the distribution of the text (Table 5.1).

---

<sup>191</sup> Bennet, *op. cit.*, p. 261.

<sup>192</sup> *Ibidem*.

<sup>193</sup> Wyn Jones, *op. cit.*, p. 20.

<sup>194</sup> Cecil Gray, “Antonio Caldara (1670-1736).”, *The Musical Times*, vol. 70, no. 1033, 1929, pp. 212–218, p. 213.

<sup>195</sup> "Caldara, Antonio," Grove Music, December 22, 2017, accessed February 15, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004576>.

**Table 5.1: Structure of “Nel mio core”**

	A section				B section		A' section			
Phrases	Rit.	a	b	Rit.	c	d	Rit.	a'	b'	Rit.
Harmony	I-I				V (minor) – IV-I		I-I			
Text		L1	L2		L3	L4		L1	L2	

Many other arias that employ chalumeau as an obbligato instrument, share a similar structure.<sup>196</sup> In this case, the instrumental ritornello is heard four times, which makes ornamentation of the melodic material of utmost necessity. Two different kinds of roles of the chalumeau can be identified in the phrases of arias of this type: 1) obbligato part and 2) accompaniment of the voice. The first kind allows for more abundant and freer ornamentation, while the second is restricted to what the voice is singing and it must allow for a clear understanding of the text. In the performance practice of this period, ornamentation should occur in all three sections of the aria, going from the simpler to the more elaborate; as an example, we can take the insight of Pier Francesco Tosi (1654-1732)<sup>197</sup> about the ornamentation on the arias:

Among the Things worthy of Consideration, the first to be taken Notice of, is the Manner in which all *Airs* divided into three Parts are to be sung. In the first they require nothing but the simplest Ornaments, of a good Taste and few, that the Composition may remain simple, plain and pure; in the second they expect, that to this Purity some artful Graces be added, by which the Judicious may hear, that the Ability of the Singer is greater; and, in repeating the *Air* he that does not vary it for the better, is no great Master.<sup>198</sup>

<sup>196</sup> For example, “Tutto in pianto” from *Chilonida* by Marc’Antonio Zianni and “Sorge Amorosa” from *Ride il Prato* by Conti. A recording of both of these works is available on the Research Catalogue (<https://www.researchcatalogue.net/view/298200/298201>).

<sup>197</sup> Pier Francesco Tosi (1654-1732) was an Italian castrato, teacher, composer and writer who became diplomatic agent of Emperor Joseph I. He is the author of a highly influential treatise on singing *Opinioni de’ cantori antichi e moderni* (1723). His *Opinioni* were subsequently translated in English by Johann Ernst Galliard (ca.1666-1747) in 1743 and in German by Johann Friedrich Agricola in ca. 1753.

<sup>198</sup> Pier Francesco Tosi and John Ernest Galliard, *Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers*, London, J. Wilcox, 1743, p. 93.

Tosi's treatise remains the closest contemporary of Caldara, but other later treatises on ornamentation – especially those related to singing – may also serve as a guide for the performer who wishes to approach vocal repertoire with chalumeau. The exercises found in *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) by Quantz provide the performer with simple melodic lines and their basses, and the multiple variations to be studied. In addition to Quantz, Telemann's *12 Sonate Methodiche* published in Hamburg c.1730 provide several suggestions of ornamentation on the style of this period.

Furthermore, Johann Adam Hiller in his *Anweisung zum musikalisch-zierlichen Gesange* (c.1780) provides remarkable annotations on declamation and punctuation, which have a direct relationship with articulation for not only singers but also instrumentalists dealing with this type of repertoire, as the instrumental parts often mirror those of the singers.

Although not a particularly technically challenging aria, the performer will find that the reiteration of the musical material can become tiresome for the listeners if it is not ornamented. In the author's personal experience, the application of the techniques described in the previous paragraphs may help in the overall cohesion of the piece and may also make the performance more successfully convincing.

**Case Study No. 2: Johann Adolph Hasse, (1699–1783): "Non vi dolga" from *Asteria* (1717) Act II, scene IX (Asteria)<sup>199</sup>**

<i>Non vi dolga, o piaggie amene,</i>	Do not suffer, oh pleasant lands,
<i>Non da voi non parte Amor,</i>	From you does not Love depart,
<i>Ch'ei negli occhi del mio bene,</i>	Which is in the eyes of my dear,
<i>Ch'ei chi resta nel mio cor:</i>	Which remains in my heart:

<i>Così il Sole in suo passaggio</i>	So the sun in its passing
<i>Lungo raggio</i>	long ray
<i>Dietro lascia di splendor</i>	leaves a splendour behind.

Hasse made use of the chalumeau in three operas with texts by Stefano Benedetto Pallavicino (1672-1742), who was the court poet in Dresden since the early age of 16.<sup>200</sup> A common trait of these three operas is that the arias with chalumeau employ the instrument within a larger ensemble of instruments, as opposed to the practice in Vienna where the chalumeau was often used as obbligato with the voice and the continuo, or in a small ensemble with just a few other woodwinds – generally flutes or oboes – and the continuo group, which often included other sizes of chalumeaux.

*Asteria* was premiered on August 3, 1737 in the Grosses Opernhaus am Zwinger theatre and it was commissioned to celebrate the name-day of the King of Poland.<sup>201</sup> The aria for soprano (Asteria) "Non vi dolga" is the last one of the opera and it is scored for 2 flutes, [soprano] chalumeau, 2 bassoons, violins, viola and continuo. The chalumeau part in this aria shows significantly less prominence in comparison to the repertoire from Vienna.

---

<sup>199</sup> A recording of this aria has been uploaded to the Research Catalogue as part of the multimedia appendix of this thesis. This is probably a world-premiere recording of the work.

<sup>200</sup> Sibylle Dahms, "Pallavicino [Pallavicini], Stefano Benedetto." *Grove Music Online*. 7 Feb. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020764>.

<sup>201</sup> "Opening Night! Opera & Oratorio Premieres," Blacklight, accessed February 15, 2018, <http://operadata.stanford.edu/catalog/10113677>.

The melody is mainly carried by violins and flutes, while the soloist interventions of the chalumeau are few. Nonetheless, they show a different texture that facilitates the exposure of the instrument (Fig. 5.1). Another remarkable difference in Hasse's arias with chalumeau is that he steps out of the "gloomy" character and the text does not reflect sentiments of melancholy, sadness, love pain etc.

The aria begins with the theme on F Major played by flutes and the first violin, as well as the chalumeau. When the soprano enters, singing the first line, the melody is only doubled by the first violin, while the orchestra accompanies. After the soprano's first phrase, a modulation to C Major takes place in the second orchestral ritornello, but returns to F Major shortly after in measure 64. The B section of the aria, although it modulates to B-flat Major, represents no dramatic change in the general affect of the aria which is common in the Galant style. The material presented in the B section is taken from the A part and developed further in the strings with faster figurations than in the rest of the aria. The passage with semi-quaver triplets in the first violin and soprano have a more brilliant character, which is related to the text in the second stanza.

The notation of the appoggiaturas is irregular throughout the whole aria, although the character of the piece and the style of Hasse's writing during this period might suggest the use of the long appoggiatura<sup>202</sup> described in contemporary sources such as the *Versuch über die wahre Art das Clavier zu spielen* (1753/62) by Carl Philipp Emmanuel Bach and the *Klavierschule* (1789) by Daniel Gottlob Türk. The latter, devoted an entire chapter on appoggiaturas in his *Klavierschule* and classifies the appoggiaturas in two categories: 1) the long and variable and 2) the short and invariable.<sup>203</sup> According to Türk, the long appoggiaturas are usually dissonant with the bass and usually occur only before notes which are struck on an accented part of the measure.<sup>204</sup> Both Türk and C. P. E. Bach agree

---

<sup>202</sup> The use of the appoggiatura seems to be a significant issue during this time for most theorists and they dedicate long parts of their writing to the rules and observations on the matter. Tosi, in his *Opinioni...* complains that most singers from his time (1723) do not know where to place the appoggiaturas and regrets that most composers have adopted the practice of writing the appoggiaturas for the singer, instead of leaving them to be improvised by the performer.

<sup>203</sup> Daniel Gottlob Türk and Raymond H. Hagg, *School of clavier playing: or instructions in playing the clavier for teachers et students*, Lincoln, University of Nebraska Press, 1982, p. 199.

<sup>204</sup> *Ibidem*.

that long appoggiaturas receive half the value of the following note when that note can be divided into two equal parts, or two thirds of the value of the following note when this can be divided in three equal parts.<sup>205</sup>

In this aria there are two interesting phrases with a special descriptive content of the text. The first one occurs when Asteria sings the phrase *Non da voi non parte Amor*; there is a reiteration of the word “no[n]” that is coloured in the musical content with a dotted quaver note to reassure the negative on all instruments except for the two bassoons (measure 72 and 73). The second place is in the B section with the more brilliant passage on the strings that could be related to the text when Asteria sings about the rays of the sun.

The theme of Hasse’s “Non vi dolga” resembles the one that Christoph Willibald Gluck (1714-1787) used in “Chiamo il mio ben così” from *Orfeo* (1764) as it appears in the manuscript held at the National Library of Belgium (B-Br) (Fig. 5.2). The version of 1774 changed this aria to “Object de mon amour” with flute, horn and clarinet respectively.<sup>206</sup> In addition to Gluck, the exact theme of “Non vi dolga” also appears in an anonymous arrangement from c. 1827 preserved in the Dominican Library in Krakow (PL-Kd). The aria is Latin with a Marian text of unknown origin, and it is scored for soprano, strings, and organ.

---

<sup>205</sup> Türk *et al.*, *op. cit.*, p. 202.

<sup>206</sup> Lawson, *The chalumeau in eighteenth...*, p. 58.

The image shows a page of a musical score for the aria "Non vi dolga" by Johann Adolph Hasse. The score covers bars 15 to 19. The instruments listed are Flute (Fl.), Clarinet (Ch.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Soloist (S. Solo), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but is 4/4. The score features various musical notations including triplets, trills, and dynamic markings such as *p* (piano). The Soloist part is mostly silent, indicated by a series of dashes on the staff.

Fig. 5.1: "Non vi dolga" by Hasse (1737). Bars 15-19

Johann Adolph Hasse, Aria "Non vi dolga", *Asteria*, edited by Sandra Pérez,  
2018. <https://www.researchcatalogue.net/view/298200/436683>

20

*Violino 1<sup>o</sup>*  
*F. P.*

*Violino 2<sup>o</sup>*  
*F. P.*

*Chalumeau*  
*col. Canto*

*Viola*

*Flauto* *in ottava*  
*col. Canto*

*Orfeo*  
*Chiamo il mio ben così Quando si mostra il di, Quando s'as-*

*Andante non Presto*

*1<sup>o</sup> 2<sup>a</sup> Orch.* *1<sup>o</sup> Orch.*  
*F. P.*

*Chalumeau*

*con . de Quan . do s'as . con . de Ma, oh va no mio do -*

Fig. 5.2: “Chiamo il mio ben così”  
 from *Orfeo* (1764) by Gluck  
 Opera mus. 1011890 fol. 28 (B-Br)



## Conclusions

From the beginnings of the eighteenth century, the chalumeau rapidly gained popularity in a large portion of central Europe. Composers employed the instrument in a similar way to other woodwinds – such as the oboe or the flute, in a great variety of genres; however, the majority of the repertoire for chalumeau remained close to the vocal genres.

The political and economic milieu in Vienna during the first half of the eighteenth century allowed the *Hofkapelle* to grow in number and in importance. The import of musicians and composers especially from other courts in Italy created the perfect environment for the hectic musical life that was part of the court, in which the Holy Roman Emperors also took part not only as patrons and spectators, but often as performers and composers themselves. In addition to the Emperor's active role in the musical life of Vienna, the religious calendar and the celebration of the "Gala Days" for the birthdays and name-days of the imperial family created the constant need for new works to be commissioned, thus creating the opportunity for the composers to fully exploit the resources available to them. The large number of woodwind performers engaged in the *Hofkapelle* during the reign of Charles VI, made it possible for the composers to write for a rich combination of instruments, including the chalumeau.

About the performers of the chalumeau, some names of oboe and bassoon players are preserved and it is clear that in the period concerned in this study, the use of woodwinds was more flexible than the practice today and the performers were expected to play more than one instrument. Furthermore, -since the formation of the orchestras of this time varied from place to place and sometimes even from year to year- the woodwind parts could be modified to adapt to the available resources in a court for a specific performance.

The ubiquity of the chalumeau is undeniable when looking at vocal repertoire from this period, since the works composers from the *Hofkapelle* in Vienna as well as other German speaking courts were often copied and performed in multiple occasions in different courts.

The different sizes of chalumeaux allowed composers to create an illusion of a larger register, by using them frequently in pairs – mostly alto and tenor, or tenor and bass. The lower sizes of chalumeaux were much more popular outside Vienna, although the tenor size was frequently used to double the bass line in several arias with soprano chalumeau.

The studies of the chalumeau in modern literature date back from the early 20th century and since then, a great number of articles and recordings have been produced about the instrument's repertoire in its different sizes. However, most of these studies focus mainly on repertoire from Vienna and Darmstadt, and little has been written on the use of the chalumeau by composers such

as Hasse or Zelenka. There is an imperative need for further investigation in Bohemian courts that will likely result in more repertoire for the instrument.

It is very clear that although the chalumeau and the early eighteenth century clarinet may be close in their genesis, the repertoire for both instruments differs greatly, for the later shares a resemblance to trumpet-like writing. Both instruments coexisted for the most part of the eighteenth century until the fundamental register of the clarinet – the so-called “chalumeau” register was improved.

The identification of chalumeau parts is often a delicate task. Cataloguing databases (such as RISM) often refer inaccurately to the instrument when the part is actually written for clarinet, or lack detailed information on where one might find the part for chalumeau in an orchestral score of an opera or oratorio. One of the main purposes of the present work was to allow performers a more user-friendly guide on the repertoire available for the instrument. The listings provided through this study are to be considered only informative, as new findings of repertoire are possible and probable.

The importance of the chalumeau in eighteenth century repertoire in the Holy Roman Empire and the Republic of Venice can be easily appreciated with the vast list of repertoire that was written for the instrument by the most relevant composers of the period, who worked also in high profile courts such as Vienna, Venice, Darmstadt and Dresden. As we could observe, Graupner made use of the chalumeau in over 80 cantatas, and composers from Vienna (e.g. Fux and Caldara) favoured the chalumeau as an obligato instrument in arias of the first half of the eighteenth century.

Without doubt, the importance of the chalumeau is clearly shown in its role as an obligato instrument in dramatic music (i.e. Opera, Oratorios, Cantatas), even though composers wrote for chalumeau in Antiphonies, Hymns, Litanies, Masses, Psalms and other sacred works as well. The significance of the chalumeau and the repertoire composed for it is obvious when we take into consideration the list of the composers who employed the chalumeau in their works. The most prolific composers for the chalumeau were those engaged with the highest profile courts in the Holy Roman Empire and held important positions such as *Kapellmeister*, *Vice-kapellmeister*, etc.

After the completion of this study, no direct relationship was found between the affect of a piece and the size of the chalumeau for which the piece is written. Furthermore, the author was unable to find primary sources that discuss any particular affect related to the instrument in any of its sizes, in contrast with the secondary sources that frequently attribute a “gloomy” or “sad” colour to the instrument.

The majority of the repertoire for chalumeau is written for the soprano size, especially within the Italian circle in Vienna. However, alto and tenor sizes were regularly used in the German

speaking courts; and in the case of the latter, historical evidence suggests that the tenor chalumeau was used as part of the continuo group for arias where the soprano size is employed as obbligato.

Both religious and secular music display the characteristics of the chalumeau in a similar manner, except that when used in secular works, the chalumeau is often paired with other woodwinds – such as flutes or oboes – but when used in religious music, the combinations become richer as they often pair the chalumeau with instruments such as the trombone.

The repertoire for chalumeaux during the eighteenth century is definitely worthy of not only study but also performance, as the present work has showed. The importance of the chalumeau as an instrument of its own character – and not only as the precursor of the clarinet – is rightfully becoming accepted. The further study of the chalumeau repertoire as a whole will hopefully lead to new discoveries that will unequivocally add to our understanding of its role in music history, as well as inspire performers and the Early Music scene of today.

## Bibliography

- Apel, Willi, *Renaissance and baroque music: composers, musicology and music theory*, Stuttgart, Steiner, 1989.
- Crawford, Elizabeth, *The Chalumeau In Eighteenth-Century Vienna: Works For Soprano And Soprano Chalumeau*, 2008. [http://purl.flvc.org/fsu/fd/FSU\\_migr\\_etd-3181](http://purl.flvc.org/fsu/fd/FSU_migr_etd-3181).
- Bach, Carl Philippe Emmanuel and Coulon, Jean-Pierre, *Essai sur la véritable manière de jouer d'un instrument à clavier*, Jean-Pierre Coulon, 2008.
- Baron, John H., *Baroque music: a research and information guide*, New York, Garland, 1993.
- Bennett, Lawrence, "A little-known collection of early-eighteenth-century: Vocal Music at Schloss Elisabethenburg, Meiningen." *Fontes Artis Musicae*, vol. 48, no. 3, 2001, pp. 250–302.
- Bennett, Lawrence, *The Italian cantata in Vienna: entertainment in the age of absolutism*, Bloomington, Indiana University Press, 2013.
- Bennett, Lawrence E. and Lindgren, Lowell, "Bononcini." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 7, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40140pg2>.
- Bryce, James, *The Holy Roman Empire*, London, Macmillan and Co., Limited, 1904.
- Bucciarelli, Melania, Corinna Herr, and Norbert Dubowy, *Italian opera in Central Europe*, Berlin, Berliner Wissenschafts-Verlag, 2006.
- Buelow, George J., *Man and music: the late baroque era*, London, Macmillan, 1993.
- Burney, Charles and Andrés, Ramón, *Viaje musical por Francia e Italia: situación actual de la música en Francia e Italia, o diario de viaje emprendido por estos países con el propósito de recoger datos para una historia general de la música*, Barcelona, Acanalado, 2014.
- Bužga, Jaroslav, and Mirka Zemanová. "The Vocal Works of Jan Dismas Zelenka." *Early Music*, vol. 9, no. 2, 1981, pp. 177–183.
- Dahms, Sibylle. "Pallavicino [Pallavicini], Stefano Benedetto." *Grove Music Online*. 7 Feb. 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000020764>.
- Day, Charles Russell, *A Descriptive Catalogue of the Musical Instruments Recently Exhibited at the Royal Military Exhibition, London, 1890*, Eyre & Spottswode, London, 1891.
- Dienst, Heide, "Leopold I," *Encyclopædia Britannica*, April 23, 2012, accessed September 15, 2017, <https://www.britannica.com/biography/Leopold-I-Holy-Roman-emperor>.
- Evans, Robert, and Wilson, Peter, *The Holy Roman Empire, 1495-1806: A European Perspective*, Leiden, Brill, 2012.

- Fichtner, Paula S., *The Habsburg monarchy, 1490-1848: attributes of empire*, New York, Palgrave Macmillan, 2003.
- Ford, Anthony, "Music and Drama in the Operas of Giovanni Bononcini.", *Proceedings of the Royal Musical Association*, vol. 101, 1974, pp. 107–120.
- Glüxam, Dagmar, *Instrumentarium und Instrumentalstil in der Wiener Hofoper zwischen 1705 und 1740*, Tutzing, H. Schneider, 2006.
- Gordillo, Bernard, "'Voices from the 18th Century: Benda, Quantz, and 'Costanza e Fortezza'"., September 14, 2010. Accessed August 14, 2018. <http://bernardgordillo.com/voices-from-the-18th-century-benda-quantz-and-costanza-e-fortezza/>.
- Gray, Cecil, "Antonio Caldara (1670-1736).", *The Musical Times*, vol. 70, no. 1033, 1929, pp. 212–218.
- Hansell, Sven and Hochstein, Wolfgang, "Ristori, Giovanni Alberto." *Grove Music Online*. Oxford Music Online, Oxford University Press, accessed October 10, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23522>.
- Halsband, Robert, *The complete letters of Lady Mary Wortley Montagu*, vol. 1, Oxford, Clarendon Press, 1965.
- Heer, Friedrich, *The Holy Roman Empire*, London, Phoenix Giant, 1995.
- Hiller, Johann Adam, *Treatise on vocal performance and ornamentation by Johann Adam Hiller*, Cambridge, Cambridge University Press, 2006.
- Hoeprich, Eric, *The Clarinet*, New Haven, Yale University Press, 2008.
- Hunt, Edgar, "Some Light on the Chalumeau", *The Galpin Society Journal*, Vol. 14, March, 1961, pp. 41-44. Accessed June 14, 2017. doi:10.2307/842172.
- Kümin, Beat, *The European World 1500-1800: An introduction to Early Modern History*, London, Routledge, 2009.
- Lawson, Colin, *The Chalumeau in Eighteenth-Century Music*, UMI Research Press, Ann Arbor, Michigan, Studies in Musicology, 1981.
- Lawson, Colin, and Pearson, Ingrid, *The Early Clarinet a Practical Guide*, Cambridge, Cambridge University Press, 2000.
- Lawson, Colin, "Telemann and the Chalumeau." *Early Music*, vol. 9, no. 3, 1981, pp. 312–319.
- Lawson, Colin, "The Chalumeau, Independent Voice or Poor Relation?", *Early Music*, Vol. 7, No. 3, July, 1979, pp. 351-54.
- Lawson, Colin, "Graupner and the Chalumeau." *Early Music*, vol. 11, no. 2, 1983, pp. 209–216.
- Millner, Fredrick L., *The operas of Johann Adolf Hasse*, Ann Arbor, Umi Research Press, 1979.

- Nichols, David J. and Hansell, Sven., "Hasse." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed October 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40232pg3>.
- Pritchard, Brian W., *Antonio Caldara: essays on his life and times*, Aldershot, Scholar Press, 1987.
- Pritchard, Brian W., "Antonio Caldara. The Cantatas Revisited. An Obscure Venetian Composer Placed in Perspective." *The Musical Times*, vol. 133, no. 1796, 1992, pp. 510–513.
- Pritchard, Brian W., "Caldara, Antonio." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed September 25, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04576>.
- Quantz, Johann Joachim. *Easy and fundamental instructions: Whereby either vocal or instrumental performers unacquainted with composition may from the mere knowledge of the most common intervals in music, learn how to introduce extempore embellishments or variations; as also ornamental cadences, with Propriety, Taste, and regularity. Translated from a famous treatise on music, written by John Joachim Quantz*, London, 1775.
- Rice, Albert, *The Baroque Clarinet*, Oxford, Clarendon Press, 1992.
- Rice, Albert and Ellsworth, Jane, "The Chalumeau and Clarinet before Mozart" in *The clarinet from the 18th through the 20th century*, Rochester, Rochester University Press, Tentative publishing year 2018.
- Robbins Landon, H. *et al, Five centuries of music in Venice*, New York, Schirmer Books, 1996.
- Seifert, Herbert, "The Establishment, Development and Decline of Operatic Institutions in Austria," in *Italian opera in Central Europe*, vol. 1, Berlin, Berliner Wissenschafts-Verlag, 2006, pp. 11-14.
- Seifert, Herbert. "Charles VI, Emperor." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed October 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44328>.
- Selfridge-Field, Eleanor, "The Viennese court orchestra in the time of Caldara," in *Antonio Caldara: essays on his life and times*, ed. Brian W. Pritchard, Aldershot, Scholar Press, 1987.
- Setton, Kenneth Meyer, *Venice, Austria, and the Turks in the seventeenth century*, Philadelphia, American Philosophical Society, 1991.
- Smither, Howard E., "Oratorio.", *Grove Music Online*, 16 Jan. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020397>.

- Stockigt, Janice B., "Zelenka, Jan Dismas.", *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed October 9, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30907>.
- Talbot, Michael, "Serenata.", *Grove Music Online*, 9 Jan. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-5000007473>.
- The Editors of Encyclopædia Britannica, "Joseph I," *Encyclopædia Britannica*, July 20, 1998, accessed September 22, 2017, <https://www.britannica.com/biography/Joseph-I>.
- The Editors of Encyclopædia Britannica, "Charles VI," *Encyclopædia Britannica*, January 13, 2000, accessed October 02, 2017, <https://www.britannica.com/biography/Charles-VI-Holy-Roman-emperor>.
- Timms, Colin *et al.*, "Cantata." *Grove Music Online*, 9 Jan. 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000004748>.
- Tosi, Pier Francesco and Galliard, John Ernest, *Observations on the Florid Song; or Sentiments on the Ancient and Modern Singers*, London, J. Wilcox, 1743.
- Türk, Daniel Gottlob and Hagh, Raymond H, *School of clavier playing: or instructions in playing the clavier for teachers et students*, Lincoln, University of Nebraska Press, 1982.
- Van der Meer, John Henry, "Some More Denner Guesses." *The Galpin Society Journal*, vol. 23, 1970, pp. 117–119.
- Van der Meer, J. H., "The Chalumeau Problem." *The Galpin Society Journal*, vol. 15, 1962, pp. 89–91.
- Van der Meer, J. H., *et al.*, "Vivaldi's Esoteric Instruments." *Early Music*, vol. 7, no. 1, 1979, pp. 135–140.
- Webster, James and Feder, Georg, "Haydn, Joseph.", *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed October 10, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593pg3>.
- Wellesz, Egon, *Die Opern und Oratorien in Wien von 1600-1708*, Leipzig: Breitkopf und Härtel, 1919.
- Wellesz, Egon, *Fux*, London, Oxford University Press, 1965.
- Wessely, Othmar and Saunders, Steven, "Joseph I.", *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed September 2, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14490>.
- White, Harry, *Johann Joseph Fux and the music of the Austro-Italian baroque*, Aldershot, Scholar Press, 1992.

Williams, Hermine Weigel, *Francesco Bartolomeo Conti: his life and music*, Aldershot, Ashgate, 1999.

Wyn Jones, David, *Music in Vienna: 1700, 1800, 1900*, Woodbridge, Boydell Press, 2016.

Young, Phillip T, "Some Further Instruments by the Denners." *The Galpin Society Journal*, vol. 35, 1982, pp. 78–85.

Zaslaw, Neal, *The Classical Era. From the 1740's to the end of the 18th century*. Granada Group and The Macmillan Press Ltd, 1989.

Zophy, Jonathan W., *The Holy Roman Empire: A dictionary handbook*, Greenwood Press Westport, London, 1945.

Zorzi, Alvise, *Venice, the golden age, 697-1797*, New York, Abbeville Press, 1983.



# APPENDICES



# **APPENDIX A: Table of Repertoire**



APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

COMPOSER	YEAR	GENRE	WORK TITLE	INSTRUMENTATION	SOURCES/ LIBRARY	RISM ID	DIGITALIZED	LITERATURE	REMARKS
Ariosti, Attilio	1707	Cantata	<i>Sento il cor che dice spera</i>	S, 2 (ST <sup>2</sup> ) chal, bc	GB-Lbl	806042398	Y	TCECM, Appendix B	
Ariosti, Attilio	1707	Serenata	<i>Marte Placato</i>		A-Wn		Y		introduction for chal, oboe, 2 viole da gamba, basso.
Ariosti, Attilio	1708		<i>La gala delle antiche eroine ne' Campi Elisi,</i>						
Ariosti, Attilio	1709	Serenata	<i>La Placidia</i>		A-Wn			Gluxam, p. 461	aria with chal and 2 violini sordini.
Ariosti, Attilio	c. 1720	Cantata	<i>E in sen mi resta</i>	S, vl (2), vla, ob (2), chal (2), bc	D-DS	450001722	Y		digitalized by D-DS. Aria "Se il primo Amore" for S, 2 (SS?) chal, bc.
Bonno, Giuseppe	1739	Oratorio	<i>Eleazaro</i>	V, Coro B, orch	A-Wn, A-HE	600091481		TCECM, Appendix B	Mus.Hs.17055
Bononcini, Antonio Maria	1707	Oratorio	<i>Il trionfo della grazia</i>		A-Wn			TCECM, p. 51	2 arias with chal, fl and bassone.
Bononcini, Antonio Maria	1707	Serenata	<i>La conquista delle Spagne</i>		A-Wn			TCECM, p. 51	"Sciogliterai l'ibero e il Tago dall' iniqua aspra catena" with 2 chal, bassone, fagotto and contrabasso.
Bononcini, Antonio Maria	1708	Cantata	<i>La prese di Tebe</i>	S (2), A, T, B, vl (2), vla, vlc, ob, bc, ob (2), fag, tr (2), cemb	D-Dl	212007538	Y	TCECM, p. 51	aria "Son d'Irene, e non più mio" for A, 6vl, chal, fl, vla, and bc.
Bononcini, Antonio Maria	1710	Opera	<i>Tigrane re d'Armenia</i>	S (3), A (2), T, Coro S, Coro A, Coro T, vl conc (4), vl (2), vla, vlc (2), b, fl (2), chal (2), ob (2), fag (2), cornio da caccia (2), battuto, cemb	A-Wn	200021503		Gluxam, p. 458	aria for soprano <i>deh vâ, nel mio bene</i> for chal (soprano?), traversier. 2 vl, vla, basson, e contrabasso; and aria for soprano <i>a un core</i> for chal solo and <i>basson</i> . Each aria in one act (I and II respectively).
Bononcini, Giovanni	1706	Opera	<i>Endimione</i>		A-Wn			TCECM, p. 47	"È sempre inquieto quel core infelice" for voice (A?), chal and bc.
Bononcini, Giovanni	1707	Opera	<i>L'Elearco</i>		A-Wn			TCECM, p. 47	"Pensiet chi cita un'alma smarrita un povero cor" for 2 chal

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Bononcini, Giovanni	1707	Opera	<i>Turco Arcino</i>	S (2), A (2), T (2), B, vl (2), vla, vlc, vine, bc, fl, ob (2), chal, fag, tr	1) US-Wc 2) GB-Lbl 3) D-ME/tr	1) 900010927, 2) 806435632, 3) 200021504		TCECM, p. 48	all three sources are scores. No parts are available. 4 scenes include chal: "O dio che pena è questo", "a poco a poco io manco", "Ti sovvennga, che son io" and "Con danza belle".
Bononcini, Giovanni	1708	Opera	<i>Il Mario fuggitivo</i>	S (4), A (2), T (2), Coro S, Coro A, Coro T, Coro B, vl (2), vla, bc, chal (2), ob (2), cemb	1) D-W 2) SLUB 3) D-ME/tr	1) 451505938, 2) 212007165, 3) 200021502	Y	TCECM, p. 48	Act I p. 89: "Dimmi ben mio" p for S, 2 (S?) chal, basson, contrabasso, senza cembalo.; Act II p. 82: aria "Io vorrei de torti miei" for S, 2 (S?) chal, basson, contrabasso senza cembalo.
Bononcini, Giovanni	1708	Serenata	<i>Il natale di Gionone</i>		A-Wn			TCECM, p. 50	"Io vorrei cangiarmi in eco" and "S'hai desio" include parts for chal.
Bononcini, Giovanni	1709	Opera	<i>L'Abdoloimino</i>		A-Wn			TCECM, p. 49	"Ebbi di lui pietà" is scored for fl, chal, and basson senza cembalo; also "No non più guerra".
Bononcini, Giovanni	1710	Opera	<i>Cato Gracco</i>	S (5), A (2), T, B, Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, vla, vlc, ob (2), chal, theorbe, bc	D-W	451505937	Y		Act I has been digitalized by D-W. The aria "Li fido all'onde del mar" is scored for A, S chal, vl, bc senza cembalo. Act I Scene XIII.
Bononcini, Giovanni	1710	Opera	<i>Mazio Scevola</i>		A-Wn		Y	TCECM, p. 49	"Che bella fierrezza che fiera beltà" for T, s chal, fl, bc; and "L'adorate genitrice" for A, s chal, basson senza cembalo.
Caldara, Antonio	1717	Opera	<i>Cato Marzio Coriolano</i>	S (4), Contra-A, T (2), B (2), Coro S, Coro A, Coro T, Coro B, vl conc, vl (2), vla, vlc, ob (2), fag, tr (4), timp, b	D-B	452002788	Y		soprano, chal, continuo. "Nel mio core va morendo la speranza". Act II, Scene XIII.
Caldara, Antonio	1717	Oratorio	<i>Santa Femma</i>		A-Wgm, A-Wn, D-B			Rice, TCCBM	

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

<b>Caldara, Antonio</b>	<b>1719</b>	Opera	<i>Lucio Papirio dittatore</i>	S (3), A, T, B, Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, vla, ob (2), fag, cor (2), tr (4), timp 1, 2	D-B, ONB	452002791			
<b>Caldara, Antonio</b>	<b>1719</b>	Oratorio	<i>La caduta di Gerico</i>	S, A (2), T, B, Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, vla, vlc, tr (2), chal, bc, b, bc: vlc	B-Bc	700001004			
<b>Caldara, Antonio</b>	<b>1721</b>	Opera	<i>Ornisda, re di persia</i>		A-Wn		Y		Alto secondo: p. 249 for Alto, 2chal, violini, viole, basso.
<b>Caldara, Antonio</b>	<b>1724</b>	Opera	<i>Euristeo</i>	S (3), A, T (2), B, Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlc, b, fl, ob (2), chal, fag (2), tr, cemb (2), theorb	1) D-W 2) D-MEIr 3) I-Nc	1) 451505968, 2) 201009255, 3) 850008320		TCECM, p. 51	aria: "Sotto un faggio" is scored for chal, fl, fag, and bc.
<b>Caldara, Antonio</b>	<b>1724</b>	Oratorio	<i>La Morte e Sepoltura di Cristo</i>	S (2), A, T, B, Coro S (2), Coro A, Coro T, Coro B, vl 1, vl 2, vla, b, fag (2), org	1) D-HS 2) D-B 3) A-w	1) 451513028, 2) 452002706	Y		No. 12 aria for soprano, chal and bc.
<b>Caldara, Antonio</b>	<b>1726</b>	Cantata	<i>Come debba esser condotta una reciproca Simpatia</i>	A, bc, chal, fag, a+trb	D-MEIr	201009266		BennethM 2001 Appendix C, p. 297	
<b>Caldara, Antonio</b>	<b>1726</b>	Cantata	<i>Nigella e Tirsi</i>	S, A, bc, fl, chal, fag (2), trb (2), lute	D-MEIr	201009267			Max-Reger-Archiv
<b>Caldara, Antonio</b>	<b>1726</b>	Oratorio	<i>Gioseffo</i>	?	A-Wn		Y	TCECM, Appendix B	aria: "E quando mai potrò cessar di piangere" for A, 2vl, vla, chal, cembalo soli, p. 144.
<b>Caldara, Antonio</b>	<b>1727</b>	Cantata	<i>Povero Arsace è vero</i>	A, vl (2), vla, bc, chal (2)	D-MEIr	201009285			BennethM 2001. More Information Appendix C, p. 296.

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

<b>Caldara, Antonio</b>	<b>1727</b>	Opera	<i>Inenno</i>	S (4), A (2), T, B, Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlc, bc, fl, pifero, ob (4), fag (2), tr, timp, tamburino, cemb	D-MEtr	201009263				
<b>Caldara, Antonio</b>	<b>1728</b>	Oratorio	<i>Gionata</i>	S (2), A (2), T, B, Coro S, Coro T, Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, vla, vlc, fag (2), chal, b, bc: vlc	B-Bc	700001003				
<b>Caldara, Antonio</b>	<b>1731</b>	Oratorio	<i>Santa Elena al Calvario</i>	?	1) D-Bsa 2) A-Wn	1) 469008000			TCECM, Appendix B	
<b>Caldara, Antonio</b>	<b>1733</b>	Oratorio	<i>Geneslemme Convertita</i>	S (2), A, T, B, Coro S, Coro A, Coro T, Coro B, vl (2), vla, bc, ISol: chal, ISol: fag, a-trb (2), org	D-MEtr, ONB	201009384				
<b>Caldara, Antonio</b>	<b>1734</b>	Oratorio	<i>San Pietro in Cesarea</i>	V, orch	1) A-HE 2) A-Wn	1) 600091519			TCECM, Appendix B	
<b>Caldara, Antonio</b>	<b>1700-49</b>	Cantata	<i>Non v'è pena ne l'amore</i>	S, b, fl, chal	D-DS	450003442	Y			
<b>Conti, Francesco</b>	<b>1711</b>	Opera	<i>Il trionfo dell'amicizia e dell'amore</i>	V, Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, vla, vlc, b, fl (2), ob (2), cor (2), baryton 1, 2, chal, cemb, mandoline 1, 2, theorbe	D-SWI	240001310			Williams, p. 159	
<b>Conti, Francesco</b>	<b>1714</b>	Opera	<i>I Satiri in Arcadia</i>						Glückam, p. 452.	Alto aria <i>piangea stretto</i> with chal (soprano?).
<b>Conti, Francesco</b>	<b>1714</b>	Opera	<i>Alba Cornelia</i>		A-Wn				Glückam, p. 452.	II act. Aria for soprano <i>pianger deggio la mia Sorte</i> with chal (soprano?).
<b>Conti, Francesco</b>	<b>1714</b>	Serenata	<i>Circe fatta saggia</i>		A-Wn				Glückam, p. 452.	aria for soprano <i>occhi miei se non potete</i> with chal (soprano?).
<b>Conti, Francesco</b>	<b>1715</b>	Opera	<i>Teseo in Creta</i>						Glückam, p. 452.	act IV. Alto aria (Teseo) <i>Ti sento l chal</i> (soprano?) basson senza cembalo.

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Conti, Francesco	1724	Oratorio	<i>Il Martirio di San Lorenzo</i>					aria "seno già mancar la vita".
Conti, Francesco	ca. 1700	Cantata	<i>La bella che il core adora</i>	S, chal, lute, 2 vl, bc	A-Wn		Y	
Conti, Francesco	ca. 1700	Cantata	<i>Ride el prato e fra l'erbe</i>	S, vl, fl, chal, bc	A-Wn		Y	
Conti, Francesco	ca. 1700	Cantata	<i>Vaghi angelletti che d'amor</i>	S, chal, lute, 2 vl, bc	A-Wn		Y	
Conti, Francesco	ca. 1700	Cantata	<i>Con più luci di candori</i>	S, vl (2), chal, lute	D-Bsa	469126800	Y	Stempel Konservatorium Kiev, Stempel Archiv-Museum Kiev.
Conti, Francesco	ca. 1700	Cantata	<i>Fra queste umbrose piante</i>	S, vl (2), b, fl, ob (2), chal, fag	D-DS	450003437	Y	
Conti, Francesco	ca. 1700	Cantata	<i>Lontananza dell'amato</i>	S, fl, chal, vl (2), lute	D-Bsa	469127000	Y	Breitkopf catalogue 1765.
Fux, Johann Joseph	1708	Opera	<i>Julo Ascanio</i>					"Il vincere superbi, e a vinti il perdonar" concertino with two chal and bassoon.
Fux, Johann Joseph	1708	Opera	<i>Pulcheria</i>	S (2), A, T, B, vl (2), vla, bc, fl, ob (2), chal, tr	D-D1	212007458	Y	Aria "Senza un poco di tormento".
Fux, Johann Joseph	1709	Opera	<i>Gli ossequi delle notte</i>					Aria "Su' i mortal che stanco giace".
Fux, Johann Joseph	1709	Opera	<i>Il mese di Marzo</i>					Aria "Non sdegnar che alle tue piante".
Fux, Johann Joseph	1710	Opera	<i>La Decima Fatica d'Ercole</i>					Aria "Qual' il sol in prato ò in riva".
Fux, Johann Joseph	1714	Opera	<i>Dafne in Laurò</i>					Aria "Va prigioniero quell' angelletto".
Fux, Johann Joseph	1715	Opera	<i>Orfeo ed Euridice</i>	S (3), A, T (2), Coro S (3), Coro A, Coro T (2), Coro B, vl (2), vla, vlc, bc, chal, fl, ob (2), fag (2), cemb, theorbe	D-MEIr	201009337		

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

<b>Fux, Johann Joseph</b>	<b>1716</b>	Oratorio	<i>Il fonte della salute aperto della Grazia nel Calvario.</i>	S (3), A, T, B, Coro S (3), Coro A, Coro T, Coro B, vl (2), vla, vln da gamba, vlc, bc, chal, fag (2), bariton (2), a-ttb, org	D-MEtr	201009315			Aria "Vedi che il redentor" for soprano, chal, violine.
<b>Fux, Johann Joseph</b>	<b>1717</b>	Opera	<i>Diana placata</i>						Aria "Si, mio ben, si mio diletto".
<b>Fux, Johann Joseph</b>	<b>1720</b>	Opera	<i>Psyche</i>						Aria "Si, ch'egli è amor, che dorme in molli piume".
<b>Fux, Johann Joseph</b>	<b>1725</b>	Opera	<i>Giunone placata</i>						Aria "Tutto il bel vorrei raccolto".
<b>Fux, Johann Joseph</b>	<b>1726</b>	Oratorio	<i>Il testamento di nostro signor Gesù Cristo sul calvario</i>	S, A (2), T, B, Coro S (2), Coro A, Coro T, Coro B, vl (2), vla, bc, chal, fag (4), a-ttb, org	D-MEtr	201009319			
<b>Fux, Johann Joseph</b>	<b>1728</b>	Oratorio	<i>La deposizione dalla croce di Gesù Cristo salvator nostro</i>	S (2), T (2), B, Coro B, vl 1, vl 2, vla, vlc, b, fag, a-ttb 1, 2, chal, org, theorbe	D-B	452017664			
<b>Fux, Johann Joseph</b>	<b>1731</b>	Oratorio	<i>Cristo nell'Orto</i>	S (2), A, T, B, Coro B, vl 1, vl 2, vla, vlc, fag, tpb, chal, org	D-B	452017665			
<b>Gluck, Christoph Willibald</b>	<b>1762</b>	Opera	<i>Orfeo ed Euridice</i>	orchestra	D-DI, B-Br	270001125	Y		Aria "Chiamo il mio ben così" (Orfeo, Alto) for violini, chal, viola, flauto, and basso. p. 20.
<b>Gluck, Christoph Willibald</b>	<b>1767</b>	Opera	<i>Aleste</i>	orchestra	US-NYpm	132199	Y		
<b>Graupner, Johann Christoph</b>	<b>1749</b>	Cantata	<i>Merfet euer Terrauen nicht weg</i>	S, A, T, B, vl (2), vla, vln, chal (2), cor (2), bc	D-Ds	450006995	Y		2 alto chal.



APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Graupner, Johann Christoph	1749	Cantata	<i>Wir werden ihn sehen</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), fag, cor (2), timp, bc	D-DSS	450006998	Y		alto and bass.
Graupner, Johann Christoph	1748	Secular vocal works	<i>Bei Pauken und Trompeten</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, fl (2), chal (2), fag (2), cor (2), tr (2), timp, bc	D-DSS	450005709	Y		
Graupner, Johann Christoph	1748	Cantata	<i>Der Herr sprach zu den Knechte</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, fl, chal (2), fag, bc, ob	D-DSS	450006977	Y		alto and tenor.
Graupner, Johann Christoph	1748	Cantata	<i>Es ist erschienen die heilsame Gnade Gottes</i>	S, A, T, B, vl (2), vla, vlne, chal (2), cor (2), timp, bc	D-DSS	450006992	Y		parts for tenor and bass chal.
Graupner, Johann Christoph	1748	Cantata	<i>Jesus ist der beste Lehrer</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), fag (2), cor (2), bc	D-DSS	450006989	Y		alto and bass.
Graupner, Johann Christoph	1748	Cantata	<i>Wandelt wie die Kinder des Lichts</i>	S, A, T, B, vl (2), vla, vlne, chal (2), cor (2), bc	D-DSS	450006994	Y		alto and bass.
Graupner, Johann Christoph	1747	Cantata	<i>Der Herr ist groß zu Zion</i>	S, A, T, B, vl (2), vla, vlne, chal (2), fag, cor (2), tr (2), timp, bc	D-DSS	450006955	Y		alto and bass.
Graupner, Johann Christoph	1747	Cantata	<i>Was suchet ihr den Lebendigen bei den Toren</i>	A, T, B, vl (2), vla, vlne, chal (2), cor (2), clno (2), timp, bc	D-DSS	450006927	Y		parts for tenor and bass chal.
Graupner, Johann Christoph	1747	Cantata	<i>Was sucht ihr den Lebendigen</i>		D-DSS			TCECM, Appendix B	not digitalized.
Graupner, Johann Christoph	1747	Cantata	<i>Wisset ihr nicht daß euer Leib</i>	A, T, B, vl (2), vla, vlne, ob (2), chal (2), fag, cor (2), timp, bc	D-DSS	450006934	Y		parts for tenor and bass chal.
Graupner, Johann Christoph	1746	Cantata	<i>Ach bleib bei uns Herr Jesu Christ</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), fag, bc	D-DSS	450006888	Y		parts for tenor and bass chal.

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Graupner, Johann Christoph	1746	Cantata	<i>Bringet her dem Herrn Ehre seines Namens</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), cor (2), tr (2), timp, bc	D-DSS	450006889	Y		parts for tenor and bass chal.
Graupner, Johann Christoph	1746	Cantata	<i>Vater unser im Himmelreich</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), fag (2), bc	D-DSS	450006892	Y		parts for tenor and bass chal.
Graupner, Johann Christoph	1744	Cantata	<i>Der Gnadentbrunn' fließt noch</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), fag, cor (2), tr (2), timp, bc	D-DSS	450006821	Y		chal parts missing.
Graupner, Johann Christoph	1744	Cantata	<i>Die Wahrheit findet keinen Glauben</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), bc	D-DSS	450006808	Y		parts for tenor and bass chal.
Graupner, Johann Christoph	1744	Cantata	<i>Hebet eure Hände auf im Heiligum</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), cor (2), timp, bc	D-DSS	450006815	Y		alto and tenor.
Graupner, Johann Christoph	1743	Cantata	<i>Du lechzendes du dürres Land</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), bc	D-DSS	450006768	Y		tenor and bass chal.
Graupner, Johann Christoph	1743	Cantata	<i>Herr du bist Gott und deine Worte</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), cor (2), timp, bc	D-DSS	450006760	Y		tenor and bass chal.
Graupner, Johann Christoph	1743	Cantata	<i>Mein Gott, warum hast du mich verlassen</i>	S, A, T, B, vl (2), vla, vlne, ob (2), chal (2), bc	D-DSS	450006752	Y		tenor and bass chal.
Graupner, Johann Christoph	1743	Cantata	<i>Merk auf mein Herz und sieh dorthin</i>	S, A, T, B, vl (2), vla, vlne, chal (2), fag, timp, bc	D-DSS	450006799	Y		tenor and bass chal.
Graupner, Johann Christoph	1743	Cantata	<i>Vater ich befehle meinen Geist</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), bc	D-DSS	450006757	Y		tenor and bass chal.
Graupner, Johann Christoph	1742	Cantata	<i>Merk! Seelen was Jesus spricht</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, ob, chal (2), bc	D-DSS	450006884	Y		tenor and bass chal.

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Graupner, Johann Christoph	1741	Cantata	<i>Christus, der uns selig macht</i>	S, A, T, B, vl (2), vla, vlne, chal, bc	D-DSS	450006629	Y		soprano chal (chal crossed with pencil and added "oboe").
Graupner, Johann Christoph	1741	Cantata	<i>Das Leiden Jesu in der schmerzlichen Geißelung</i>	S, A, T, B, vl (2), vla, b, chal (3), fäg	D-DB	464111207	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1741	Cantata	<i>Der Herr Zebaoth der Gott Israel</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, ob (2), chal (3), fäg, cino (2), timp, bc	D-DSS	450006640	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1741	Cantata	<i>Fürwahr er trug unsere Krankheit</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (3), fäg, bc	D-DSS	450006634	Y		Chal 1 missing. Chal 2 and 3 are written in bass clef.
Graupner, Johann Christoph	1741	Cantata	<i>Gott sei gedankt daß Ihr Knechte</i>	S, A, T, B, vl (2), vla, vlne, chal (3), bc	D-DSS	450006620	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass). "Chal" crossed from 1st part and oboe is written afterwards.
Graupner, Johann Christoph	1740	Cantata	<i>Es fällt ein holder Tau der Gnade</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (3), cino (2), timp, bc	D-DSS	450006584	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1740	Cantata	<i>Herr wir warten deiner Güte in deinem Tempel</i>	S, A, T, B, vl (2), vla, vlne, ob, chal (3), tr (2), cor di selva (2), timp, bc	D-DSS	450006449	Y		3 chal Parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1740	Cantata	<i>Hört Menschen hört</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, ob (2), chal (3), bc	D-DSS	450006563	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1740	Cantata	<i>Ich hab' mich Gott ergeben</i>	Coro S, Coro A, Coro T, Coro B, vl solo (2), vl (2), vla, vlne, chal (3), cor (2), bc	D-DSS	450006560	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1740	Cantata	<i>Komm werter Jesu sei mein Gast</i>	S, A, T, B, vl (2), vla, vlne, ob (2), chal, bc	D-DSS	450006557	Y		soprano chal.

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Graupner, Johann Christoph	1740	Cantata	<i>Nun gib mir Jesus gute Nacht</i>	Coro S, Coro A, Coro T, Coro B, vl solo, vl (2), vla, vlne, chal (3), bc	D-DSS	450006573	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1740	Cantata	<i>Sende dein Licht und deine Wahrheit</i>	S, A, T, B, vl (2), vla, violetta (2), vlne, chal (3), bc	D-DSS	450006580	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1740	Cantata	<i>So sich jemand unter euch lasset trinken</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal, bc	D-DSS	450006567	Y		soprano.
Graupner, Johann Christoph	1740	Cantata	<i>Verrug einer den Andern vergebet</i>	Coro S, Coro A, Coro T, Coro B, vl solo, fag solo, vl (2), vla, vlne, chal (3), bc	D-DSS	450006594	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass).
Graupner, Johann Christoph	1740	Cantata	<i>Weg trauern weg weinen</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, ob (2), chal, clno (2), timp, bc	D-DSS	450006574	Y		soprano chal.
Graupner, Johann Christoph	1740	Cantata	<i>Wie gar nichts sind alle Menschen</i>	S, A, T, B, vl solo (2), vl (2), vla, vlne, ob (2), chal, bc	D-DSS	450006604	Y		soprano chal.
Graupner, Johann Christoph	1740	Cantata	<i>Wo bist du Jesu Freund der Seelen</i>	S, A, T, B, vl (2), vla, vlne, chal (3), bc	D-DSS	450006556	Y		soprano and tenor.
Graupner, Johann Christoph	1740	Cantata	<i>Wo Gott zum Haus nicht gibt</i>	Coro S, Coro A, Coro T, Coro B (2), vl solo (2), vl (2), vla, vlne, ob (2), chal (2), cor (2), bc	D-DSS	450006593	Y		soprano and tenor.
Graupner, Johann Christoph	1739	Cantata	<i>Da Jesus erkannte</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, ob (2), chal (3), bc	D-DSS	450006522	Y		three parts for alto (in soprano clef), tenor and bass (in bass clef).
Graupner, Johann Christoph	1739	Cantata	<i>Das ist das ewige Leben</i>	S, A, T, B, vl (2), vla, vlne, chal, bc, fl, ob	D-DSS	450006515	Y		one part for chal crossed (register d'-b??) possibly soprano.

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Graupner, Johann Christoph	1739	Cantata	<i>Du Hirte Israel höre</i>	Coro S, Coro A, Coro T, Coro B (2), vl (2), vla, vlne, chal (2), cor, bc	D-DSS	450006525	Y		alto and tenor.
Graupner, Johann Christoph	1739	Cantata	<i>Ihr Herzen räumt die Sünde aus</i>	Coro S, Coro A, Coro T, Coro B (2), vl (2), vla, vlne, chal (2), bc	D-DSS	450006528	Y		alto and tenor.
Graupner, Johann Christoph	1739	Cantata	<i>Lasset uns unser Herz</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, fl (2), ob (2), chal (3), chno (2), timp, bc	D-DSS	450006536	Y		three parts for alto (in soprano clef), tenor and bass (in bass clef).
Graupner, Johann Christoph	1739	Cantata	<i>O daß sie weise wären</i>	S, A, T, B, vl (2), vla, vlne, chal (3), bc	D-DSS	450006551	Y		three parts for alto (in soprano clef), tenor and bass (in bass clef).
Graupner, Johann Christoph	1739	Cantata	<i>Suchet den Herrn alle ihr Elenden</i>	A (2), T (2), B (2), vla solo (2), vl (2), vla, vlne, ob (2), chal, bc	D-DSS	450006521	Y		soprano.
Graupner, Johann Christoph	1739	Cantata	<i>Verdamme mich nicht</i>	Coro S, Coro A, Coro T, Coro B (2), vl (2), vla, vlne, chal, bc	D-DSS	450006519	Y		soprano.
Graupner, Johann Christoph	1739	Cantata	<i>Wer Ohren hat zu hören</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal, fäg, bc	D-DSS	450006532	Y		previous versions of this cantata do not include parts for chal (bass)
Graupner, Johann Christoph	1739	Cantata	<i>Wer Ohren hat zu hören höre</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal, fäg, bc	D-DSS	450006532	Y		bass chal.
Graupner, Johann Christoph	1739	Cantata	<i>Wie lange liegst du sichere Welt im Schlaf</i>	S, A, T, B, vl (2), vla, vlne, ob (2), chal (3), bc	D-DSS	450006547	Y		parts for soprano, alto and bass.
Graupner, Johann Christoph	1739	Cantata	<i>Wir wissen daß unser irdisches Haus</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vla dänore (2), fl (2), ob (2), chal (3), fäg, tr (2), timp, bc	D-DSS	450006537	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for soprano, alto and bass.
Graupner, Johann Christoph	1739	Cantata	<i>Wir wissen daß unser irdisches Haus</i>	S, A, T, B, vl (2), vla, vlne, ob (2), chal, fäg, bc	D-DSS	450006548	Y		soprano chal.

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Graupner, Johann Christoph	1738	Cantata	<i>Der Herr erhöre dich in der Not</i>	S, A, T, B (2), vl (2), vla, chal (2), fag, cor (2), tr (2), timp (4), bc	D-DSS	450006492	Y		possibly alto and tenor (soprano and bass clef).
Graupner, Johann Christoph	1738	Cantata	<i>Du bist ein Mensch das weisstu wohl</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlnc, fl (2), ob, chal (3), bc	D-DSS	450006506	Y		three parts for alto (in soprano clef), tenor and bass (in bass clef).
Graupner, Johann Christoph	1738	Cantata	<i>Kommt herzu lasset uns dem Herrn frohlocken</i>	S, A (2), T (2), B (2), vl solo (2), vl (2), vla, vla d'amore, vlnc, chal (3), clno (2), timp, bc	D-DSS	450006513	Y		three parts for alto (in soprano clef), tenor and bass (in bass clef).
Graupner, Johann Christoph	1738	Cantata	<i>Neige deine Ohren mein Gott</i>	Coro S, Coro A, Coro T, Coro B (2), vl (2), vla, vlnc, ob, chal (2), bc	D-DSS	450006496	Y		2 chal parts missing.
Graupner, Johann Christoph	1738	Secular vocal works	<i>Schalltönende Pauken, klingt helle Trompeten</i>	S, A, T, B (2), vl (2), vla, ob (2), ob d'amore (2), chal (2), fag (2), cor (2), clno (2), timp, bc	D-DI	450005708	Y		
Graupner, Johann Christoph	1738	Cantata	<i>Wohl dem, der den Herrn fürchtet</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlnc, chal (3), bc, ob (chal) (2), fag (chal)	D-DSS	450006508	Y		three parts for alto (in soprano clef), tenor and bass (in bass clef).
Graupner, Johann Christoph	1737	Cantata	<i>Ach Gott von Himmel sieh darein</i>	S, A, T, B, vl (2), vla, fl (2), ob (2), chal (2), cor (2), timp, bc	D-DSS	450006344	Y		2 parts written in bass clef (probably tenor and bass). Version of 1742 with only S, A, T, B, vl (2), vla, vlnc, bc.
Graupner, Johann Christoph	1737	Cantata	<i>Danket dem Herrn aller Herren</i>	S (2), A, T, B, vl (2), vla, vlnc, chal (2), timp, bc, Zclarini	D-DSS	450006487	Y		2 parts written in bass clef (probably tenor and bass).
Graupner, Johann Christoph	1737	Cantata	<i>Dem Gerechten muss das Licht</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlnc, fl (2), chal (2), fag, tr (2), timp, bc	D-DSS	450006346	Y		2 parts written in bass clef (probably tenor and bass).

SANDRA P. PÉREZ ROMERO © 2018

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Graupner, Johann Christoph	1737	Cantata	<i>Es begibt sich daß Jesus in eine Stadt mit Namen Nain ging</i>	S, A, T, B, vl (2), vla, vlne, chal (2), bc	D-DS	450006356	Y		2 parts written in bass clef (probably tenor and bass).
Graupner, Johann Christoph	1737	Cantata	<i>Jesu mein Herr und Gott allein</i>	S, A, T, B, vl (2), vla, vlne, chal (2), fag, timp, bc	D-DS	450006474	Y		2 parts written in bass clef (probably tenor and bass).
Graupner, Johann Christoph	1737	Cantata	<i>Jesus Augen stehen voll Tränen</i>		D-DS			TCEGM, Appendix B	
Graupner, Johann Christoph	1737	Cantata	<i>Mache dich los von deinen Sünden</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, fl, ob, chal (2), fag, bc	D-DS	450006484	Y		one part in bass clef (probably for tenor chal).
Graupner, Johann Christoph	1737	Cantata	<i>Singet Gott lobsinget seinem Namen</i>	S, A, T, B, vl (2), vla, vlne, ob (2), chal (2), bc	D-DS	450006485	Y		alto chal.
Graupner, Johann Christoph	1737	Cantata	<i>Wo ist der neugebor'ne König der Juden</i>	S, A, T, B, vl (2), vla, vlne, fl, chal, bc	D-DS	450006475	Y		bass chal.
Graupner, Johann Christoph	1736	Cantata	<i>Der Fürst des Lebens stirbt</i>		D-DS			TCEGM, Appendix B	
Graupner, Johann Christoph	1736	Cantata	<i>Die auf den Herrn harren</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, fl (2), chal (2), fag, chno (2), bc	D-DS	450006473	Y		both chal parts are written in bass clef (possibly for tenor and bass).
Graupner, Johann Christoph	1736	Cantata	<i>Ein rechter Christ kann auch bei Tränen lachen</i>	Coro S (2), Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), fag, bc	D-DS	450006458	Y		both chal parts are written in bass clef (possibly for tenor and bass).
Graupner, Johann Christoph	1736	Cantata	<i>Es ist die stimme eines Predigers</i>	S, A, T, B, vl (2), vla, vlne, chal (2), bc	D-DS	450006472	Y		both chal parts are written in bass clef (possibly for tenor and bass).
Graupner, Johann Christoph	1736	Cantata	<i>Es wallen die Herzen entzündete Flammen</i>	S, A, T, B, vl (2), vla, fl (2), ob (2), chal (2), cor (2), timp, bc	D-DS	450005707	Y		2 parts written in bass clef (probably tenor and bass). Only the score is available.
Graupner, Johann Christoph	1736	Cantata	<i>O Gottes Sohn von Ewigkeit</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, fl, chal (2), fag, bc	D-DS	450006465	Y		2 parts written in bass clef (probably tenor and bass).

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Graupner, Johann Christoph	1735	Cantata	<i>Der Friede Gottes welcher höher ist</i>	S (2), A, T, B, vl (2), vla, vlne, fl, chal (2), bc	D-DSS	450006432	Y		2 chal parts written in bass clef. Possibly tenor and bass.
Graupner, Johann Christoph	1735	Cantata	<i>Der Herr ist gern bei den Seinen</i>	S, A, T, B, vl (2), vla, vlne, chal (2), bc	D-DSS	450006419	Y		2 chal parts written in bass clef. Possibly tenor and bass.
Graupner, Johann Christoph	1735	Cantata	<i>Die Wassergen im Meer sind groß</i>	S, A, T, B, vl (2), vla, vlne, fl, chal, bc	D-DSS	450006420	Y		1 part for chal in bass clef.
Graupner, Johann Christoph	1735	Cantata	<i>Er selbst der Herr wird mit einem Feldgeschrei</i>	S, A, T, B, vl (2), vla, vlne, chal (2), bc	D-DSS	450006446	Y		2 parts for soprano chal unison.
Graupner, Johann Christoph	1735	Cantata	<i>Freude über Freude</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, chal (2), cor (2), timp, bc	D-DSS	450006427	Y		two parts in bass clef, probably for tenor and bass chal.
Graupner, Johann Christoph	1735	Cantata	<i>Ihr seid nicht fleischlich</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, fl, chal, bc	D-DSS	450006430	Y		3 chal parts are written: 1 in soprano clef and the other two in bass clef. (possibly for alto, tenor and bass).
Graupner, Johann Christoph	1734	Cantata	<i>Gelobet sei der Herr täglich</i>	S, A, T, B, vl (2), vla, vlne, fl (2), chal (2), fag (2), cor (2), bc	D-DSS	450007115	Y		2 chal parts written in bass clef. Possibly tenor and bass.
Graupner, Johann Christoph	1734	Cantata	<i>Gelobet sei Gott der Herr der Gott Israel</i>	Coro S (2), Coro A, Coro T, Coro B, vl (2), vla, vlne, fl (2), chal, cor (2), chno (2), timp, bc	D-DSS	450006416	Y		2 chal parts written in bass clef. Possibly tenor and bass.
Graupner, Johann Christoph	1734	Cantata	<i>Seid barmherzig wie auch euer Vater barmherzig ist</i>	S, A, T, B, vl (2), vla, vlne, ob (2), chal, bc	D-DSS	450006413	Y		1 part for chal in bass clef.
Graupner, Johann Christoph	1717	Cantata	<i>Mache dich los von deinen Sünden</i>	Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlne, fl, ob, chal (2), fag, bc	D-DSS	450006484	Y		parts probably for alto and tenor.
Händel, Georg Friedrich	1727	Opera	<i>Riccardo Primo</i>	orchestra	GB-Lbl			TCECM p. 145	aria "Quando non vede" for voice, two chal and strings. Aria replaced in later versions for "Quell'innocente affitto" which uses oboes instead of chal.



APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

<b>Hasse, Johann Adolf</b>	<b>1737</b>	Opera	<i>Asteria</i>	S (5), A(2), vl 1, vl 2, vla (2), b, fl (2), ob (3), fag (2), cor (2), chal, bc	D-D1	270000659	Y		aria "Non vi dolga" for S, 2 fl, s chal, 2 bassoons, strings and continuo. Act II, scene IX (Asteria).
<b>Hasse, Johann Adolf</b>	<b>1737</b>	Oratorio	<i>La Virtù a pie de la Croce</i>	S (2), A, B, Coro S, Coro A, Coro T, Coro B, vl (2), vla, b, fl, ob (2), fag (2), chal, cemb	D-Hs	451513965			
<b>Hasse, Johann Adolf</b>	<b>1738</b>	Opera	<i>Alfonso</i>	S (5), A(2), B, Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, vla, vlc, b, fl (2), ob (2), cor (2), chal, bc: b	1) SLUB 2) D-LEu	1) 270000668 2) 200043749	Y		aria "Chiare fonti, auri fresche" for S, 2 fl, s chal, strings and continuo. Act III, scene II (Ernesenda).
<b>Hasse, Johann Adolf</b>	<b>1738</b>	Opera	<i>Irene</i>	S (3), A(2), Coro 1 S, Coro 1 A, Coro 1 T, Coro 1 B, Coro 2 S, Coro 2 A, Coro 2 T, Coro 2 B, vl 1, vl 2, vla, vlc, b, fl (2), ob (2), chal, cor (2)	D-LEu	200043796	Y		aria "Spirar sento un aura lieve" for corn, s chal, ob, 2 fl, strings and continuo. Act II, scene III (Irene).
<b>Heinichen, Johann David</b>	<b>1727</b>	Litanyes	<i>Litanía pro Festo Corporis Domini in E minor</i>	S solo, A solo, T solo, B solo, S coro, A coro, T coro, B coro, vl (2), vla, vlne, vlc, bc, fl (2), chal (2), fag (3), org	D-D1	212006382	Y		parts for chal (soprano) appear in "Dulcissimum convivium" and "Agnus dei", with oboe, strings, voice(s) and continuo.

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

<b>Heinichen, Johann David</b>	<b>1712-1716</b>	Serenata	<i>Zeffiro e Clori</i>	S, A, vl (2), vla, vlne, fl (2), ob (2), chal, cemb, bc	D-DI	212006348	Y		parts for chal in the aria: "Ristoratemi il for belle aurette" (Clori) for Soprano, s chal or oboe con sordino, fl or oboe con sordino, strings and continuo; and in "Si lagna alla campagna" (Zeffiro) for Alto, s chal, fl, strings and continuo.
<b>Keiser, Reinhard</b>	<b>1710</b>	Opera	<i>Croesus</i>	S (6), T (6), B (3), Coro S, Coro T, Coro B, Coro A, Coro T, Coro B, vl (4), vla, vlc, b, fl (3), ob (2), cl (4), chal, fag (2), tr, timp, cemb	B-Bt	701000210			
<b>Keiser, Reinhard</b>	<b>1716</b>	Serenata	<i>Entlaube Wälder in D major</i>	S (2), T, B, Coro S, Coro T, Coro B, vl (2), vla, vlc, ob (2), chal (2), cemb, b, fig	D-B				
<b>König, Johann Balthasar</b>	<b>1725-1749</b>	Aria	<i>Auf zur Lust ihr frohen Töne</i>	S, A, T, B, vl (2), vla, vlc, fl (2), ob (2), chal, cmo (2), timp, cemb	D-F	450005294		CLT&C p. 314	
<b>Porsile, Giuseppe</b>	<b>1725</b>	Oratorio	<i>Mose, liberato dal Nilo</i>		A-Wn			TCECM, Appendix B	
<b>Reinhardt, Johann Georg</b>	<b>1715</b>	Opera	<i>La piu bella</i>	S (5), A, T, Coro S (2), Coro A, Coro T, Coro B, vl (2), vla (2), vla da gamba, bc, chal, fl (2), ob (2), fag (2), tr (2), timp, cemb	D-MEIf	2010009373			
<b>Reutter, Georg</b>	<b>1727</b>	Oratorio	<i>La morte d'Abelè</i>	S (2), A (2), T, B, Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlc, bc, chal, salterio, fag (2), a-tpb, cemb	D-MEIf	2010009334			
<b>Reutter, Georg</b>	<b>1733</b>	Oratorio	<i>Il ritorno di Tobia</i>		A-Wn			TCECM, Appendix B	

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Reutter, Georg	1734	Oratorio	<i>La Beaulia liberata</i>		A-Wn	Y	TCECM Appendix B	fol. 168 aria for s. chal, strings senza cembalo "con troppo reavilita [sic] quest'alma" (2nd part of the oratorio).
Reutter, Georg	????	Aria	<i>Aria in D</i>	S, vl 1, vl 2, b, chal	A-HE	600091854		
Ristori, Giovanni Alberto	1736	Serenata	<i>Dai crini omai scuotele</i>	S, A (2), T, Coro S, Coro A, Coro T, Coro B, vl (2), vla, b, bc, fl (2), ob (2), fag, chal, cor (2)	D-D1	212007654		both score and parts are available online. The parts for oboe, flute and chal are in the same book. Aria: "Voi che appie del soglio augusto" fol. 78.
Ristori, Giovanni Alberto	1736	Serenata	<i>Su l'inclinae sonora</i>	S, A (2), T, Coro V (4), vl (2), vla, vlc, bc, fl (2), ob (2), chal, cor (2)	D-D1	212007659		both score and parts are available online. The parts for oboe, flute and chal are in the same book.
Schürmann, Georg Casparr	1706	Opera	<i>Das Verstörte Troja</i>	S, vl 1, vl 2, chal 1, 2, violetta, bc	D-B	452520293		
Steffani, Agostino	1709	Opera	<i>Il Turno</i>	S (4), A (2), T (2), B (3), vl (2), vla, b, fl (2), ob (2), chal, fag, tr (2), timp, lute, theorbe, arp	GB-Lbl	800254856		Other title: <i>Enea</i> or <i>Amor vien dal destino</i> .
Strall, Johann Franz Philip	1700- 1750	Cantata	<i>Senza te bell'alma mia</i>	S, chal, bc	D-B, D-MEtr	455032950, 201009644	Y	
Telemann, Georg Philip	1718	Cantata	<i>Danket dem Herrn Zebaoth</i>	S, A, T, B, vl (2), vla, chal (2), bc	D-SCHOT, D-F	1) 450008883, 2) 450003784		Parts for alto and tenor from 1718. Several versions of the work.
Telemann, Georg Philip	1720	Cantata	<i>Schicket euch in die Zeit</i>	S, A, T, B, vl (2), vla, vlc, ob (2), org, calcedon	D-F	450004605		
Telemann, Georg Philip	1721	Cantata	<i>Der feste Grund Gottes besteht</i>	S, A, T, B, vl (2), vla, vlc, ob (2), fag, chal 1, 2, vl conc, org, calcedon	D-F, D-B	1) 450003828, 2) 452513233	Y	
Telemann, Georg Philip	1722	Cantata	<i>Mit Gott im Gnadenbunde stehen</i>	S, B, vl (2), vla, vlc, ob (2), chal (2), cor (2), org	D-F, D-Bsa	1) 450004560, 2) 469065700		

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Telemann, Georg Philip	1722	Oratorio	<i>Seliges Erwägen des Leidens und Sterbens Jesu Christi</i>	S (3), T (2), B (2), Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlc, b, fl (2), fl, picc, ob (2), chal (2), fag (2), tr (2), org, cemb	D-HS	451513021 <i>et al</i>	Y	CLT&C, p. 318	15 sources on RISM.
Telemann, Georg Philip	1728	Serenata	<i>Mit innigstem Ergötzen</i>	S (2), T, B (3), Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlc, fl, picc (2), fl dolce (2), fl (2), ob (2), ob damore, chal (2), cl (2), trombeta, tr (2), bc	D-B	464122570			Other title: <i>Serenata beym Convivio der HHH. Bürger-  Capitains in Hamburg, 1728.</i>
Telemann, Georg Philip	1731	Oratorio	<i>Die gekreuzigte Liebe</i>	S (4), T (3), B (2), Coro S, Coro A, Coro T, Coro B, vl (2), vla, violetta, fl (2), fl, picc (2), ob (2), ob damore (2), chal, fag (2), cor (2), bc	D-B				
Telemann, Georg Philip	1732	Cantata	<i>O erhabnes Glück der Ehe</i>	S, A, T (2), B (2), Coro S, Coro A, Coro T (2), Coro B (2), vl (2), vlc, b, fl, ob, fag, vlc conc, fag conc, chal, bc: vlc	D-B	452513740			<i>Serenate zu Nutzenbechers.</i>
Telemann, Georg Philip	1732	Opera	<i>Genseric</i>	S (5), T, B (4), Coro S, Coro A, Coro T, Coro B, vl (2), vla, violetta, vlc, fl (2), fl, picc (2), ob (2), ob damore, chal, fag, cor (2), tr (4), timp, cemb	D-DB	452513483		CLT&C, p. 313	
Telemann, Georg Philip	1735	Cantata	<i>Man muß nicht zu sehr trauern</i>	S, A, B, Coro S, Coro A, Coro T, Coro B, vl (2), vla, ob (2), bc	D-BSa	469052600			

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Telemann, Georg Philip	1760	Oratorio	<i>Herr du bist gerecht</i>	S (2), A, T (2), B (2), Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlc, fl (2), fl quarto, ob (2), chal (2), tr (2), cor (2), bc, tamb	D-B	464122574			text is digitalized.
Telemann, Georg Philip	????	Cantata	<i>Der Mai</i>	S, B, vl (2), vla, vlc, fl (2), fl quarto (2), ob (2), chal, fag (2), cor, tr, bc	D-B	452513516	Y		part for alto chal.
Vivaldi	1716	Oratorio	<i>Juditha triumphans</i>		I-Tn				Aria "Veni me sequere fida" for A, s chal, strings and continuo.
Vivaldi		Psalms	<i>Nisi Dominus in A major</i>	S solo and coro, A solo and coro, T solo and coro, vl solo, vl (2), vla diamore, vla, vlnc, vlc solo, bc, chal, org solo, org	D-D1	212006305			
Werner, Gregor Joseph	1747	Oratorio	<i>Der so eifrig in sein Schäflein verlebte gute Hirt</i>	S, T, B, Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, vla (2), b, trb, chal	H-Bn	530001911			
Werner, Gregor Joseph	1750	Sacred Song	<i>Lafßt ab von euren Trauern</i>	A, vl 1, vl 2, b, chal, org	H-Bn	530003651			
Werner, Gregor Joseph	1752	Oratorio	<i>Daniel</i>	A, T (2), B (2), Coro A, Coro T (2), Coro B, vl 1, vl 2, vla, b, ob (2), chal	H-Bn	530001920			
Werner, Gregor Joseph	1760	Antiphonies	<i>Alma redemptoris mater</i>	Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, b, chal solo, org	H-Bn	530002079			in F Major.
Werner, Gregor Joseph	1760	Antiphonies	<i>Alma redemptoris mater in F major</i>	Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, b, chal solo, org	H-Bn	530002079			
Werner, Gregor Joseph	1760	Hymns	<i>Te Deum in C major</i>	Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, b, tr (2), chal 1, 2, timp, org	H-Bn	530002133			

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Werner, Gregor Joseph	????	Hymns	<i>Te Deum</i>	S, A, T, B, vl 1, vl 2, b, tr (2), chal 1, 2, timp, org	A-HHE	600090694		Te Deum Laudamus for 2 ch.
Werner, Gregor Joseph	1750c.	Oratorio	<i>Die Durch des Neides Trieb auf das grimmigst gehuljete Tugend</i>	S, A, T, B (2), Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, vla (2), ob, fag (2), chal, arp	H-Bn	530001919		
Werner, Gregor Joseph	1750c.	Sacred song	<i>O längst erwünschte Nacht</i>	Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, b, ob (2), chal 1, 2, org	H-Bn	530003663		
Werner, Gregor Joseph	1750c.	Sacred songs	<i>Ihr blumenreichen Felder in G minor</i>	T, vl 1, vl 2, b, chal 1, 2, org	H-Bn	530003659		
Werner, Gregor Joseph	1750c.	Sacred songs	<i>Lasst alle Ketzer schwärmen in Bb Major</i>	S, Coro S, Coro A, Coro T, Coro B, vl 1, vl 2, b, chal 1, 2, org	H-Bn	530003637		
Wilderer, Johann Hugo von	1703	Opera	<i>La monarchia stabilita</i>		A-Wn			TCECM, Appendix B "Tauto di voce humana".
Zelenka, Jan Dismas	1709	Cantata	<i>Imnist Dominus pestilentiam</i>	S, A, T, B, Coro S, Coro A, Coro T, Coro B, vl (2), vla, bc, ob (2), chal	D-D1	211010665		Aria for Alto, chal, vla and bc.
Zelenka, Jan Dismas	1726	Lamentation	<i>Lamentations</i>	Alto, vl, sop ch, fag, bc	D-D1	211020586	Y	
Zelenka, Jan Dismas	1733	Mass	<i>Masses in D Major</i>	S, A, T, B, Coro S, Coro A, Coro T, Coro B, vl (2), vla (2), bc, fl (2), ob (2), chal, tr (2), cor (2), timp	D-D1	212006535	Y	
Zelenka, Jan Dismas	1733	Mass	<i>Requiem</i>	S, A, T, B (2), Coro S, Coro A, Coro T, Coro B, vl (2), vla, vlnc, vlc, bc, fl (2), ob (2), chal, fag, tr (2), cor (2), timp, org	D-D1	212006046	Y	

APPENDIX A. REPERTOIRE WITH CHALUMEAUX PARTS 1703-1767

Zelenka, Jan Dismas	1733	Sacred songs	<i>Officium defunctorum</i>	S, A, T, B, Coro S, Coro A, Coro T, Coro B, vl (2), vla, bc, fl (2), ob (2), fag (2), chal, org	D-D1	211010666	Y		
Zelenka, Jan Dismas	1735	Oratorio	<i>Gesù al calvario</i>	S (2), A (3), Coro S, Coro A, Coro T, Coro B, vl (2), vla, bc, fl (2), ob (2), chal, fag (2)	D-D1	211010663, 211010671	Y		
Zelenka, Jan Dismas	???	Lections	<i>Parce mihi Domine</i>	S, vl 1, vl 2, violetta, chal, org	CZ-Pkřiz	550255317			
Zelenka, Jan Dismas	1725-1749	Requiem	<i>Dies Irae</i>	S, T, B (2), Contra-A, vl 1, vl 2, vla (2), b, fl (2), ob (2), fag, cor (2), tr (2), timp, org	CZ-Pkřiz	550255323			
Zelenka, Jan Dismas	1733c.	Requiem	<i>Requiem</i>	A, Coro S, Coro A, Coro T, Coro B, vl (2), vla, vle, vlce, theorbe, bc, fl (2), ob (2), chal, fag, tr (2), cor (2), timp, org	D-D1	212006051	Y		
Ziani, Marc Antonio	1704	Opera	<i>Cairo Popilio</i>		A-Wn		Y		Van der Meer and Wellesz mention this work to include chal parts. The manuscript in A-Wn does not show chal parts, but perhaps they both used a different source.
Ziani, Marc Antonio	1709	Opera	<i>Chilonida</i>		A-Wn				aria with chal composed by Joseph I.

# **APPENDIX B:** **Musical Scores**





# “Nel mio core”

from *Cajo Marzio Coriolano* (1717)

Antonio Caldara  
(1670-1736)

**Larghetto**

Chalumeau

Soprano

Basso Continuo

**Larghetto**

*piano*

7 *tr~*

Chal.

S.

Hpsd.

13

Chal.

S.

Hpsd.

Nel mio core va morendo sven tu ra ta la spe ran za

19

Chal.

S.

va mo ren do sven tu ra ta la spe ran za

Hpsd.

texto

26

Chal.

S.

va mo ren do sven tu ra ta nel mio

Hpsd.

32

Chal.

S.

co re la spe ran

Hpsd.

38

Chal.

S.

za

Hpsd.

tr~

45

Chal.

S.

Hpsd.

scon so

52

Chal.

S.

Hpsd.

la to pian gea mo re e con es so sta pian gen

58

Chal.

S.

Hpsd.

do dis pe ra ta la cons

64

Chal.

S.

Hpsd.

tan za.

71

Chal. *tr*

S.

Hpsd.

78

Chal.

S.

Hpsd.

Nel mio core va morendo sven tu

84

Chal.

S.

Hpsd.

ra ta la spe ran za va mo ren do sven tu ra ta la spe

90

Chal.

S.

Hpsd.

ran za va mo

97

Chal.

S.

ren do sven tu ra ta nel mio co re la spe ran

Hpsd.

103

Chal.

S.

za

Hpsd.

110

Chal.

S.

trm

Hpsd.

115

Chal.

S.

Hpsd.

# “Nel mio core”

Chalumeau

from *Cajo Marzio Coriolano* (1717)

Antonio Caldara  
(1670-1736)

Largo

10

21

31

41

50

59

69

78

89

2

98



108



114



# “Nel mio core”

Soprano

from *Cajo Marzio Coriolano* (1717)

Antonio Caldara  
(1670-1736)

**Largo** **13**

Nel mio core va morendo sven tu ra ta la spe ran za va mo

20

ren do sven tu ra ta la spe ran za va mo

30

ren do sven tu ra ta nel mio co re la spe ran

37

za scon so la to pian gea mo re e con

56

es so sta pian gen do dis pe ra ta la cons

64

tan za. Nel mio core va morendo sven tu

84

ra ta la spe ran za va mo ren do sven tu ra ta la spe ran

92

za va mo ren do sven tu ra ta nel mio co re la spe ran

101

za



# “Nel mio core”

Basso

from *Cajo Marzio Coriolano* (1717)

Antonio Caldara  
(1670-1736)

**Largo**

1

*piano*

Musical notation for measures 1-10 in bass clef, 3/8 time. The piece begins with a piano dynamic. The melody starts on a G4, moving through various intervals and rests, with some notes marked with accents.

11

Musical notation for measures 11-20. The melody continues with a mix of eighth and sixteenth notes, maintaining the piano dynamic.

20

Musical notation for measures 21-30. The melody features a series of eighth notes and rests, with some notes marked with accents.

30

Musical notation for measures 31-40. The melody continues with a mix of eighth and sixteenth notes, maintaining the piano dynamic.

40

Musical notation for measures 41-50. The melody features a series of eighth notes and rests, with some notes marked with accents.

49

Musical notation for measures 51-60. The melody continues with a mix of eighth and sixteenth notes, maintaining the piano dynamic.

59

Musical notation for measures 61-70. The melody features a series of eighth notes and rests, with some notes marked with accents.

69

Musical notation for measures 71-80. The melody continues with a mix of eighth and sixteenth notes, maintaining the piano dynamic.

78

Musical notation for measures 81-90. The melody features a series of eighth notes and rests, with some notes marked with accents.

87

Musical notation for measures 91-100. The melody continues with a mix of eighth and sixteenth notes, maintaining the piano dynamic.

V.S.

2

97



107



113



# Aria " Non vi dolga"

from the opera Asteria (1737)

Johann Adolph Hasse  
(1699-1783)

**Allegretto**

The musical score is arranged in a system with the following parts from top to bottom:

- Flute I
- Flute II
- Chaumeau
- Bassoon I
- Bassoon II
- Violin I (marked *con sord.*)
- Violin II (marked *con sord.*)
- Viola (marked *con sord.*)
- Soprano Solo (rests throughout)
- Violoncello (marked **Allegretto**)

The score is in 3/8 time and B-flat major. The key signature has two flats (B-flat and E-flat). The tempo is **Allegretto**. The Soprano Solo part consists of rests in every measure. The Violoncello part begins with a new **Allegretto** marking.

8

Fl. Fl. Ch. Bsn. Bsn. Vln. I Vln. II Vla. S. Solo Vc.

This musical score page, labeled '2' at the top left, contains eight staves of music. The staves are labeled as follows from top to bottom: Fl. (Flute), Fl. (Flute), Ch. (Clarinet), Bsn. (Bassoon), Bsn. (Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), S. Solo (Solo Saxophone), and Vc. (Violoncello). The score begins at measure 8, indicated by a circled '8' above the first staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The Flute parts feature a melodic line with eighth notes and rests, followed by a triplet of eighth notes in measures 4 and 5. The Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes, with the Bassoons also featuring a triplet of eighth notes in measures 4 and 5. The Violin I and II parts play a similar eighth-note accompaniment, with triplets in measures 4 and 5. The Viola part plays a steady eighth-note accompaniment. The Solo Saxophone part is silent throughout this section, indicated by a horizontal line with a bar. The Violoncello part plays a steady eighth-note accompaniment. Trills are marked with 'tr' and wavy lines above notes in measures 6 and 7 for the Flutes, Clarinet, Bassoons, and Violins I and II. The number '3' is placed below the triplet markings in measures 4 and 5 for the Flutes, Clarinet, Bassoons, and Violins I and II.

15

Fl. (tr) 3 p 3 3

Fl. (tr) 3 p 3 3

Ch. (tr) 3 p tr tr 3

Bsn. 3 p p 3 3

Bsn. 3 p p 3 3

Vln. I (tr) 3 p 3

Vln. II (tr) 3 p 3

Vla. p

S. Solo

Vc.

20

Fl. *f* *ff*

Fl. *f* *ff*

Ch. *tr* *tr* *ff*

Bsn. *tr* *tr* *ff*

Bsn. *tr* *tr* *ff*

Vln. I *tr* *tr* *ff*

Vln. II *tr* *tr* *ff*

Vla.

S. Solo

Vc.

Detailed description: This page of a musical score, numbered 4 and starting at measure 20, features seven staves. The top two staves are for Flutes (Fl.), the third for Clarinet (Ch.), the next two for Bassoons (Bsn.), the fifth and sixth for Violins I and II (Vln. I, Vln. II), the seventh for Viola (Vla.), the eighth for Soloist (S. Solo), and the ninth for Violoncello (Vc.). The score is in a key with one flat (B-flat) and a 3/4 time signature. The Flute parts begin with a triplet of eighth notes and a fermata, followed by a dynamic shift from *f* to *ff* and a series of sixteenth-note runs. The Clarinet and Bassoon parts include trills and triplets. The Violin parts mirror the flute's melodic lines with trills and triplets. The Viola part consists of a steady eighth-note accompaniment. The Soloist and Violoncello parts are mostly rests, with the cello having a few notes at the end of the page.

27

A

Fl. *(tr)*  
3 *p*

Fl. *(tr)*  
3 *p*

Ch.

Bsn. *(tr)*  
3 *p*

Bsn. *(tr)*  
3 *p*

Vln. I *(tr)*  
3 *p*

Vln. II *(tr)*  
3 *p*

Vla.

S. Solo

Non vi dol - ga o pia ggie ame - ne, nò, da voi—

A

Vc.

35

Fl.

Fl.

Ch.

Bsn.

Bsn.

Vln. I

Vln. II

Vla.

S. Solo

Vc.

*p*

3

3

non par te Amor, ch'ei negl' occhi del mio be ne, ch'ei qui



42

Fl. Fl. Ch. Bsn. Bsn. Vln. I Vln. II Vla. S. Solo Vc.

*tr* *p* *tr* *tr* *tr* *3*

res ta nel mio cor, ch'ei qui res\_ ta, ei qui res ta nel mio cor,

Detailed description: This is a page of a musical score, page 7, starting at measure 42. The score is arranged in a system with seven staves. The top five staves are for woodwinds: two Flutes (Fl.), one Clarinet (Ch.), and two Bassoons (Bsn.). The next three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The bottom two staves are for the Soloist (S. Solo) and Violoncello (Vc.). The Soloist part includes Italian lyrics. The woodwinds and strings play various melodic and harmonic parts, including trills and triplets. The Soloist part features a triplet of eighth notes in the first measure of the vocal line.

51

Fl. *f* 3 3 tr

Fl. *f* 3 3 tr

Ch. *f* 3 3 tr

Bsn. *f* 3 3 tr

Bsn. 3 3 tr

Vln. I *mf* *f* 3 3 tr

Vln. II *mf* 3 3 tr

Vla.

S. Solo nel mio cor. 3

Vc.

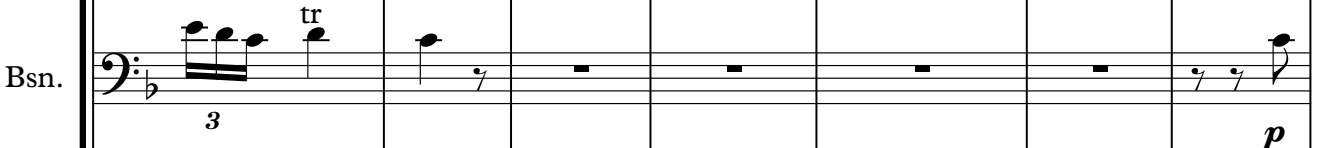
Detailed description: This page of a musical score contains measures 51 through 56. The score is arranged in a system with ten staves. The top five staves are for woodwinds: two Flutes (Fl.), Clarinet (Ch.), and two Bassoons (Bsn.). The bottom five staves are for strings and soloist: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Soloist (S. Solo), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. The woodwinds and Violins I and II play a melodic line starting with a half note, followed by eighth notes, and then a triplet of eighth notes. The Soloist part begins with a triplet of eighth notes and the lyrics 'nel mio cor.' under the first three notes. The Viola and Violoncello provide a steady accompaniment. Dynamics include *f* (forte) for the woodwinds and *mf* (mezzo-forte) for the Violins I and II. Trills (tr) are indicated at the end of the melodic phrases in the Flutes, Clarinet, and Violins I and II.

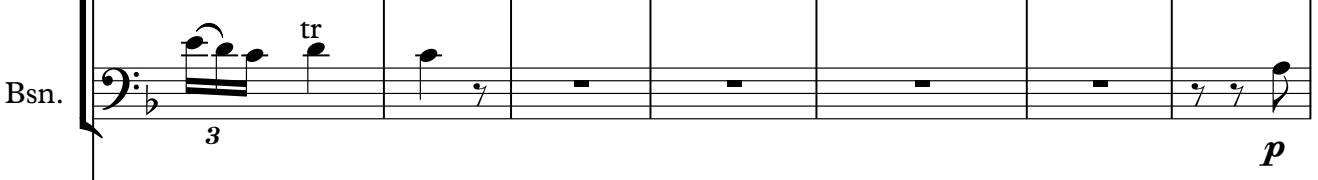
58

Fl. 

Fl. 

Ch. 

Bsn. 

Bsn. 

Vln. I 

Vln. II 

Vla. 

S. Solo 

Vc. 

65

Fl.

Fl.

Ch.

Bsn.

Bsn.

Vln. I

Vln. II

Vla.

S. Solo

ame ne, non vi dol ga, no, da voi non par te Amor,

Vc.

72

Fl.

Fl.

Ch.

Bsn.

Bsn.

Vln. I

Vln. II

Vla.

S. Solo

Vc.

no, no, no, non par te, ch'ei chi res ta

78

Fl. *(tr)*  
3 *p*

Fl. *(tr)*  
3 *p*

Ch. *(tr)*  
3 *p* *tr*

Bsn. *(tr)* 3 *p*

Bsn. 3 *p*

Vln. I *(tr)*  
3 *p*

Vln. II *(tr)*  
3 *p*

Vla. *p*

S. Solo *(tr)* 3 *p*  
nel mio cor, no, no, no, non par te,

Vc. *p*

84

Fl. *mf* *tr* *tr* 3 *ff* *tr* *tr*

Fl. *mf* *tr* *tr* 3 *ff* *tr* *tr*

Ch. *mf* *tr* 3 *ff* *tr*

Bsn. *mf* *tr* *tr* 3 *ff* *tr*

Bsn. *mf* *tr* *tr* 3 *ff* *tr* *tr*

Vln. I *mf* *tr* *tr* 3 *ff* *tr* *tr*

Vln. II *mf* *p* *tr* 3 *ff* *tr* *tr*

Vla.

S. Solo *mf* *tr* *tr* 3 *tr* *tr*  
ch'ei qui res ta nel mio cor, ei qui res ta

Vc.

90

Fl. (tr) 3

Fl. (tr) 3 tr

Ch. (tr) 3

Bsn. 3

Bsn. (tr) 3 tr

Vln. I (tr) 3

Vln. II (tr) 3

Vla.

S. Solo (tr) 3  
nel mio cor

Vc.



98

Fl. Fl. Ch. Bsn. Bsn. Vln. I Vln. II Vla. S. Solo Vc.

This musical score page contains measures 98 through 103. The instruments are arranged in the following order from top to bottom: Flute 1 (Fl.), Flute 2 (Fl.), Clarinet (Ch.), Bassoon 1 (Bsn.), Bassoon 2 (Bsn.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Solo Saxophone (S. Solo), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings (the number '3') are present in measures 99, 100, 101, and 102 for several instruments. Trills (tr) are indicated in measures 101 and 102 for the Flutes, Clarinet, Bassoons, Violin 1, and Violin 2. The Solo Saxophone part is silent throughout the entire passage.

105 (tr)

Fl. *p*

Fl. *p*

Ch. *p* *tr*

Bsn. *p* *p*

Bsn. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

S. Solo

Vc.

Detailed description: This page of a musical score, numbered 16, covers measures 105 through 110. The score is for a full orchestra and includes a solo saxophone and cello. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Clarinet (Ch.) parts feature prominent triplet patterns and trills. The Bassoon (Bsn.) parts consist of rhythmic patterns with triplets. The Violin (Vln.) and Viola (Vla.) parts provide harmonic support with sustained notes and rhythmic patterns. The Solo Saxophone (S. Solo) and Violoncello (Vc.) parts are mostly silent or play simple rhythmic accompaniment. Dynamics are marked with *p* (piano) throughout. The score includes various musical notations such as triplets, trills, and rests.



118 **Fine**

Fl. *p*

Fl.

Ch.

Bsn. *p*

Bsn. *p*

Vln. I *p*

Vln. II

Vla.

S. Solo

*p* Co si il sole in suo pas saggio lun go raggio die tro

**Fine**

Vc. *p*

126

Fl. Fl. Ch. Bsn. Bsn. Vln. I Vln. II Vla. S. Solo Vc.

las cia, dietro las\_ cia di\_ splen dor lun go

3 3 3 3 3 3 3 3 3 3 tr tr

Detailed description: This is a page of a musical score, page 19, starting at measure 126. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features several staves for different instruments: two Flutes (Fl.), two Bassoons (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Soloist (S. Solo), and Violoncello (Vc.). The Flute and Violin parts have complex melodic lines with triplets and trills. The Bassoon and Viola parts provide harmonic support with sustained notes and rhythmic patterns. The Soloist part includes the vocal line with lyrics: "las cia, dietro las\_ cia di\_ splen dor lun go". The Violoncello part provides a steady bass line. The score is divided into two systems, with the first system containing the Flutes, Bassoons, and Violins, and the second system containing the Viola, Soloist, and Violoncello.

132

Fl. Fl. Ch. Bsn. Bsn. Vln. I Vln. II Vla. S. Solo Vc.

ra

Detailed description: This page of a musical score, numbered 20 and starting at measure 132, features eight staves. The top five staves are for woodwinds: two Flutes (Fl.), Clarinet (Ch.), and two Bassoons (Bsn.). The next three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The bottom two staves are for a Soloist (S. Solo) and Violoncello (Vc.). The Soloist part includes vocalizations, with the syllable 'ra' written below the first measure. The woodwinds and strings play a rhythmic pattern of eighth notes and rests. The Soloist part features triplet eighth notes. The Violoncello part plays a simple eighth-note accompaniment.

D.C. al Fine

136

Fl.

Fl.

Ch.

Bsn.

Bsn.

Vln. I

Vln. II

Vla.

S. Solo

— gio die tro las cia di splen— dor

D.C. al Fine

Vc.

Flute I

# Aria " Non vi dolga"

from the opera Asteria (1737)

Johann Adolph Hasse  
(1699-1783)

**Allegretto**

Musical staff 1: Treble clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains a sequence of eighth and sixteenth notes, mostly beamed together in pairs or groups of four.

Musical staff 2: Measure 11. Includes triplets of eighth notes and trills (tr). Dynamics include piano (*p*).

Musical staff 3: Measure 20. Includes triplets of eighth notes and trills (tr). Dynamics include forte (*f*) and fortissimo (*ff*).

Musical staff 4: Measure 29. Includes a section marked 'A' in a box. Dynamics include piano (*p*).

Musical staff 5: Measure 39. Includes a section marked '4' in a box. The staff ends with a fermata.

Musical staff 6: Measure 51. Includes triplets of eighth notes and trills (tr). Dynamics include forte (*f*).

Musical staff 7: Measure 60. Dynamics include piano (*p*).

Musical staff 8: Measure 70. Includes triplets of eighth notes and trills (tr). Dynamics include mezzo-forte (*mf*).

Musical staff 9: Measure 80. Includes triplets of eighth notes and trills (tr). Dynamics include piano (*p*), mezzo-forte (*mf*), and fortissimo (*ff*).

Musical staff 10: Measure 90. Includes a trill (tr) and triplets of eighth notes.



2

Flute I

100

Measures 100-108: Treble clef, key signature of one flat. Measure 100 starts with a quarter rest. Measures 101-103 contain eighth-note triplets. Measures 104-105 feature trills. Measure 106 has another eighth-note triplet. Measure 107 has a quarter rest. Measure 108 has a quarter rest. Dynamics: *p*.

109

Measures 109-116: Treble clef, key signature of one flat. Measures 109-111 contain eighth-note triplets. Measures 112-113 feature trills. Measure 114 has another eighth-note triplet. Measure 115 contains a sixteenth-note triplet. Measure 116 has a trill. Dynamics: *ff*.

117 (tr)

Fine

Measures 117-126: Treble clef, key signature of one flat. Measure 117 starts with a trill. Measure 118 has a quarter rest. Measures 119-120 contain eighth-note triplets. Measures 121-122 contain eighth notes. Measures 123-124 contain quarter notes. Measures 125-126 contain quarter notes. Dynamics: *p*.

127

Measures 127-131: Treble clef, key signature of one flat. Measure 127 has a quarter rest. Measures 128-129 contain quarter notes. Measure 130 has a quarter rest. Measures 131-133 contain eighth-note triplets. Measure 134 has a quarter rest.

132

D.C. al Fine

Measures 132-135: Treble clef, key signature of one flat. Measures 132-133 contain quarter notes. Measure 134 has a quarter rest. Measure 135 has a quarter rest. Dynamics: *3*.



2

Flute II

102

3 tr tr 3 p

110

3 tr tr 3 ff 3

118 **Fine**

129 **D.C. al Fine**

3 3 3



Johann Adolph Hasse  
(1699-1783)

"Non vi dolga"  
from  
Asteria (1737)





Violin I

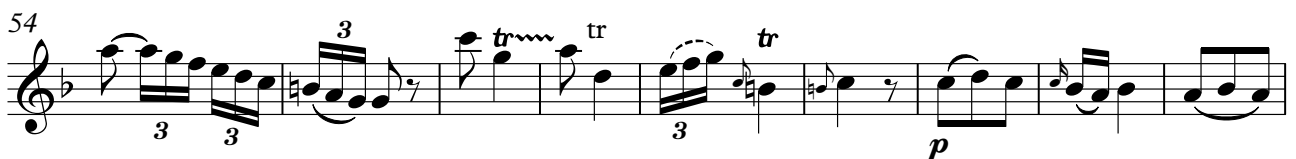
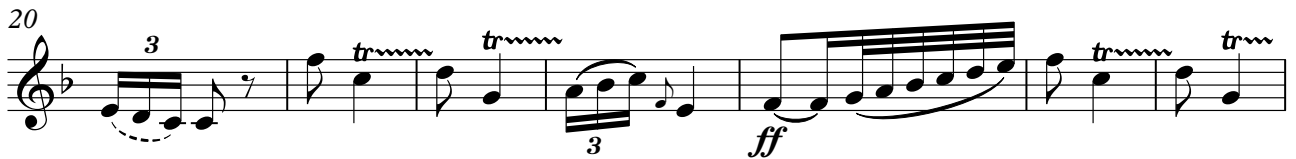
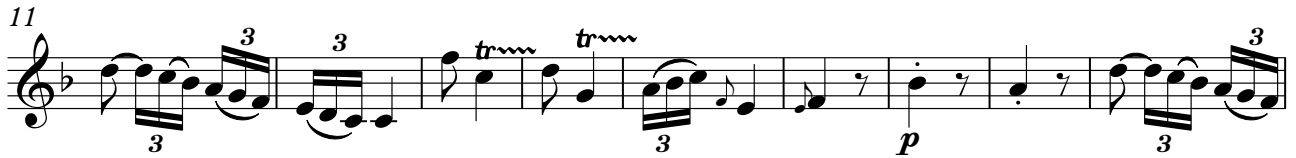
# Aria " Non vi dolga"

from the opera Asteria (1737)

Johann Adolph Hasse  
(1699-1783)

**Allegretto**

con sord.





Violin I

92



102



110



118 **Fine**



129



134 **D.C. al Fine**



Violin II

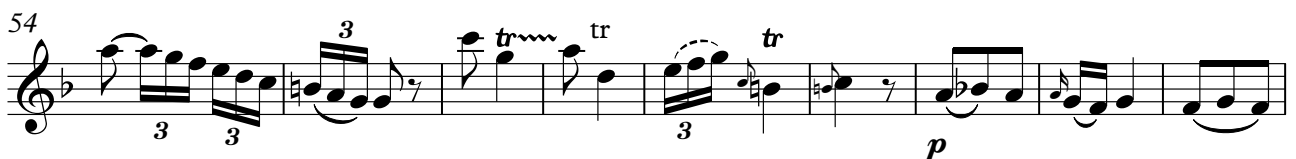
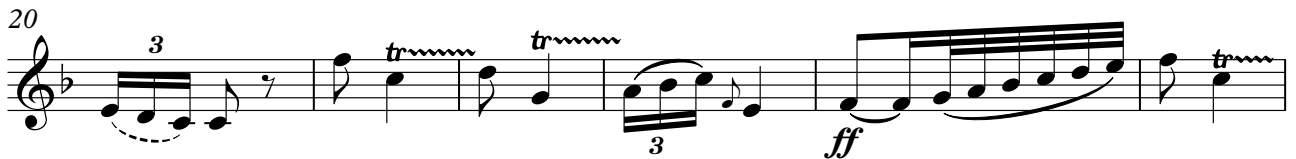
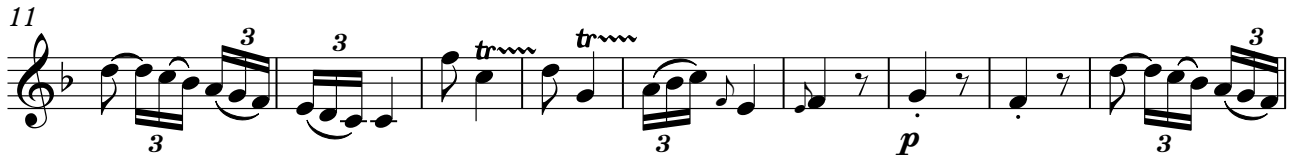
# Aria " Non vi dolga"

from the opera Asteria (1737)

Johann Adolph Hasse  
(1699-1783)

**Allegretto**

con sord.



V.S.

Violin II

94

Musical staff 1: Treble clef, key signature of one flat. Measures 94-104. Includes triplets and trills.

105

Musical staff 2: Treble clef, key signature of one flat. Measures 105-111. Includes triplets and a piano (*p*) dynamic marking.

112

Musical staff 3: Treble clef, key signature of one flat. Measures 112-117. Includes trills, triplets, and a fortissimo (*ff*) dynamic marking.

118 **Fine**

Musical staff 4: Treble clef, key signature of one flat. Measures 118-128. Ends with a double bar line.

129

Musical staff 5: Treble clef, key signature of one flat. Measures 129-134. Includes triplets.

135 **D.C. al Fine**

Musical staff 6: Treble clef, key signature of one flat. Measures 135-140. Ends with a double bar line.

Viola

# Aria " Non vi dolga "

from the opera Asteria (1737)

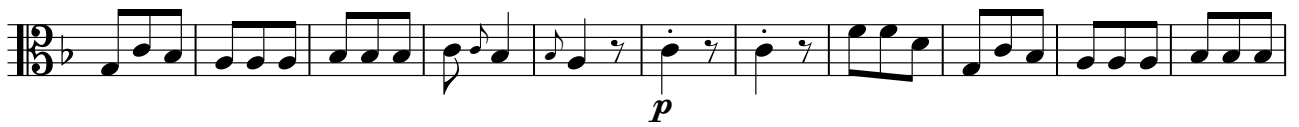
Johann Adolph Hasse  
(1699-1783)

**Allegretto**

con sord.



12



23



34 **A**



45



57



69



80



91



102



V.S.

111



118 **Fine**



129



135

**D.C. al Fine**



Soprano Solo

# Aria " Non vi dolga"

from the opera Asteria (1737)

Johann Adolph Hasse  
(1699-1783)

**Allegretto**

28  
Non vi dol - ga o pia ggie ame - ne, nò, da

34 **A**  
voi\_ non par te Amor, ch'ei negl' occhi del mio be ne, ch'ei qui res ta

43  
nel mio cor, ch'ei qui res\_ ta, ei qui res ta nel mio cor, nel mio cor.

53  
non vi dol-ga, o pia ggea-me ne, pi a ggie ame ne, non vi dol ga,  
*p*

68  
no, da voi non par te Amor, no, no, no, non par te, ch'ei chi

77  
res ta nel mio cor, no, no, no, non par\_ te, ch'ei qui  
*p* *mf*

85  
res ta nel mio cor, ei qui res ta nel\_ mio cor

118 **Fine**

128  
Co si il sole in suo pas saggio lun go raggio die tro\_ las cia, dietro  
*p* *tr*

134  
las\_ cia di splen dor lun go ra **D.C. al Fine**  
*tr* *tr*

gio die tro las cia di splen\_ dor

Violoncello

# Aria " Non vi dolga"

from the opera Asteria (1737)

Johann Adolph Hasse  
(1699-1783)

**Allegretto**



12



23



34 **A**



46



57



68



79



90



101



Violoncello

110



118 **Fine**



129



135

**D.C. al Fine**

