

# Emancipation of the Clarinet 1720-1760

The Transforming role of the two- and three-keyed clarinet in Sacred Music of the Late Baroque Period



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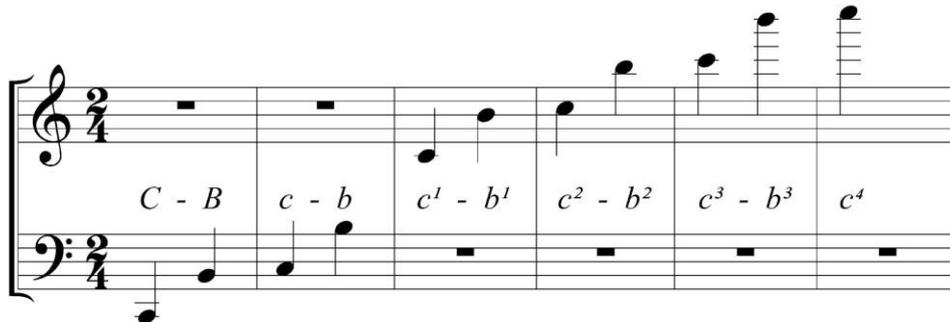
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## Note to the Reader

1. The following conventions are used for the notation of pitch as defined by the Helmholtz system.



2. The following terms are used for the registers of the clarinet as per the Helmholtz system:

Chalumeau/low register:  $e - b\text{-flat}^1$

Clarinet/clarion/clarino/medium register:  $b^1 - c^3$

Altissimo/high register:  $c\text{-sharp}^3$  and above

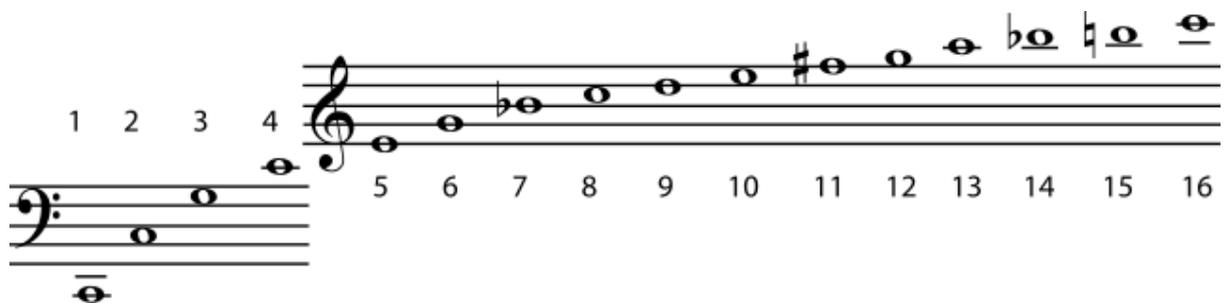
3. The following terms are used when describing the various clarinets:

Baroque Clarinet: 2- or 3- keyed instrument

Classical Clarinet: 5- or 6- keyed instrument

Modern Clarinet: Boehm system

4. Harmonic Series<sup>1</sup>



<sup>1</sup> Harmonic Series I: Harmonics, Intervals, and Instruments, <https://www.earmaster.com/music-theory-online/ch04/chapter-4-6.html> (accessed on February 23, 2018).

## 1. Introduction

When I first began this thesis journey in early 2016, I had the ambitious idea of researching the baroque clarinet's role in both the genres of cantatas and operas of the 18<sup>th</sup> century. I was inspired coincidentally or perhaps fortuitously, by the spontaneous purchase of an instrument in November 2015; a Baroque Clarinet in D. As luck would have it a small music shop in Den Haag (The Netherlands) happened to be selling it, since the previous owner; an instrument collector had recently passed away. Even more unexpected was that this instrument happened to be built by my very own professor, Eric Hoeprich. After experimenting on the instrument, as one often does with a 'new toy', I was struck by its unique sound and personality. I felt that I embodied a different persona while playing it. Basic repertoire searches for the Baroque Clarinet yielded the most well-known pieces to date, including the fiendishly difficult Molter concertos. Over the course of my first Master year, I diligently studied the first Molter Concerto in A major<sup>2</sup> as well as the Rathgeber Concertos and Chinzer Double Clarinet Concerto. The point was to explore the Baroque clarinet's possibilities and see the compositional extremes in how the instrument was treated. After establishing these parameters, I then set about the task of finding repertoire other than concertos.

Another reason for selecting my topic on the Baroque clarinet was my personal sentiment of neglect towards the instrument. There exists today a prevalent attitude that the Baroque clarinet is 'inferior', when compared to its Classical and Modern relative. It is rumoured to be fraught with technical difficulty and the music associated with it is either boring and unimaginative or excessively virtuosic, such as in the Kölbel Trio.<sup>3</sup> Thereby both the instrument and repertoire are seldom seen or heard on today's concert programmes.

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<sup>2</sup> Johann Melchior Molter, *Clarinet Concerto in A Major, BWV 6.41*. Badische Landesbibliothek Karlsruhe: Mus. Hs. 304.

<sup>3</sup> Ferdinand Kölbel, *Trio in D Major for clarinet, horn and basso*. Universitäts und Landesbibliothek Darmstadt: Mus. Ms. 1181.

While there is literature written about the Baroque clarinet, in fact a whole volume by the musicologist Albert Rice, there is a lack of detail in terms of repertoire. Mr. Rice in his book *The Baroque Clarinet* references approximately thirty pieces of music with clarinet parts spread across the various genres (opera, concerto, cantata and chamber music). However through my own research and subsequent thesis, I have cited thirty-six pieces, all of which categorically by genre are 'sacred'. Consequently, I have modified my research scope to reflect my musical discoveries, meaning I am only considering the Baroque clarinet's use in sacred repertoire of this time period.

When speaking about the clarinet, we do not naturally associate the instrument with the church and often the first 'sacred' piece easily recounted is Mozart's famous Requiem mass, which ironically enough is not even scored for clarinet, but its cousin the basset horn. However in the 18<sup>th</sup> century, sacred music, particularly cantatas, dominated musical life. Cantatas were performed every Sunday as well as on special feast days throughout the ecclesiastical calendar. The Baroque Clarinet a relatively 'new' and unfamiliar instrument of the period in some way became a part of this tradition.

The statement by Kurt Birsak, "The discovery that the clarinet was not only a pleasant-sounding trumpet substitute, but an instrument capable of singing in its own right, had the effect of a rebirth."<sup>4</sup>, was the catalyst for conceiving my research question. I wondered if the Baroque clarinet ever experienced this "rebirth" that Birsak describes, or if it was only with the addition of mechanical keys that the clarinet came into its own later on in the Classical period.

Therefore my research question is: Can we trace the Baroque Clarinet's role in Sacred Music and is there an obvious progression in the way composers wrote for the instrument beginning in the early 18th century to the instruments demise in the mid 18th century? What was the

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<sup>4</sup> Kurt Birsak, *The Clarinet: A cultural history* (Buchloe: Druck und Verlag Obermayer, 1994), 29-30.

Baroque Clarinet's role, and did composers intentionally use this instrument and if so for what purpose?

## 2. The Baroque Clarinet

When speaking about the clarinet of the early 18<sup>th</sup> century, there is decidedly some confusion with its close relative, the chalumeau. Both instruments flourished simultaneously, the Baroque clarinet with its bright upper register and the chalumeau with its twelve fundamental notes. It was not until the second half of the 18<sup>th</sup> century that it became feasible to manufacture an instrument which combined both of those registers such that they were equally satisfactory and in tune; what we now refer to as the Classical clarinet.

The earliest clarinets had two keys, a cylindrical bore and over-blow at the twelfth; the same as all clarinets. The instrument was commonly built in three sections: mouthpiece with barrel, middle joint and lower stock with flared bell. This is considerably less pieces than the modern clarinet, which is today comprised of five separate sections; mouthpiece, barrel, upper joint, lower joint and bell. The uppermost holes covered by the two brass keys were positioned so as not to be diametrically opposing. These two keys are equivalent to the A key and speaker key of a modern clarinet. One of the earliest descriptions of the clarinet was an Italian publication from 1722, *Gabinetto armonico pieno d'instromenti sonori inicati e spiegati* by Filippo Buonanni (1638-1725). Included in his description of the oboe, Buonanni describes an instrument called the 'clarone'.

*An instrument similar to the oboe is called the clarone. It is two and one-half palms long, terminating in a bell like the trumpet three inches in width. There are seven holes in front and one behind. [Above these] there are two others opposite each other, but not diametrically. They are closed and opened by two springs pressed by the fingers when is necessary to vary the tones which are much lower than that formed by the oboe." Because it has a high and vigorous sound it is not as easy to explain in writing or to perceive as it is*

*when you hear it. It is easy to recognize, even when mixed with the sounds of other instruments in symphonies.*<sup>5</sup>

The clarinets “invention” is historically attributed to the Nürnberg instrument workshop of Johann Christoph Denner (1655-1707) as recounted in J.G. Dopelmayr’s *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern* (1730).

*Finally his artistic passion compelled him to seek ways of improving his invention of the aforesaid instruments [recorders], and his praiseworthy intention had the desired effect. At the beginning of the current century, he invented a new kind of pipe-work, the so-called clarinet, to the great delight of all music-lovers, discovered again from the ancient times the already well-known stick or racket bassoon, and at length presented an improved chalumeau.*<sup>6</sup>

Baroque clarinets were pitched in C or D, with a good range of about 1.5 octaves, however limited to their home key. The eventual addition of a third key provided the clarinet with a B<sup>1</sup>-natural (sounding C<sup>2</sup>-sharp on a D instrument), thereby connecting the low and middle registers and allowing the home key to now be tonicized. Its bright and brilliant sound, meant the Baroque clarinet was colloquially called the Mock-Trumpet. “From far off, the Clarinet sounds somewhat like a trumpet”,<sup>7</sup> as succinctly expressed by Eisel in his 1738 publication.

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<sup>5</sup> Albert R. Rice, “A history of the Clarinet to 1820” (Ph.D. diss., Claremont Graduate School, 1987), 69-70.

<sup>6</sup> Colin Lawson, *The Cambridge Companion to the Clarinet* (Cambridge: Cambridge University Press, 1995), 2.

<sup>7</sup> Kurt Birsak, *The Clarinet: A cultural history* (Buchloe: Druck und Verlag Obermayer, 1994), 10.



Figure 2.1: Two-keyed stained boxwood Baroque clarinet in D, historical copy by Guy Cowley<sup>8</sup>

In contrast, the close relative, the chalumeau differed significantly with its two keys positioned diametrically opposite one another. The instrument had similar features to a recorder; it was built in a consort set of soprano, alto, tenor and bass and the foot joint style shared a resemblance. Buonanni in his *Gabinetto armonico* defines an instrument with almost identical characteristics as a ‘caladrone’: “...has holes like the recorders. Near the beginning of the mouthpiece are two keys that cover two diametrically opposite holes. The lips are pressed as in the zampogna, and it renders a raucous sound that is not pleasant. It is played in the same manner as the recorder.”<sup>9</sup>

The misnomer in Buonanni’s definition is the ‘raucous sound’ of the caladrone, whereas the chalumeau is predominately characterized by a sweet and dolce sound. Confined to its fundamental register, the chalumeau has a limited range of twelve notes and is unable to overblow successfully. The soprano and tenor models have a pitch range of F<sup>1</sup>-B-flat<sup>2</sup> and the alto and bass from C<sup>1</sup>-F<sup>2</sup>.

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<sup>8</sup> Guy Cowley Clarinets, <http://www.guycowley.com/baroque-clarinets-after-denner.html> (accessed on February 18, 2018)

<sup>9</sup> Albert R. Rice, “A history of the Clarinet to 1820” (Ph.D. diss., Claremont Graduate School, 1987), 33.



Figure 2.2: Soprano chalumeau, historical copy by the English maker Guy Cowley<sup>10</sup>

From a scholarship standpoint, there historically was and still remains confusion when distinguishing between music for the clarinet and the chalumeau, as often composers wrote for both in the same piece. For example, *Juditha Triumphans* by Vivaldi. To confuse matters more, Johann Philipp Eisel in his *Musicus Autodidaktos* of 1738 describes two styles of writing for the early clarinet. “ ‘What type of clef is used for the clarinet?’ ‘One usually used the G clef, in which case the instrument is treated in the clarino or trumpet style, yet sometimes the soprano and alto clefs are found, in which case the clarinet is handled as a chalumeau.’ “<sup>11</sup>

It is not clear if Eisel meant depending on the clef you picked up either a clarinet or a chalumeau, or whether the clef described the style of playing on the clarinet itself. It is generally acknowledged that the clarinet was associated musically with the trumpet and fanfare, whereas the chalumeau was the muted and cantabile shepherd.

Most descriptions of the clarinet’s sound are related to the etymology of the word *clarinetto* and the strong association with the trumpet. The term clarinetto refers to the overblown register of the instrument and literally translates as little clarino. Clarino came to be understood in the Baroque period, as the practice of playing the Natural trumpet in its highest register (the eighth

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<sup>10</sup> Guy Cowley Clarinets, <http://www.guycowley.com/chalumeaux-after-denner.html> (accessed on February 18, 2018)

<sup>11</sup> Albert R. Rice, *The Baroque Clarinet* (Oxford: Oxford University Press, 1992), 93.

pitch and above in the harmonic series). While, ‘clarion’ one of the general historical terms for the trumpet is derived from three Latin words: the noun clario (trumpet), the adjective clarus (bright or clear), and the verb claro (to make clear).

In the caption of Johann Christoph Weigel’s (1661-1726) engraving of a clarinetist from the series, *Musicalisches Theatrum* (ca. 1722) he poetically expresses the instruments acoustics:

“When the trumpet call is all too loud,  
The clarinet does serve to please  
Eschewing both the high and lowest sound,  
It varies gracefully and thus attains the prize.  
Wherefore the noble spirit, enamored of this reed,  
Instruction craves and plays assiduously.”<sup>12</sup>

Weigel’s suggestion that the clarinet was a softer substitute for the trumpet is well-illustrated in the compositions of Telemann; more on this in chapter five.

The engraving itself shows an elegantly dressed man playing a clarinet, and remains one of the earliest extant representations of a clarinetist.

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<sup>12</sup> Albert R. Rice, *The Baroque Clarinet* (Oxford: Oxford University Press, 1992), 138.



Figure 2.3: J.C. Weigel's engraving of a clarinetist from *Musicalisches Theatrum* (Nürnberg, 1722)

The position of the instrument is indicative of a two-keyed clarinet, however the clarinet's profile is much too conical and oboe-like. Johann Gottfried Walther's perhaps would disagree, as in his *Musicalisches Lexicon* (1732) he blatantly describes the clarinet as resembling a long oboe, with the exception of its wider mouthpiece.<sup>13</sup>

There is no evidence of clarinet type instruments in music until about 1700 and this would explain the clarinet's reputation as the youngest member of the orchestral wind section. There is also a lack of historical methods and tutors for the Baroque clarinet. Valentin Roeser's *Gamme de la clarinette* published in 1760, is considered the earliest written method for the clarinet. However, the fingering chart enclosed is intended for a four-keyed clarinet. Roeser also recommends in his tutor for the clarinetist to have instruments pitched in D, C, B-flat and A.<sup>14</sup>; a clear reflection that the clarinet he speaks about is no longer a Baroque model, but transitional. The earliest fingering chart that we do have for the Baroque clarinet is an example

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<sup>13</sup> Albert R. Rice, "A history of the Clarinet to 1820" (Ph.D. diss., Claremont Graduate School, 1987), 71.

<sup>14</sup> Eric Hoeprich, *The Clarinet* (New Haven: Yale University Press, 2008), 63.

found in Majer's *Museum musicum* (Schwäbisch Hall, 1732). Majer's fingering chart is intended for a two-key instrument and extends just over two octaves.

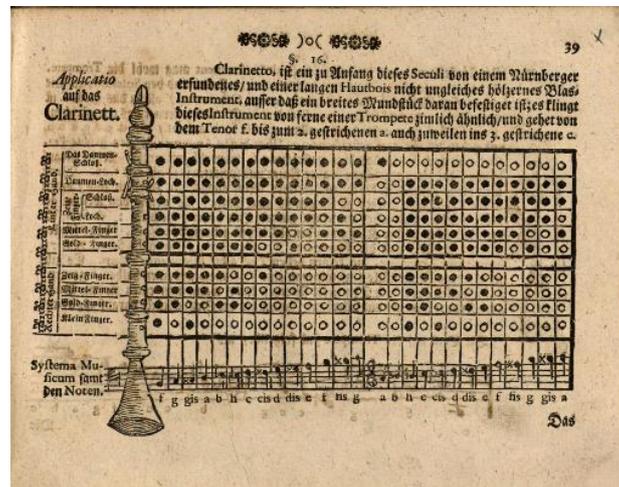


Figure 2.4: Majer's fingering chart for a two-keyed clarinet<sup>15</sup>

A rare example of a three-key fingering chart is found in a Norwegian treatise *Den forste Prove for Begyndere udi Instrumental-Kunsten* (The first training for beginners in instrumental music) by L. N. Berg (1782).<sup>16</sup> In the treatise, Berg implies the three-keyed model was an inexpensive and appropriate instrument for beginners. Another anonymous fingering chart “Gamut for the Clarionet” was found as a leaflet in a copy of *The Complete tutor for the German flute* (1810).<sup>17</sup>

According to Albert Rice, only a few makers made two-key clarinets before 1720. As mentioned earlier, the Denner family, father Johann Christoph and later son Jacob (1681-1735), as well as Johann Wilhelm Oberlender I (1681-1763) and Johann Georg Zick (1678-1733) also based in Nürnberg built these instruments. In 1710, The Duke of Gronsfeld in Nürnberg was

<sup>15</sup> Bayerische Staatsbibliothek digital, [http://reader.digitalesammlungen.de/en/fs1/object/display/bsb10527435\\_00065.html](http://reader.digitalesammlungen.de/en/fs1/object/display/bsb10527435_00065.html) (accessed on January 15, 2018).

<sup>16</sup> Albert R. Rice, “A history of the Clarinet to 1820” (Ph.D. diss., Claremont Graduate School, 1987), 115.

<sup>17</sup> Ibid, 115.

one of the earliest to order two clarinets from Jacob Denner for use by his court musicians. In that same year, six clarinets were shipped to the Eberbach Abbey in the Rhine District for the monks. Jacob Denner was also commissioned by two local churches in Nürnberg to build four clarinets for the Frauenkirche in 1712, and another four clarinets in 1714 for the Sebaldkirche. Further to the west, in Amsterdam, was the workshop of Thomas Conrad Boekhout (1666-1715). Upon his death the business was inherited by his son Jan Boekhout (1696-?), who according to an exaggerated advertisement on June 18, 1718 in the Gazette d'Amsterdam, invented the clarinet.

*Jean Boekhoud, son of the late Thomas Boekhoud, residing in Amsterdam in the Kerkstraat between Leidsegracht and Leisestraat hereby informs music-lovers that he continues to make all kinds of recorders, oboes, bass recorders, as well as a recently invented bassoon: he has also just invented another instrument called the Clarinet, which can be played in a large concert.*<sup>18</sup>

Another builder and perhaps a competitor in Amsterdam was Philip Borkens (1693-1761?). There is an extant three piece clarinet with two brass keys listed in the collection of the Gemeentemuseum Den Haag. In Belgium, there is further evidence of two other makers Godefroid-Adrien Rottenburgh (1703-1768) and Jean Baptiste Willems building clarinets.

By about 1760, several makers had improved and altered the design of the clarinet. The result was the four to six keyed instrument of the Classical period which was capable of adapting to the rising technical and musical demands of composers. Meanwhile, the Baroque clarinet was relegated to the military and it attained longevity with martial music.

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<sup>18</sup> Albert R. Rice, "The Rediscovery of Faber's 1720 Mass and Recent Research on the Early 18<sup>th</sup> Century Clarinet," *The Clarinet* 36, no. 4 (Sept 2009), 55.

### 3. Courts and Clarinetists

The clarinet was not a standard feature of the orchestra until much later in the 1760's. Composers were often confined to write music which suited the resources of a particular orchestra. Most famously, Haydn who had no clarinets at Esterházy, when in London composed symphonies (no.99-104, excluding 102) with elementary clarinet parts. Or Mozart with the Paris Symphony (K. 297/300a), which had parts for both oboe and clarinet for the first time, since both instruments were available at the Concert Spirituel. During the time of the Baroque Clarinet only a select few court orchestras in Germany and France were privy to the new instrument and only a handful of musicians could play it.

The earliest mention of such a musician is Franz Anton Maximilian Pez. He was working as a violinist, trumpeter and clarinetist in the Württemberg-Stuttgart Court. His birthdate is unknown, however there is a reference of him in 1711, which suggests the Württemberg Court was one of the earliest to possibly employ clarinets. Franz Anton Maximilian Pez died in 1755, but another unrelated musician with the surname Pez, Antonio Meister is mentioned as playing the clarinet along with Blessner.

Perhaps the most famous of these "clarinetists" was Johann Reusch (1710-1787), the player who inspired the Baden-Durlach Kapellmeister Johann Molter to compose his six virtuosic concertos for two-keyed clarinet in D. Reusch was employed as a flautist in the Durlach Court beginning in 1730, however he also doubled on oboe and clarinet. Since the Molter concertos were written sometime between 1742 and 1752 (verify), they are testament to Reusch's quality of clarinet playing, even though this was not his primary instrument. This means that an instrument must have been readily available in the Baden-Durlach Court, or possibly that Reusch personally owned one even before 1742. There is also evidence of a second clarinet player, Jacob Hengel joining the court orchestra in the 1760's, although he too doubled as a

horn player.<sup>19</sup> When Reusch immigrated to Karlsruhe around 1771, he did so as a bona fide clarinettist.<sup>20</sup>

Along with Reusch, another early known clarinet player was Carl Barbandt (1716-1776). He was most likely the son of Barthold Barbandt, a chamber musician at the Hannover Court from 1705-1764. Carl Barbandt joined the Hannover Orchestra in 1735 as an oboist and likely also doubled on clarinet. As Adam Carse suggests, “Some if not all of the earlier clarinet players, were oboists; indeed, the unfamiliar instrument (clarinet) could hardly have recruited its players from any other source”.<sup>21</sup> Barbandt travelled to London in 1752, where he remained calling himself “the music king of Hanover”.<sup>22</sup> He gave a concert in 1756 on the clarinet.

Another frequently mentioned pair of clarinettists, was Johannes Hampel (?-1792) and Johann Quallenberg (1726-1786). Both were of Czech origin and employed in the Regensburg Thurn and Taxis Court until 1758. Later on they worked at the famous Mannheim Court until 1777, under the direction of Johann Stamitz.

Elsewhere in ‘Germany’, there were a pair of clarinettists in 1748 listed in the Köln Court; Thedor Klein and Joseph Flügel.<sup>23</sup> Both also played the horn and viola respectively. Further southeast in Darmstadt, Karl Jacob Gozia is listed as playing the violin and clarinet from 1754 until his death in 1756. Upon his death Gozia was replaced by Johann Peter Schüler, who would have worked with David Steger another violinist and clarinettist.<sup>24</sup> Steger had been listed in the Darmstadt payroll as a chamber musician since 1743, although it is not clear when he picked up the clarinet.

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<sup>19</sup> Pamela Weston, *More Clarinet Virtuosi of the past* (U.K: Fenton Music Ltd, 1977), 296.

<sup>20</sup> Colin Lawson, *The Cambridge Companion to the clarinet* (Cambridge: Cambridge University Press, 1995), 92.

<sup>21</sup> Adam Carse, *The Orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons, 1950), 128.

<sup>22</sup> Pamela Weston, *More Clarinet Virtuosi of the past* (U.K: Fenton Music Ltd, 1977), 39.

<sup>23</sup> Albert R. Rice, “A history of the Clarinet to 1820” (Ph.D. diss., Claremont Graduate School, 1987), 225.

<sup>24</sup> *Ibid*, 228.

The pair of Simon Flieger and Gaspard Procksch are also synonymous with the clarinet, but predominately in France. Beginning in 1750, Flieger and Procksch were employed in La Pouplinière's private orchestra under the direction of Rameau. They both took part in the inaugural performance of Rameau's *Acante et Céphise*. They also were employed in the Paris Opera in 1753 and both played in the Concert Spirituel in 1755, when Johann Stamitz was visiting. The Paris Opera also employed the clarinetists Reiffer and Schiefer on two occasions in 1749 and 1751/52.

It is important to acknowledge the trend in the 18<sup>th</sup> century whereby court musician's played multiple instruments, it was rare to be a specialist until later in the 18<sup>th</sup> century. Musicians playing viola, horn, oboe and additionally clarinet, comply with this general practice. In music, "We have seen that, as a general rule, when flutes appeared in a score the oboes temporarily retired. Just in the same way, when clarinets appeared, they stepped into the places vacated for the time being by the oboes."<sup>25</sup> Therefore logistically the orchestration allowed for the musicians to physically switch instruments.

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<sup>25</sup> Adam Carse, *The Orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons, 1950), 128.

## 4. Overview of the Repertoire

There is a varied amount of repertoire for the Baroque clarinet in the early and mid-18<sup>th</sup> century. The most prevalent genres for the instrument were concertos and small parts included in operas. This chapter will summarize the various pieces chronologically for the Baroque clarinet.

Music written for the clarinet before 1720, includes the first part of a Festivmusik by Maximilian Zeidler, celebrating the crowning of Kaiser Karl VI in 1712. Unfortunately, the music remains lost.<sup>26</sup> Other lost music includes, duets by the French composer Jacques Philippe Dreux entitled *Air à 2 Clarinettes ou deux Chalumeaux* listed in Estienne Roger's Amsterdam catalogue of 1716. Roger also published in Amsterdam a set of early pieces for the clarinet between 1712 and 1715 that still exist today; *Airs à Deux Chalumeaux , Deux Trompettes, deux Haubois, deux Violons, deux Flûtes, deux Clarinelles, ou Cors de Chasse*.

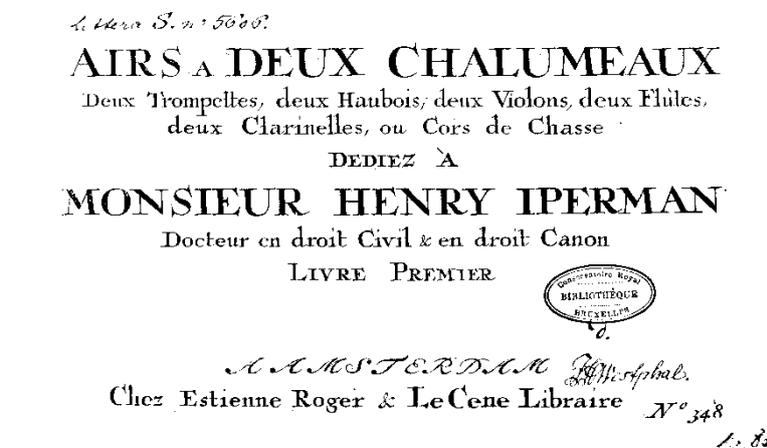


Figure 4.1: Title page to the set of *Airs* published by Estienne Roger

In Vivaldi's oratorio *Juditha Triumphans* (1716), there are parts indicated for a pair of 'clarinei' in the chorus "Plena nectare non mero" from Part II. It is not all together clear whether clarinei

<sup>26</sup> Albert R. Rice, "The Rediscovery of Faber's 1720 Mass and Recent Research on the Early 18<sup>th</sup> Century Clarinet," *The Clarinet* 36, no. 4 (Sept 2009), 56.

meant clarinets. However, given that there exists a part for ‘tromba’ in the Overture and an indication for ‘salmoe’ in the aria “Veni, veni, me sequere” in Part I, there is no doubt that ‘clarinei’ was an altogether different instrument. At the Pietà where Vivaldi worked, there was a ‘Maestro Professore di Salamuri/Salamoni’ employed in 1706 to teach chalumeaux and possibly clarinet. There is documentation of repairs done to two clarinets in 1740 that confirm the instruments were available at the Pietà.<sup>27</sup>

Vivaldi also included a pair of clarinets in three of his concerti grossi; RV 556, 559, and 560. The two smaller concerti, RV 559 and 560 are scored for a pair of oboes and clarinets with strings and continuo in C major. They are perhaps the earliest examples to exploit the distinctive timbres of the upper and lower register of the clarinet. Vivaldi used the bass clef to notate the chalumeau register, which he contrasted elegantly with the trumpet like character of the clarino register. Also unusual is the fact that the clarinets play in the Largo of RV 559. The inclusion of clarinets in the slow movement is very rare, as the instruments connotation as a trumpet meant it often was restricted to the conventions of trumpet writing. Trumpets were excluded from the slow movement for a number of reasons including giving the brass player a rest thus allowing the composer to transpose the movement to another key (often relative minor), one in which the trumpet could not play due to its inherent limitations to the harmonic series.

Vivaldi’s other concerto grossi in C major, RV 556 “per la solennità di San Lorenzo” is even grander in orchestration; scored for a curious combination of a pair of oboes, recorders, clarinets and violins. The clarinets here are reserved mostly for the tutti sections and it seems Vivaldi scored them as an additional colour to the orchestra, rather than a solo instrument.

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<sup>27</sup> Eric Hoeprich, *The Clarinet* (Yale University Press, 2008), 36.

Early clarinet parts can also be found in Antonio Caldara's (1670-1736) Viennese opera *Ifigenie in Aulide* from 1718. Specifically the sinfonia and alto aria *Asia tremi* from Act I and the chorus *Nel Nome Augusto sonori* from Act III. It is unclear whether the clarinets were used in the premiere performance or in the operas revival in 1723 and later. Francesco Bartolomeo Conti (1681-1732) also included parts for the C clarinet in at least one version of his opera, *Don Chischiotte in Sierra Morena*, first published in Vienna in 1719. A version of Handel's *Tamerlano* (1724) replaced the original cornetti parts with clarinets.

In France, Rameau (1683-1764) included clarinet parts in his two later operas *Zoroastre* (1749) and *Acante et Céphise* (1751). The latter requires a performer with great technical facility on the clarinet, as the Overture includes virtuosic flourishes of thirty second notes and ornaments. According to Rice, the clarinets were emancipated in *Acante et Céphise*, as Rameau was able to capture the instruments lyrical qualities. For example, the beautiful clarinet solo with horn accompaniment in the "Entr'acte".



Figure 4.2: Clarinets with horn accompaniment in the "Entr'acte" before Act III of Rameau's *Acante et Céphise*

In England, Thomas Arne also included clarinets in his dramatic pastoral opera *Thomas and Sally* (1760) and his English adaptation of a Metastasio libretto, *Artaxerxes* (1762).

The most eminent concertos written for the Baroque clarinet are the six examples<sup>28</sup> composed by Johann Melchior Molter (1696-1765). The pieces are extremely virtuosic and employ the highest tessitura of the instrument; the altissimo. The parts are intended for a two-keyed instrument in D and were most likely composed for the court musician Reusch. All six concertos are composed in a three movement form of fast-slow-fast. The opening movements of each are written as a dialogue between the orchestra and solo clarinet, while the slow movements are quite solemn with the clarinet singing above. The final movements are composed with uneven beats to the measure (3/8 and 3/4) and feature boisterous tunes. Molter also composed three florid concertos for trumpet,<sup>29</sup> however the limitations of the instrument are evident with the melodic material confined to diatonic motion and frequent orchestral tuttis to compensate for the trumpets need for rest. On the contrary, the concertos for clarinet demonstrate the instruments phenomenal ability to leap octaves or greater and play exceedingly long phrases.

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<sup>28</sup> Catalogued as BWV 6.36-6.41.

<sup>29</sup> Catalogued as BWV 6.32-6.34.



Figure 4.3: First page of the clarinet manuscript of Molter's Clarinet Concerto in A Major (MWV 6.41)

Two double clarinet concertos were recently uncovered and published from 'The Manchester Concerto Partbooks'. The concerto in C major is attributed to the Italian composer Giovanni Chinzer (1698-1750), while the F major concerto remains anonymous, but most likely also of Italian origin. The latter concerto is unusual, as it is written in a tonality, F major that is different from the one in which the clarinet itself was built in, C major. Both concertos make frequent use of the clarinets chalumeau register to provide contrast to the clarion register. The two clarinets are composed melodically in unison, however often in thirds. While, the melodic material is generally modest, especially in comparison with Molter, variety is however achieved through rhythmic invention.

Johann Valentin Rathgeber (1682-1750) also composed two concertos for the clarinet in his 1728 publication *Chelys Sonora*. The collection of twenty-four instrumental concertos was

dedicated to Johann Georg Franz Lurz, the legal adviser of the Banz Monastery where Rathgeber worked as organist and choirmaster. Of the twenty-four concertos, number 19 and 20 are scored for two violins, ‘clarineto vel Lituo ex C obligato’ [sic], organ and cello. Rathgeber’s conservative style is echoed in the preface to the collection, where he remarks the music should appeal “less to virtuoso skill and more to musical judgement.” The concertos are not particularly demanding of the clarinetist, instead borrowing from the trumpet oeuvre with melodic material derived from the harmonic series. As such, diatonic movement is only used in the clarino register. The concertos are composed in a fast-slow-fast form, with the clarinet absent from the slow movement of each.

The Baroque clarinet in sacred music is less documented and more convoluted, especially when trying to determine if the clarinet parts are original by the composer or added later by an editor. Also adding to the general confusion is the clarinets accelerated mechanical development, as instruments with four keys were available beginning around 1750. The addition of the fourth key (long C-sharp on the side) marks the transition of the clarinet to its Classical descendant and for the purpose of this paper no longer considered a Baroque clarinet.

For the purpose of this paper, the sacred repertoire has been analysed in chronological order according to date. However, as will be presented and further discussed, this repertoire can be further divided into three categories:

1. Original clarinet parts for a two/three- keyed instrument
2. Additional clarinet parts added later for two/three- keyed instrument
3. Additional clarinet parts added later or originally for a transitional instrument (i.e. four or five-keyed instrument)

As there was an abundance of sacred music uncovered, only a couple examples from each composer will be analysed and discussed in detail. For a full list of the repertoire available, please refer to the appendix.

## 5. Sacred Music Repertoire

### i. Jean-Adam Joseph Faber

One of the first notable examples of the Baroque clarinet in sacred music is from the monk Jean-Adam Joseph Faber (??-??). His *Missa Maria Assumpta* from 1720, contains some of the earliest sacred clarinet parts. Unfortunately, after numerous attempts the author was unable to get a physical copy of the manuscript, however excerpts have been produced from secondary sources. Faber's mass was composed in twenty-two short movements, of which the clarinet is featured in two; no. 8 "Gratias agimus" (D minor with soprano) and no. 13 "Qui tolli peccate mundi" (D minor with alto). What is most interesting about the part is the use of the chalumeau register in a series of broken triads ascending from the lowest note of an F. The understanding that the Baroque clarinet was weak and limited in that register, seems to have gone unnoticed by Faber in his work.



Figure 5.1: C clarinet part of the "Gratias agimus " and "Qui tollis peccate mundi," Faber, Missa Marie assumpta (1720), Antwerp, Royal Antwerp Conservatory<sup>30</sup>

## ii. Georg Philipp Telemann

Georg Philipp Telemann (1681-1767) composed six complete cantata cycles during his tenure in Frankfurt; the “French” cycle (1714/15), the “Concertante” cycle (1716/17 and 1718/19), the “Eisenach” cycle (1717/18), the “Sicilian” cycle (1719/20) and the “Simonis” cycle (1720/21). Of particular interest for the clarinet, are five cantatas from the latter Simonis cycle.

Telemann was employed as Director of Municipal Music and Kapellmeister of the Barfüsserkirche in Frankfurt from 1712-1721. He was also the music director at the main

<sup>30</sup> Albert R. Rice, “The Rediscovery of Faber’s 1720 Mass and Recent Research on the Early 18<sup>th</sup> Century Clarinet,” *The Clarinet* 36, no. 4 (Sept 2009), 55.

Lutheran Church in Frankfurt, St. Catherine as well as the director of the 'Frauenstein'; a musical society that hosted weekly concerts. Simultaneously, he was still employed in Eisenach and was expected to send new scores and parts regularly.

It is acknowledged that there are seven complete cantatas by Telemann that include parts for the clarinet. Two early examples, TWV 1:988 and 1:434 were orchestrated originally without clarinets, but parts were added later, most likely when the pieces were performed in subsequent years.

*Jesu, wirst du bald erscheinen* (TWV 1:988) was composed around 1711 as part of the Eisenach cycle. The instrumentation of one cornetto, three trombones, two oboes and strings is reminiscent of a typical Stadpfeiferensemble; indicative of an earlier style. The Frankfurt cornettino manuscript part is in the hand of J. B. Königs and is marked 'cornettino vel clarinetto'<sup>31</sup>. Albert Rice seems to suggest that the vel clarinetto was a later addition to the part, while Birsak suggests that the addition was made in the 1780's by Georg Michael Telemann; the grandson of Telemann. What is agreed though is the fact the parts are unmistakably added, as the cantata key of Bb major was not typical for the Baroque clarinet. The added part is intended for a clarinet in C with a range of F<sup>1</sup>-Bflat<sup>2</sup>.

The other early example is from the French cycle, *Ein Ungefärbt Gemüte* (TWV 1:434) composed in 1715 for the fourth Sunday after Trinity. The original version was scored for two horns and oboes in G major. The clarinet parts in F major were added later and most likely copied by J.C Seibert, as a substitute for the horn parts.<sup>32</sup> Again, the key of F major would not have been a natural choice for the clarinet. According to Rice, the parts are intended for a clarinet in D, with the first clarinet extending from F<sup>1</sup>-F<sup>3</sup> and the second from F<sup>1</sup>-B-flat<sup>2</sup>. The

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<sup>31</sup> Simon Rettelbach, *Trompeten, Hörner und Klarinetten in der Frankfurt am Main überlieferten "Ordentlichen Kirchenmusik" Georg Philipp Telemanns* (Tutzing: Hans Schneider, 2008), 57.

<sup>32</sup> *Ibid*, 57.

unusually large range and the altissimo notes above C<sup>2</sup> in the first clarinet part were not typical, as the altissimo notes above C<sup>2</sup> were reserved for the solo concerto repertoire (i.e. Molter). The Dresden manuscript I located contains no score markings or parts to suggest the use of clarinets, so the information above is quoted from secondary sources.

Telemann's five other cantatas with clarinet parts, suggest the instrument was thought of as a replacement for a set of trumpets. According to Rettelbach, any trumpet part could have been replaced by a clarinet. He believed a lack of qualified trumpeters would have required this kind of substitution.

Albert Rice, one of the leading authorities on the historical clarinet and the author of the book "The Baroque Clarinet", only mentions two cantatas from 1721 in his publication; TWV 1:1589 and TWV 1:151. However, during my investigation I have uncovered at least three other cantatas in Telemann's hand with clarinet parts; TWV 1:1646, 1:1061 and 1:320.

Cantata TWV 1:1589 *Wer mich liebet, wird mein Wort halten* is scored for Flauto piccolo, oboes, clarinetto and horns. The manuscript clarinet part is shared on the same page as the horn part and labelled as 'Clarinetto et Corno da Caccia'. Neither instrument plays simultaneously, which could indicate doubling; the same musician playing both the horn and clarinet. Of the four arias, the clarinet only plays in one; the soprano aria marked Presto in 4/4. Likewise, the horn only plays in the last aria in 6/4. The clarinet part is written for an instrument in D with a range of C<sup>1</sup>-A<sup>2</sup>. Interesting enough, there are also two separate leaflets containing additional clarinet parts. Here the original single clarinet part has now been divided and harmonized between two instruments, although staying within the original pitch range. The part is slightly more elaborate with the addition of triplets and sixteenth notes as well as numerous trills. Since, the paper is significantly lighter in colour and the musical style is obviously different, this suggests the parts to be a later addition.



Figure 5.2: Measure 1-10 of the original first clarinet part from the soprano aria of *Wir mich liebet* (TWV 1:1589)

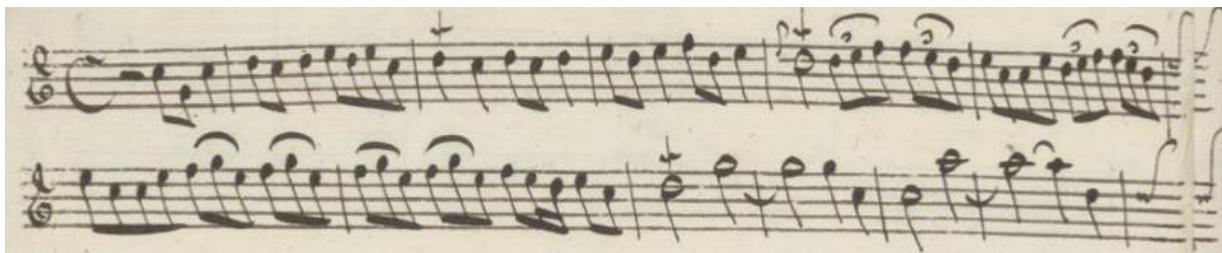


Figure 5.3 Measure 1-12 of the additional first clarinet part from the soprano aria of *Wir mich liebet* (TWV 1:1589). Notice the elaborated triplets in m. 5-8 versus the eighth notes in the previous figure.

One of the first examples of Telemann’s intentional use of the clarinets, is in his cantata *Christus ist um unsrer Missetat willen* (TWV 1:151). The manuscript contains two individual clarinet and oboe parts as well as two separate obligato oboe parts. On the top right corner of the obligato parts is written, “In Ermangelung der Clarinetten”, meaning “in the absence of clarinets.”

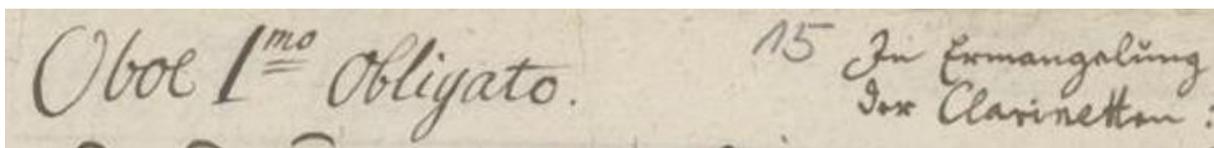


Figure 5.4: Oboe part with indication on the right corner that it was intended to replace the clarinets if needed

These obligato parts are identical to the original clarinet ones, which suggests Telemann was forced to adapt his orchestration in circumstances where clarinetists were unavailable. The clarinet parts themselves are also unusual, as there are two manuscript versions; one in C major and the other in D major, but crossed out. The parts are definitely intended for clarinets in D, and it is possible that the copyist was confused with the new transposing instrument, hence the crossed-out D major part. The range of the parts are conventional to the clarinet, with the first part extending from C<sup>2</sup>-C<sup>3</sup>, and the second from C<sup>1</sup>-G<sup>2</sup>. The parts are florid with thirty-second notes and added turns and trills. The clarinets often ornament the melodic material. For example in m. 8-10 and 63-65 of the first aria in 6/8, the oboes play two stepwise eighth notes while the clarinets fill in above with sixteenth notes (m. 8-10 and 63-65). Here the role of the oboes is defined by rhythmical punctuation and in contrast the clarinet as the ‘soloist’.

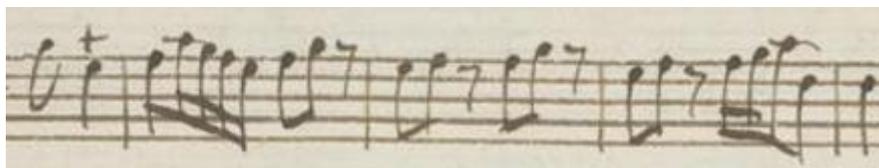


Figure 5.5: Measure 63-65 of the first oboe part (top) and the elaborated first clarinet part (below) from Telemann’s cantata *Christus ist um unsrer*.

According to Birsak,

“A further important function awaited the baroque clarinet in church orchestras, which were not usually fixed ensembles, but consisted of musicians from court orchestras and town bands.

*It would appear that for want of good clarino players, the part was played at sight on the clarinet, which was eminently suitable in pitch, range and timbre*<sup>33</sup>

A clear example of Birsak's statement is Telemann's cantata *Lobet den Herrn, alle seine Heerscharen* (TWV 1:1061). This is the only example I found that contains three separate clarinet parts; a tradition most often associated with the trumpet. The title page of the cantata clearly indicates three clarini, while the first page of the score, which was copied by Johann Christoph Fischer (1717-1769) only marks Cl. 1, 2, 3. However, the enclosed parts copied by the hand of Johann Balthasar König (1691-1758) are unmistakably marked as 'Clarinetto'.<sup>34</sup> As the score and parts are musically identical, there can be no mistake that the clarinets were just a clever substitute for want of a trumpet, just as Birsak expressed. Telemann used the same trick a few years later in his *Hamburgischen Kapitainsmusik* from 1728. In the piece, the clarinet and trumpet parts are musically indistinguishable from one another, even sharing the same staff in the score. Rice believes that "the clarinet seems to have been a genuine substitute for an unavailable second trumpet, rather than offering a subtle contrast of timbre; it must have been played by the first oboist."<sup>35</sup>

*Lobet den Herrn* was first performed for the New Year's Day service on January 1, 1721 in the Barfüsserkerche in Frankfurt. The cantata was then repeated in the liturgical year of 1728/29. It is not exactly clear for which service year the clarinets were used in place of the trumpets. The clarinet parts themselves are included in all the movements, albeit the final aria. They range the typical two octaves from C<sup>1</sup>-C<sup>3</sup> and include the chromatics B-flat and F-sharp. The first and second clarinet often play in thirds together, while the third part is reserved mainly for the tutti orchestra moments, and is absent altogether from the second aria 'Gott ist ein treuer Huter'. While the oboes add colour through the doubling of the violin parts, the clarinets are

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<sup>33</sup> Kurt Birsak, *The Clarinet: A Cultural History* (Bochloe: Druck and Verlag obermayer, 1994), 28.

<sup>34</sup> Telemann's *Lobet den Herrn* TWV 1:1061, ed. Eric F. Fiedler (Frankfurter Telemann-Ausgaben Score).

<sup>35</sup> Albert R. Rice, *The Baroque Clarinet* (Oxford: Oxford University Press, 1992), 90.

clearly meant to punctuate and be heard above it all. Since the original trumpet parts are not included in the Frankfurt manuscript (perhaps lost), we cannot say for certain whether the clarinet parts are an exact copy or perhaps more embellished as in the example of TWV 1:1589. The use of triplets to ornament a simpler melodic line of the violins, is very similar to that of TWV 1:151.

Another clue that the clarinets' role was related to a trumpet, is in the manuscript *Der Tod is verschlungen in den Sieg* (TWV 1:320). The clarinets are positioned at the top of the score, as is per the writing convention for trumpets.



Figure 5.6: Example showing the position of the clarini (trumpet) on the top of the staff from the cantata *Ich bin getrost in meinen Leben* TWV 1:821

*Der Tod is verschlungen* was first performed on Easter Sunday on April 13, 1721 in the Barfüsserkirche in Frankfurt and again repeated in the liturgical year of 1728/29.<sup>36</sup> There is

<sup>36</sup> Telemann's *Der Tod ist verschlungen* TWV 1:320, ed. Eric F. Fiedler (Frankfurter Telemann-Ausgaben)

also evidence the piece was performed in 1722 for Easter in the St. Petri kirche in Hamburg. Unlike *Lobet den Herrn*, the manuscript score of *Der Tod is verschlungen* clearly notates 'Clarinetto' as does the separate parts. The range of the clarinets is within two octaves, and the melodic material is derived predominately from triads with many leaps of a fourth.

The final example from Telemann's oeuvre is *Wie teuer ist deine Gute* (TWV 1:1646). Not only does the cantata feature clarinet parts, but also parts for two flutes and two oboes. In some ways, this is one of the first examples of a cantata having a complete wind section, a phenomenon we will see in later examples from Graupner and Graun. The clarinets are included in the opening chorus, the bass aria and final choral. Again the musical material is mostly stepwise and triadic within written C major (sounding D major), however soloistic at times. For example, in the fifth bar of the opening chorus the clarinets play completely alone (except for continuo) for three and half bars. Also in the bass aria, there are instances where the clarinets play a motive alone and then a few measures later the orchestra comments on the same motive; a sort of call and response.

While the clarinet was in some ways a substitute for an absent trumpet in Telemann's music, there is no doubt he was familiar with the instruments more advanced technical capabilities. Whereas the clarino parts were often confined to limited rhythmic and pitch variance for example in TWV 1:821, the clarinet enjoyed a greater autonomy.

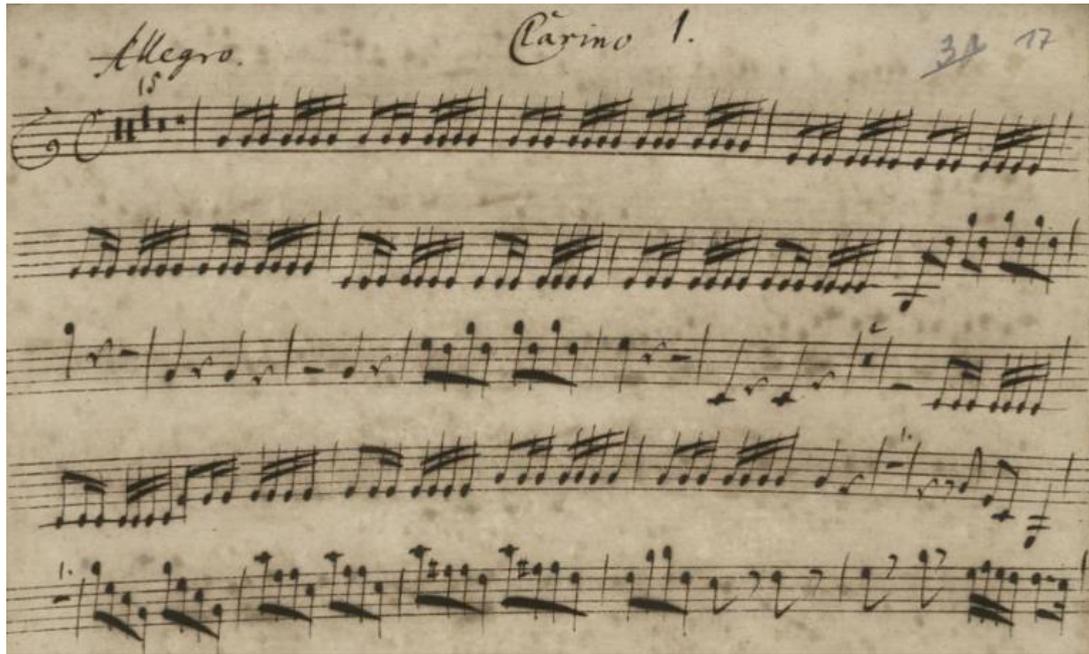


Figure 5.7: Excerpt from the first Clarino part in Telemann's cantata *Ich bin getrost im Leben und* (TWV 1:821)<sup>37</sup>

There is also mention in an article by Colin Lawson, that Johann Balthassar König (1698-1758) may likewise have also included clarinets in his wedding cantata, *Auf zur Lust, ihr frohe tönen*.<sup>38</sup> König worked as a copyist for Telemann and inherited his duties when Telemann moved to Hamburg. While I was unable to find the cantata in question, according to Lawson the leaflet with the chalumeau part also contains a part transposed in D major in a later pen script. Perhaps this part in D major was intended for the clarinet, and added at a time when the instrument was becoming readily available.

<sup>37</sup>Musikhandschriften Universitätsbibliothek UB, <http://sammlungen.ub.uni-frankfurt.de/musikhs/content/pageview/7016295> (accessed February 25, 2018).

<sup>38</sup> Colin Lawson, "Telemann and the Chalumeau," *Early Music* Vol. 9, no. 3 (July 1981), 314.

### iii. Johann Caspar Simon

Johann Caspar Simon (1701-1776) was music director and organist at the St. Georg Kirche in Nördlingen. He composed over two hundred cantatas between the years 1732 and 1750, based on the New Testament readings for the day.<sup>39</sup> The cantatas were composed in a generic form of chorus/instrumental sonata – aria – recitative – aria - chorale, similar in length to examples by Kurz, which will be discussed later. According to Dietrich Höpfner, there are only two cantatas in which Christoph Friedrich Wilhelm Nopitsch (1758-1824) made variants to Simon's original instrumentation; Cantata no. 14, *Ich suchte den Freund im Hause des Herrn* (1738) and no. 32, *Friede sei mit dir* (1738).

The individual parts and score for *Friede sei mit dir* are preserved, however I was unable to obtain them. Instead, I was provided with a critical modern edition edited by Dietrich Höpfner. In the forward to the edition, Höpfner explains that on the manuscripts title page, there is written "Clarinetti in C" beside the oboe. However as the writing is different from that of Simon's hand, Höpfner suggests it is a later addition. *Friede sei mit dir* was scored for two oboes, two horns and continuo. In the absence of strings, the oboes are left with the arduous role of carrying the melodic material.

The cantata is written in F major. The first oboe/clarinet part extends from D<sup>1</sup>-C<sup>3</sup> and includes B<sup>1</sup>-flat, B<sup>1</sup>-natural and C<sup>2</sup>-sharp. The second part also has the same chromatics but with the addition of F-sharp<sup>1</sup>. At the very least the clarinet required would have needed a third key to play the B-natural, however the C-sharp is problematic. Without a fourth key on the left side, the only way to produce the C# would have been to half-hole and lower a D. Simon only uses

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<sup>39</sup> Hugh J. McLean, "Simon, Johann Caspar" in *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.25819> (accessed on January 5, 2018)

the C-sharp a handful of times in the last bass aria, which means it is possible to half-hole, although the note sounds very weak.

Since the C-sharp is weak and the fingering awkward, particularly in any sort of passage work this leads me to believe that the clarinet required to play Simon's cantata would have been a sort of five-keyed classical model. This would corroborate the theory and date that Nopitsch re-orchestrated the cantata sometime around 1781 to include the clarinets. Nopitsch himself emigrated to Nördlingen in 1781, after inheriting the position of music director from Simon's pupil Jakob Heinrich Hilbrandt. Simon had abdicated his position in Nördlingen already in 1750.

A five-keyed instrument would also have been necessary to perform Simon's cantata, *Ich suchte den Freund im Hause des Herrn*. While only scored for a single oboe/clarinet (with viola and continuo), the part contains the same accidentals as *Freide sei mit dir*, the Bb<sup>1</sup>, B-natural<sup>1</sup> and C#<sup>2</sup>, as well as includes a D#<sup>2</sup>. Without the proper key, D# could only be produced by adding a finger to an E<sup>2</sup>, thereby lowering the pitch. While it only appears six times in a reoccurring motive of the third aria, the D# advocates for a clarinet with more keys. The music itself is obbligato in nature, with the oboe/clarinet sustaining the long melodic lines. The part is riddled with windy passages of sixteenth notes, which overall are suitable on the clarinet. Except for a few instances of going back and forth over the break<sup>40</sup>, as in the second soprano aria.

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<sup>40</sup> Break is playing from A<sup>1</sup> to B<sup>1</sup>, meaning from the least of amount of fingers to all of them.

#### iv. [Andreas?] Kurz

The most exciting find of my research were ten complete cantatas by the mysterious composer Kurz. Throughout my search I was unable to find any biographical information about him, only a hint that his first name could have been Andreas and that he was of Italian origin.<sup>41</sup> The manuscripts are all catalogued in the Stadtarchiv Karlsruhe as the collection “Ein ganzer Jahrgang Durlacher Kirchenmusik für Sopran, Alt, Tenor, Bass, verschiedene Instrumente und Orgel von Kurz (Kirchenmusiker in Duralch mit unbekannter Biographie)”, the latter meaning with an unknown biography. In total there are seventy five cantatas catalogued, with the date 1750 attributed to them.

The ten cantatas with clarinet are all relatively short, comprised of a combination of five or six little arias, tuttis and recitatives and concluding with a choral. None of the manuscripts contain complete scores, only individual voice and instrumental parts. The cantatas were written for a variety of feast days, including Christmas, Advent, New Years and Easter. Among the title pages, are an assortment of different nomenclatures when referring to the clarinet, for example, clarinetto, clarinet and clarinetten. All ten of them are scored for SATB voices, two clarinets and or two violins with continuo. The cantatas must have been revised at one point, as each one also includes a set of separate parts for violin, oboe and organ transposed to D major and a couple even contain organ parts in B-flat major. The clarinet parts are all intended for an instrument in C and stay within a normal two octave range. Also interesting is the music and text for the final choral of each cantata is never provided in any of the parts; not even for the organ. This implies that the chorales were taken from a well-known and common source.

*Wie wohl ist doch ein Mensch*, contains two parts labelled ‘Clarinetto o Hautbois’. The parts are in a comfortable register of the instrument, however the first part includes two trills in the

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<sup>41</sup> Die württembergische Hofmusik – eine Bestandsaufnahme Reiner Nägele, <http://heiup.uni-heidelberg.de/reader/download/347/347-69-80330-1-10-20180221.pdf> (accessed on March 3, 2018).

3/8 aria on B<sup>natural</sup><sup>1</sup> as well as in the penultimate bar of the first tutti. It remains the only cantata of the ten that does not include violin parts or indications. This means the clarinet (or oboe) had the sole responsibility of carrying the melodic material, a large step forward in the case of the clarinet.

A similar example is in *Fahrt ihm ihr zornigen Gedanken*, which again does not have a separate violin part, but does have oboe and violin indications included in the clarinet parts. The oboe is notated in the Largo, while the violin in the following tutti. On the bottom of both clarinet parts is also a scribbled version of the opening sonata, however transposed in D major. There are also a set of complete violin parts in D major, suggesting the entire cantata could have been played on violin and or oboe at a higher pitch. The parts in the sonata for the clarinet are fanfare-like; the melodic material is derived from the tonic and dominant triads.

In the cantata, *Der Sieges Fürst komet*, Kurz artfully mixes the musical textures by having the clarinets play alone versus having the clarinets doubling the violins. This naturally creates a loud and soft dynamic effect in the music with the clarinets often given the responsibility of introducing the melodic material before the rest of the orchestra joins in.

The clarinet parts in *Mein Jesus alles und in allem geht heute*, are rhythmically simpler than the violin parts. The clarinets often punctuate with eighth notes, while the violins elaborate with sixteenth notes. An exception is in the first tutti, where the clarinets elaborate a descending line of the violins with dotted eighth notes.



Figure 5.8: Comparison of the clarinet part (top) elaborating the violin part (below) in measure 5-6 of Kurz's *Mein Jesu alles*

In *Ertönet ihr Lüfte vom Jubelgeschrei* and *Erfreuet euch ihr Zions Schwetern*, the clarinets without exception play the exact same line as the violins. This doubling is very similar to the role of the oboe in the Baroque period, of colouring the violin sound. It would seem Kurz is applying the technique to the clarinets, which infers that the Baroque clarinet could in some way blend with the strings and be homogenous within the orchestration.

*O Anfang sonder Ende du grosses A und O*, includes clarinet parts derived from the violins. The first clarinet is almost identical to the first violin, however Kurz modifies the part to avoid B-natural<sup>1</sup> and A<sup>1</sup>. This implies that the clarinet used was most likely a two-keyed model. Both clarinet parts also contain a couple measures of fast triplets that would have required a sufficient technique.



Figure 5.9: Violin (top) and clarinet (below) part from measure 1-5 of the tenor and soprano aria in 4/4. In m. 4 the violin plays B-natural, while the clarinet substitutes and plays a D.

While the clarinet is listed on the original title page to the cantata, *Stern aus Jacob Licht der Heiden* the parts are evidently not written by the same person as the voice and violin parts. Even so, the parts are musically identical except for the avoidance of B-natural<sup>1</sup> in the clarinet part.

In the cantata, *Dunkle wolken weicht verschwindet*, we find a rare example of dynamic indications. Notated in the clarinet parts for the tenor solo (before the choral) are written ‘Clarinetto forte’, this is in contrast to the marking of piano at the beginning. Kurz also indicates violin primo and secondo in the clarinet parts at the opening of the tenor solo, suggesting that the clarinets should not play. This is probably how Kurz achieved the piano (violins alone) and forte (violins and clarinets together) effect. The violin and clarinet parts are composed often in contrary motion that seamlessly interweave. There is also a one of a kind pattern that I have not seen in any of the previous examples in the clarinet one part; G<sup>1</sup>-D<sup>2</sup>, in sixteenth notes. Also, of interest, is a fingering chart on the very last page of the manuscript. After close inspection, it appears to be for a traverso based on Quantz’s fingerings.



Figure 5.10: Excerpt of the first clarinet part from *Dunkle Wolken*, with markings of piano and forte

Kurz's final cantata *Gnädiger Regen himmlischer Segen* contains parts for the clarinet copied from the violins, however as the canto aria is composed in the relative minor of A, the clarinets are excluded. The cantata is unusual because the opening tutti has short, alternating sections marked Adagio and Allegro, which has not been seen before. Furthermore, the clarinet plays in both the adagio and allegro, which contends the instrument was capable of playing lyrically.

Since all the clarinet parts are well suited for a two-keyed clarinet, it implies that Kurz had a working familiarity with the instrument. As the orchestration of the ten cantatas is small, the clarinet in general would have been heard clearly. Kurz's musical treatment of the clarinet can be divided into three tendencies; 1) doubling the violin line, 2) adding colour; rhythmic punctuation to the violin line and 3) standing alone as an independent and distinct voice. The fact that the clarinet often played the same or similar melodic material as the violin, means Kurz felt in no way hindered by the clarinets 'limited' abilities.

To add to the mystery shrouding Kurz, is the discovery I made of a Mass composed by him, found in the Moravian Museum in Pelhřimov, Czech Republic. The Mass in B-flat major is scored for two clarinets, two horns and strings with continuo. The handwriting of the manuscript does not match the writing in the cantata examples from Karlsruhe. Moreover on the title page Kurz is referred to as 'Signor' rather than plainly 'Author'. Perhaps, the mass manuscript is in his own writing, hence the illustrious title and the cantatas are by a copyist. This could call into question the authenticity of the cantatas clarinet parts. Regarding the clarinet parts of the mass, what is most interesting is the fact they are composed for a B-flat instrument, which suggests that the music was no longer for a Baroque clarinet. The part shows a cautious approach to the clarinet and sounds completely different from the cantatas. Kurz's writing is now reminiscent of an early Haydn or Mozart approach to the classical clarinet.

Nonetheless, this means Kurz was exposed to not only the Baroque clarinet, but also a more advanced clarinet model most likely in the Czech Republic.

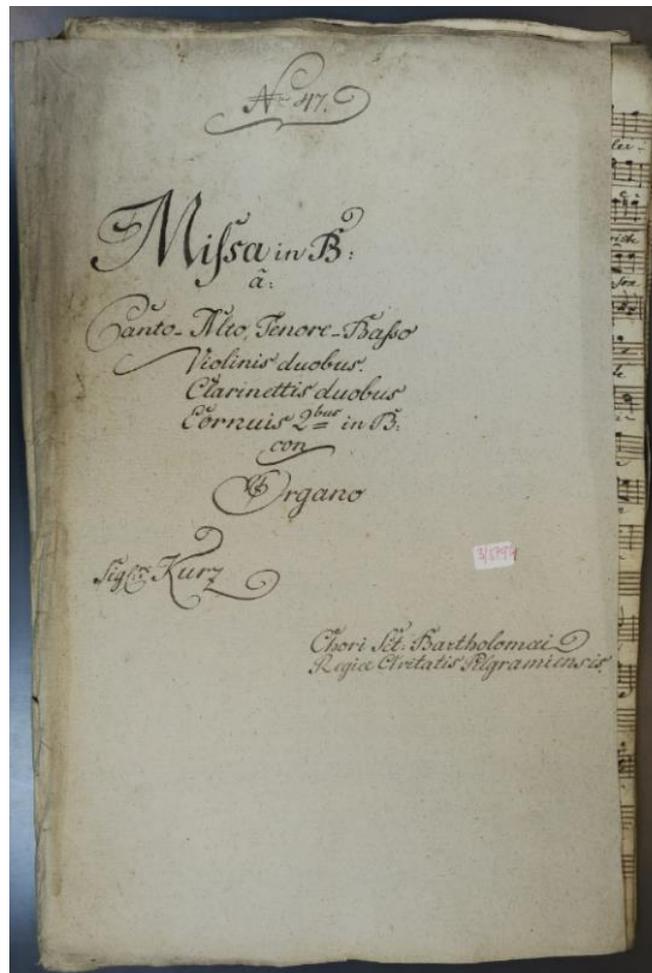


Figure 5.11: Title page to the Mass in B by Kurz

#### v. Johann Conrad Seibert

Not much is known biographically about Johann Conrad Seibert (1711-1792). There is evidence he was a copyist for Telemann, as well as a composer in his own right. He was employed in Frankfurt as Kapellmeister from 1769 until his death in 1792. It is possible he remained in Frankfurt all his life, as the music he copied for Telemann was predominately from the latter's Simonis cantata cycle composed in Frankfurt in 1720/21.

According to the RISM catalogue, Seibert composed forty-eight cantatas in total, however peculiarly, only one contains clarinet parts. This phenomenon is very similar to both Graupner and Graun, each of whom only composed one work with clarinets likewise. Seibert's cantata *Am ersten Ostertag: Cantata auf die Geburt des Prinzen Ferdinand* was composed in 1754. The prince in the title could refer to Ferdinand, Duke of Reisingen born on June 1<sup>st</sup>, 1754 to the Holy Roman Emperor Franz I and Maria Theresa in Vienna. This grand cantata was scored for a full string section (violin I, II, viola, cello) as well as two oboes and two clarinets with timpani and organ. The manuscript, located in the Goethe University in Frankfurt, is unusual as it contains two versions of the score. The first score, which remains incomplete, has indications for both clarinos and clarinetto, while the second score does not specify instruments. After analysing the separate manuscript parts, it is clear the clarinetto parts are identical to those in the first score, while the clarino parts match those in the second score. So why are there two versions of the same score? Perhaps, like Telemann, Seibert also faced the dilemma of what to do with either a lack of trumpet or clarinet players. When comparing the clarino and clarinetto parts, it is obvious that both are based on the same melodic material. However, the clarinet parts are far more elaborate with the addition of sixteenth notes, snappy uneven rhythms and quick passing trills. The parts are also unusual as both clarinets extends over two octaves to D<sup>3</sup>, while the clarinos only extend 1.5 octaves to C<sup>3</sup>. It would seem Seibert was taking full advantage of the clarinets more comprehensive range.



Figure 5.12: The clarinet part to the opening tutti of Seibert's cantata *Am ersten Ostertag*.

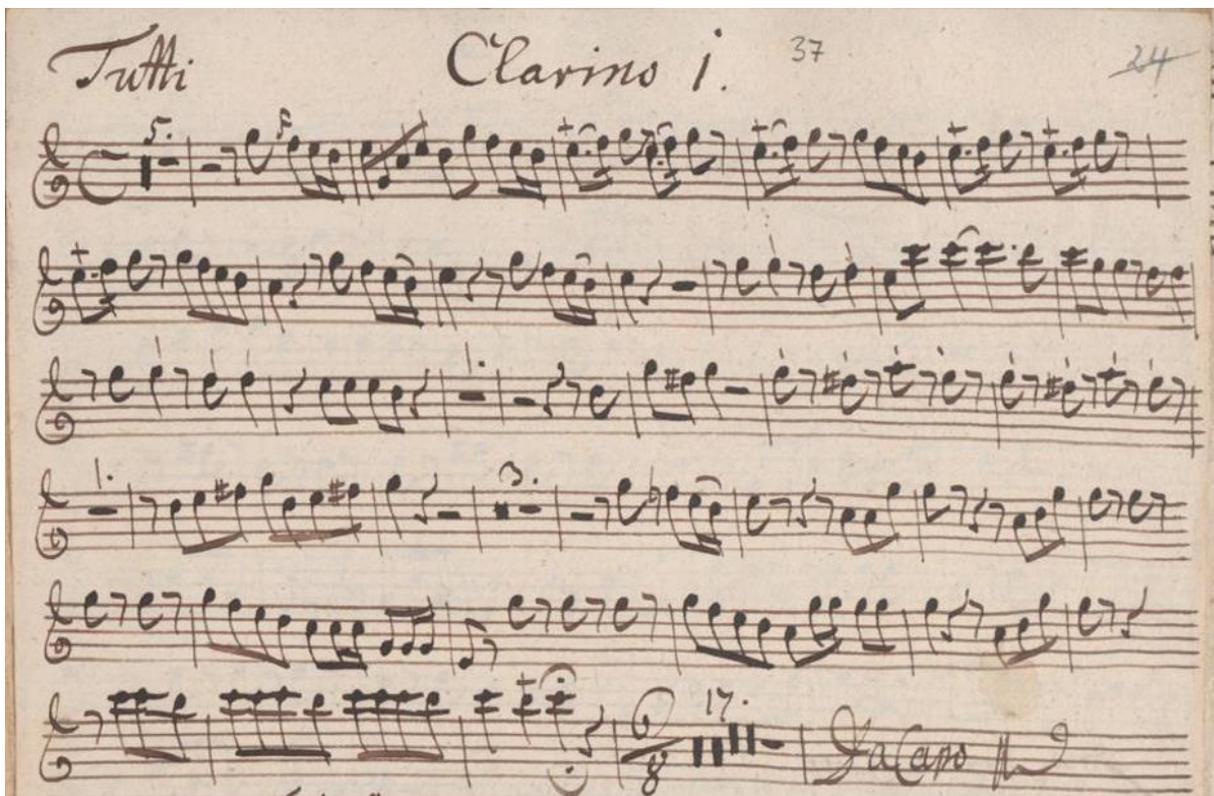


Figure 5.13: The clarino part to the opening tutti of Seibert's cantata *Am ersten Ostertag*.

Additionally, the clarinos only play in the two large tutti sections and the final choral, while the clarinets are given additional solo material in the first bass aria, on top of the aforementioned. The aria begins out of nowhere on a written high C<sup>3</sup>, a challenge on the clarinet, but likely impossible if required on the trumpet. Equally intriguing are the indications for a single ‘Trompa’ in the first score of the aria. The trompa line consists mainly of a repeated three eighth note figure, which punctuates and accompanies the clarinet and violin melodies. While there is no separate trompa part aside from the indications in the score, it is nonetheless interesting and remarkable to see a trumpet subservient to the clarinets. This is perhaps one of first instances of the clarinet shedding its trumpet connotation and coming into its own.



Figure 5.14: First version of the score for the bass aria from *Am Ersten Ostertag*, showing lines for both clarinets and trumpet (trompa).

## vi. Christoph Graupner

Christoph Graupner (1683-1760) produced a staggering fourteen hundred cantatas during his lifetime, most of which were ecclesiastical for Sunday services in Darmstadt. Of the fourteen hundred cantatas, one stands out for its inclusion of clarinet parts; *Lasset unsere Bitte vor*.

Graupner was appointed director of the Hesse-Darmstadt Hofkapelle in 1711 and remained at his post until his death in 1760. His patron, King Ludwig VIII (1691-1768), an avid hunter, divided his household between two grand residences; the castle in Darmstadt and the hunting lodge at Kranichstein. A fairly impressive orchestra was assembled at Kranichstein, including five violins, one viola, one cello, two horns, two clarinets, two clarion trumpets, a pair of kettledrums, four oboes, two bassoons, two ‘Engl. Wald Hautbois’.<sup>42</sup> As mentioned in chapter three, there were two clarinet players in Darmstadt around 1757; Johann Peter Schüler and Johann Christian Klotsch, however it remains unclear whether they were the two players who three years earlier performed in the premiere of *Lasset unsere Bitte vor*.

*Lasset unsere bitte vor*, is by far Graupner’s most ambitious cantata. It is believed to have been composed in January 1754, before Graupner was ultimately crippled by blindness. However, the premiere performance was not until Easter Sunday, April 16, 1754; a day also marking the 63<sup>rd</sup> birthday of Ludwig VIII. The cantata is catalogued as part of the forty Geburtstagskantaten cycle (GWV 1174). The music is set to the texts of J. C. Lichtenberg (1689-1751) and composed in twelve movements, alternating between aria and recitative. The piece features a full wind section with two flutes, two clarinets, two horns and two bassoons. Compared with Graupner’s earlier cantatas, which favoured strings and/or a pair of woodwinds, generally two oboes, *Lasset unsere bitte vor* is grand in every way.

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<sup>42</sup> Ursula Kramer, “The Court of Hesse-Darmstadt” in *Music at German Courts, 1715-1760: Changing Artistic Priorities*, edited by Samantha Owens, Barbara M. Reuel, and Janice B. Stockigt (Sufolk: The Boydell Press, 2011), 353.

Graupner included a pair of D clarinets in five of the twelve movements from *Lasset unsere bitte vor*. If you do not count the five recitatives, this means the clarinet is only excluded from the opening tutti and one aria. The exclusion of the clarinets from the opening tutti, can be attributed to the marking of ‘Largo’ and the overall sombre expression. The clarinet parts extend two octaves from C<sup>1</sup>-C<sup>3</sup>. In the first aria the clarinets have solo melodic material with stepwise and triadic leaps evocative of a fanfare. The clarinets agility is demonstrated in the 6/8 allegro section with quick thirty-second notes, as well as in the final choral on a series of quick snappy dotted passagework.

So the question remains, why did Graupner only use the clarinet in his final cantata? If we compare the clarino parts of *Der Gerechte wird grünen* (GWV 1174/52) and *Der Herr erhöre dich in der Not* (GWV 1174/53), it is obvious. Both feature the same number of wind players, however use trumpets instead of clarinets. The trumpet parts are unequivocally simpler, not only rhythmically and melodically, but also in the overall pitch variance, when compared with the clarinet parts of *Lasset bitte*.



Figure 5.15: Measure 1-25 of the first clarinet part of Graupner's cantata *Lasset unsere bitte vor*



Figure 5.16: Trumpet part m. 1-33 from *Der Gerechte wird grünen* TWV 1174/52

Perhaps as this was Graupner's final piece before blindness overtook him, he wanted to experiment with the new fashionable clarinet. Graupner, like his counterpart Telemann, also wrote cantatas as well as suites featuring the chalumeaux, another rare instrument. If anything, Graupner's variety of orchestration in his music is a testament to the vibrancy and overall musical wealth of the Darmstadt Kapelle.

#### vii. Carl Heinrich Graun

Coincidentally enough, another composer, Graun in 1754, also included clarinet parts in his magnificent passion cantata; *Der Tod Jesu*. Carl Heinrich Graun (1704-1759) was appointed Kapellmeister to Frederick the Great in 1740 and remained in Berlin until his death in 1759. During his lifetime, he devoted his musical output to the Italian opera genre producing thirty-two staged works between 1726 and 1756.

The passion cantata *Der Tod Jesu* was commissioned by Princess Anna Amalia and set to a libretto by Karl Wilhelm Ramler (1725-1798). Telemann himself borrowed the same text in 1755 and produced his own version in Hamburg, what is now catalogued as TWV 5:6. Graun's version was divided into two parts; part I contained fourteen movements and part II,

eleven movements. The premiere performance took place on March 26, 1755 in the Ober-Pfarr und Domkirche in Berlin. The court opera and royal orchestra gave the premiere performance with C.P.E Bach (1714-1788) as harpsichordist and Gottlieb Graun, the older brother of C.H Graun, as the concertmaster. The overall style of the cantata is operatic throughout the recitatives and arias, a clear reminder of Graun's preference for opera. Of the twenty-five movements, only two contain indications for the use of clarinets. No. 19, the soprano aria "Singt dem göttlichen Propheten" and no. 24, the choral for bass solo and choir, "Ihr Augen, weint!" In the Dresden score of no. 19 there is a small note "mit clarinetten" beside the title, yet the score only specifies strings. Therefore, it is not clear which line the clarinets would have played. However, as part of another copy of the score, incomplete and located also in Dresden, I found the separate clarinet parts to no. 19. The parts are written on darker parchment paper and visibly penned by a different hand. They are marked as 'Clarinetto I in B' and 'Clarinetto II in B', which means the parts were intended for a B-flat instrument; a tonality we associate with the classical clarinet. What is interesting is the clarinet parts are derived from the material of the first violin and viola part, but simplified. The clarinet parts range from D<sup>1</sup>-D<sup>3</sup>, with chromatic notes, B<sup>1</sup>-flat, B<sup>1</sup>-natural and C<sup>2</sup>-sharp. Therefore, the clarinets would have needed at least four keys and most likely their addition was a choice of colour and brilliance, especially given the aria is about singing to the divine prophet.

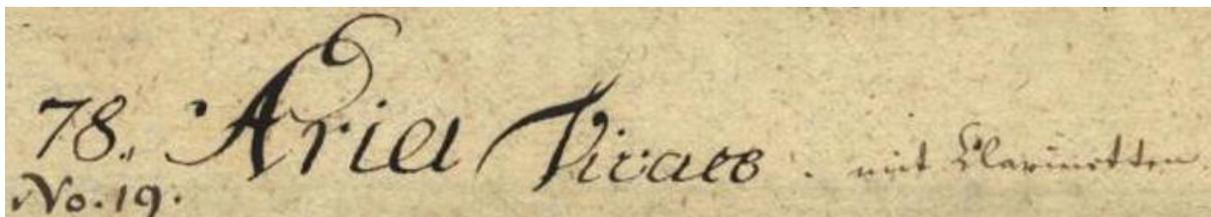


Figure 5.17: Movement No. 19 from Graun's *Der Tod Jesu* showing the indication 'mit Clarinetten'.

Similarly, in the Dresden score of no. 24 is also a small note besides the oboe line 'lafines Clarinetti in B'. The placement of the text implies the clarinets were to double the oboe line. This is confirmed by a set of surviving leaflet clarinetto parts, which are exact copies of the oboe line albeit transposed to B-flat for the clarinet. The separate parts, like no. 19, are written on different paper by a later hand. The parts again contain B<sup>1</sup>-natural and even D<sup>2</sup>-sharp, a strong clue the part was for a more advanced classical instrument.

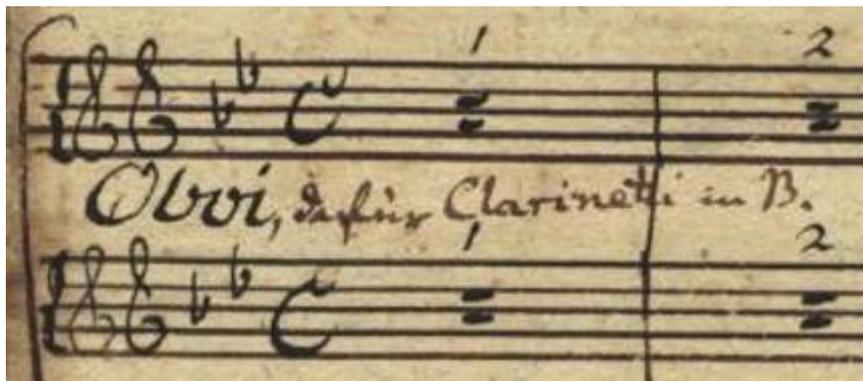


Figure 5.18: Indication for clarinets in no. 24 of *Der Tod Jesu* by Graun

When comparing the clarinet parts to the clarino parts of no. 13 in *Der Tod Jesu*, it is clear the clarinet was now treated differently. The clarino parts are static, with limited pitch variance. The melodic material is derived from rhythmic fanfare patterns, played on a single repeating note.



Figure 5.19: Measure 1-21 of the Clarino part in the 13<sup>th</sup> movement of *Der Tod Jesu*

### viii. Johann Wendelin Glaser

Johann Wendelin Glaser (1713-1783) was a composer and cantor in Wertheim am Main from 1744 until his death. He began composing cantatas around 1744, but there is evidence that in later years Glaser recycled many of his existing cantatas. This is reflected in the addition of wind instruments, especially clarinets.<sup>43</sup> According to Rice, Glaser included clarinet parts in ten of his cantatas between 1748 and 1780.<sup>44</sup>

*Alles was Odem hat, lobe den Herrn* was commissioned for the organ dedication in Wertheim in 1756. According to Karl-Eberhard Wagner, the piece is Glaser's grandest, in terms of instrumentation, with parts for three trumpets, timpani, two horns and two clarinets.<sup>45</sup> The cantata consists of seven movements, with the clarinets playing in two of these; the da capo aria in 3/8 and the accompagnato immediately preceding it. Albert Rice misidentifies the clarinet parts as being for instruments in C, when in fact they are intended for instruments in D. While the clarinet parts for the accompagnato and aria are indeed written in C major, the fondamento bass part is unquestionably in D major. Therefore, it is with certainty that the clarinet intended was pitched in D. The jaunty tune and 3/8 meter of the aria lend themselves well to a hunting call. The fact the clarinets are paired with horns, an instrument often associated with the hunt, reinforces this allusion.

Glaser also includes clarinet in the cantata *Ihr müsset gehasset warden*. Enclosed within the manuscript is a separate single clarinet with the indication toni: B. The part contains music for the E-flat major aria in 3/8. The aria in the score was originally scored for horn and bassoon, but as the clarinet part is an exact replica of the horn part (except transposed for a B-flat instrument), it seems in a later performance of the piece the horn was replaced by a clarinet.

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<sup>43</sup> Karl-Eberhard Wagner, *Johann Wendelin Glaser Werkverzeichnis* (Bonn: Dr J. Butz Musikverlag, date unknown), 14.

<sup>44</sup> Albert R. Rice, *The Clarinet in the Classical Period* (Oxford: Oxford University Press, 2003), 113.

<sup>45</sup> Karl-Eberhard Wagner, *Johann Wendelin Glaser Werkverzeichnis* (Bonn: Dr J. Butz Musikverlag, date unknown), 15.

The clarinet part is clearly added later, since the leaflet does not match neither the handwriting, nor paper colour of the score or other instrument parts. According to Rice, this was one of the earliest cantatas to designate a nominal clarinet pitch.<sup>46</sup> However, given my previous examples of works by Graun and Kurz, I am not sure how accurate Rice's assertion is.

There is also evidence of separate clarinet parts existing for other cantatas of Glaser. I myself have located eighteen additional leaflets containing clarinet parts for various cantatas. However, since they are loose pages, the parts have not been catalogued to their corresponding cantata (332 in total) up to now. This work has yet to be completed, therefore a follow-up with Glaser shall be necessary in the near future.

#### ix. Johann Stamitz

It is worthwhile to also briefly mention *Salutaris Hostias*, an Offertorium in D major by the Mannheim composer, Johann Stamitz (1717-1757). Johann Stamitz is attributed to composing a clarinet concerto in Bb major, one of the earliest examples after Molter. *Salutaris Hostias* was published posthumously in 1760, however there is no exact date for when it was composed. The work is presented as one movement with a text in Latin. It features parts for two horns, two clarinis as well as two clarinetti and timpani. On the title page between the clarino and cornu is an indication for 'tonu D', meaning the parts are intended for instruments pitched in D. This means the parts for both the horn and trumpets are written in C major, however would sound in D major. The clarinet parts on the other hand are puzzling, as on the title page there is an indication 'ex. A'. One theory is that ex means 'extra'. According to Albert Rice, 'extra' referred to the status of the player as an

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<sup>46</sup> Albert R. Rice, *The Clarinet in the Classical Period* (Oxford: Oxford University Press, 2003), 113.

external musician who was not an official member of the church's orchestra.<sup>47</sup> The part itself appears derived from the horn part, with only slight rhythmic and harmonic variance.

Possibly it was added to accommodate clarinet players who were visiting but not officially part of the orchestra. The part itself is confusing, as no key signature is discernible, but in measure 56, 59 and 63, B<sup>2</sup> is marked with a sharp sign and then immediately preceded by a C<sup>3</sup>. Does this mean the B's before were all flat? In fact, yes it does. After inputting the first nineteen bars of the piece into musecore, it was obvious that the clarinet part was missing something. It appears that Stamitz forgot to indicate the flat in the key signature of both the clarinet parts. This would then account for the 'ex. A', which in fact means the part is intended for a clarinet pitched in A. So why did Stamitz use the term 'tonu' when referring to the horn and trumpet parts, but a different abbreviation for the clarinets? My opinion is that ex. A was perhaps the new 'classical' method of indicating which pitched instrument to play and that musicians were probably educated in what that entailed for the accidentals.

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<sup>47</sup> Albert R. Rice, "The Rediscovery of Faber's 1720 Mass and Recent Research on the Early 18<sup>th</sup> Century Clarinet," *The Clarinet* 36, no. 4 (Sept 2009): 55.

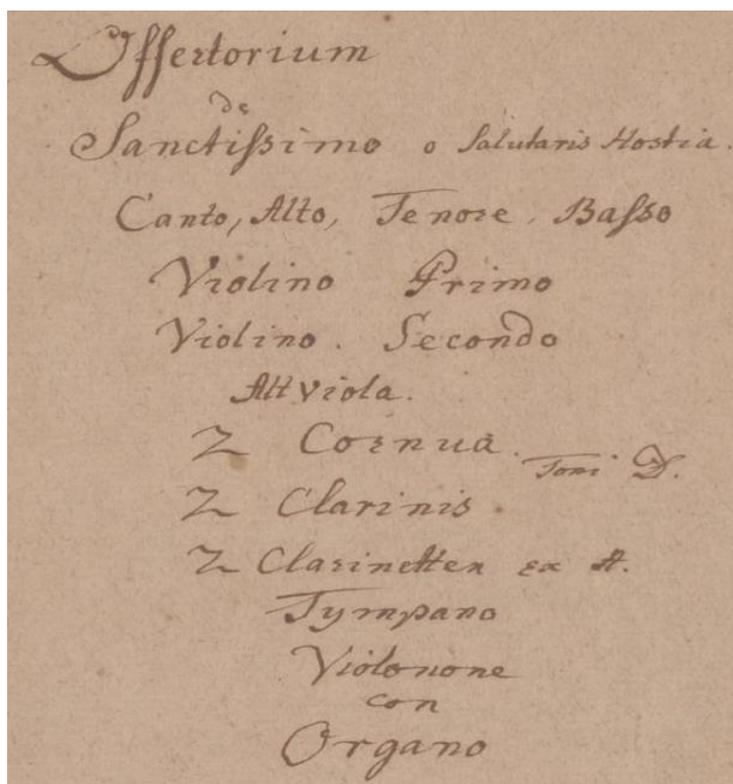


Figure 5.20: Title page of Stamitz's *Offertorium* with the indications of ex. A in the clarinet

## 6. Conclusion

The Baroque clarinets role in sacred music was very much dictated by its inherent trumpet idioms, however there is enough evidence to suggest the instrument did experience a musical transformation.

The clarinet was used sparingly throughout the 18<sup>th</sup> century for a number of reasons. The instrument was very much a ‘German’ phenomenon; the Denner family who are attributed to inventing the clarinet, worked in Nürnberg, as did many of the other makers. Only a handful of the court orchestras in Europe, commissioned a pair of the new instruments, which meant the clarinet was not accessible everywhere and to every composer. The dissemination of the Baroque clarinet across Europe was probably achieved through the exchange and appointments of musicians between the various cities and courts. Besides a lack of instruments, there was also a lack of qualified clarinet players in the 18<sup>th</sup> century. Oboists, hornists and even violinists were often promoted to play the clarinet, as a consequence the standard of musicianship varied greatly.

The clarinets musical prospects were also hindered by its limited modulating abilities. As the instrument was built in either C or D, it was naturally unable to play in more difficult keys, such as the relative minor. This meant it was restricted to its home key (C or D), which subsequently meant it was intentionally left out of the music. That being said, the Baroque clarinet technically was in every way more capable than its counterpart, the trumpet. Since it had eight tone holes and two-keys, the clarinet relied less on the harmonic series and the individual player’s embouchure. Instead, it could play diatonically with ease and leap effortlessly between the registers. In some ways the Baroque clarinet was the “perfect compromise”, as not only could it imitate the sound of the trumpet, but it could sing on its own accord. This “compromise” is eloquently expressed, in the caption of Johann Elias Ridinger engraving of a clarinetist published around 1750.

*Like the name it bears, its sound is clear and pure (klar und nette)  
much in the manner of a trumpet; yet all dolce and sweet  
Ah, if one only had a virtuoso  
who, on a quiet night, might blow him gently to sleep!  
No other kind of reed breaks the air more clearly,  
fittingly imitating with its tone the song of the sweet trumpet.  
To hear it singing through the friendly stillness of the night  
can be calm the body's members, and the mind.<sup>48</sup>*

Through the analysis of the more than thirty sacred music scores, it is evident the Baroque clarinet did witness a transformation in the way composers musically treated them. The earliest examples by Telemann suggest the clarinet as merely a substitute for the trumpet. The parts are confined to motives based on the fanfare, including triads and repeated rhythmic patterns, all idiomatic of the trumpet. However, as the 18<sup>th</sup> century progresses, the Baroque clarinet's role changes dramatically; it becomes an instrument of melody and harmony. Musically speaking the parts are more diatonic and rhythmically complex with quicker gestures. This new regard meant composers and copyists started adding clarinets to already existing parts, or created new, original ones. In the examples by Glaser and Simon, the clarinet was added to double existing oboe and horn parts, while in the music of Graupner and Seibert the clarinet part was distinctively its own. Kurz's ten cantatas, in my opinion utilise the Baroque clarinet's abilities to the fullest. The clarinet is not only capable of doubling the violin parts, but also playing exclusive solo lines and developing the melodic material.

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<sup>48</sup> Eric Hoeprich, *The Clarinet* (New Haven: Yale University Press, 2008), 27.

According to Adam Carse, the trumpets role in music was “largely for the sake of the volume of sound which they could contribute to the music, for the sake of their brilliance and the stimulating energy with which they could endow the ensemble and give it the effect of eventfulness and climax.”<sup>49</sup> In other words, the trumpets brilliance was its greatest strength. However, in an anonymous Dutch etching the clarinets beautiful tone can even conquer the brash trumpet:

“With the lovely sound of my bright clarinet  
I cover noise however loud it becomes,  
Even the pleasant sound of the shrill pease trumpet,  
Must yield in beauty to my clarinet.”<sup>50</sup>

Therefore, it can be understood that the trumpet and clarinet already began diverging paths in the late Baroque period. And even though the Baroque clarinet did flourish musically, the clarinet itself was not truly emancipated until the Classical period with the addition of keys and the final inclusion as a permanent member of the orchestra. Nonetheless, the Baroque clarinet should remain relevant and the sacred music it contributed to, deserves a new audience.

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<sup>49</sup> Adam Carse, *The Orchestra in the XVIIIth Century* (Cambridge: W. Heffer & Sons, 1950), 134.

<sup>50</sup>Albert Rice, “A history of the Clarinet to 1820” (Ph.D. diss., Claremont Graduate School, 1987), 220.

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