THE DEVELOPMENT OF THE CLARINET
AS A SOLO INSTRUMENT DURING
THE EIGHTEENTH CENTURY

APPROVED:

Lee Gibson
Major Professor

David C. Mackie
Minor Professor

Dean of the School of Music

Robert B. Toulouse
Dean of the Graduate School

THE DEVELOPMENT OF THE CLARINET AS A SOLO INSTRUMENT DURING THE EIGHTEENTH CENTURY

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

James Mack Mahoney, B.M., B.M.E.

Denton, Texas

June, 1966

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CHAPTER I

EARLY DEVELOPMENT OF THE CLARINET

The invention of the clarinet is credited to Johann Christoph Denner who was born in Leipzig in 1655. His father was Heinrich Denner, a horn turner whose specialty was making bird and animal calls, and his family moved to Nuremberg while he was still a child. It was here that he learned both his father's craft and music, using these specific abilities to improve woodwind instruments, particularly their intonation.[1] Denner may have invented the clarinet by improving an existing chalumeau, or he could have been the inventor of the keyless chalumeau around 1690 and then improved the instrument sometime before his death in 1707. The improvements necessary in the transition of the chalumeau to clarinet are: a separate mouthpiece, the addition of keys, the development of the bell, and making available the third and fifth harmonics.[2]

Denner's clarinet was much the same length (50 cm.) as, and resembled, the treble recorder or fipple flute.

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[1]F. Geoffrey Rendall, The Clarinet, Some Notes Upon Its History and Construction (London, 1957), p. 68.

[2]Ibid., p. 66.

Its bottom note was f, an octave lower than the recorder.[3] It was made in three pieces, the mouthpiece and barrel joint combined, the one-piece body joint with six evenly spaced holes in the front and one in back, and the foot joint with two small holes bored side by side. This device of using twin holes was adapted from the recorder and the oboe. When all of the holes were covered the bottom f would sound; when one of the twin holes was uncovered f-sharp would result. Since the foot joint was moveable it could be changed to suit either a right- or a left-handed player. Above the first hole there was a ring around the body of the clarinet left in turning the instrument on a lathe. In this ring were set two keys diametrically opposite each other. Either key used alone produced a'; when both keys were opened the note produced was b'-natural. B'-flat was apparently produced by fingering b'-natural and slackening the embouchure and stopping one or more of the upper three tone holes. Either key could be used as a speaker to produce the twelfths. The bore of the instrument was approximately 13 mm., and there

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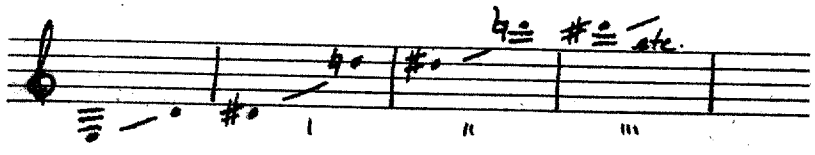
[3]All references to pitch will be qualified by either a number or the absence of a number to indicate the correct octave according to the following table.



was more of a contraction at the lower end than any flaring as in later models. The mouthpiece was placed rather far into the mouth with the reed against the upper lip.[4]

The next development moved the thumb key nearer the mouthpiece and made the hole it covered smaller. This enabled b-flat to be produced when both keys were opened and also gave greater security and purity to the harmonics. Some other improvements were the addition of a flared bell instead of the recorder foot joint and a slight reduction in the size of the reed and mouthpiece.[5] These improvements have been attributed to Jacob Denner, one of J. C. Denner's sons. These primitive two-key clarinets were made in several tonalities.[6] Since there were no tone holes for semitones they were produced by the technique of cross fingering (the tone hole immediately below the one speaking the note was covered with the finger, mainly a process of flattening), a practice common to all woodwind instruments at the time.[7] Rendall describes the fundamental register of an early 'c' clarinet:

> Bottom f with all fingers on and g with little finger removed would be satisfactory, a less so owing to bad venting; f sharp, a flat/g sharp would be

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[4]Rendall, op. cit., pp. 68, 69.

[5]Ibid., p. 69.

[6]Ibid., p. 70.

[7]Ibid., p. 71.

> non-existent, unless the maker had provided twin holes for these notes; b flat, obtained by "forking"...would be very muffled and sharp, since it was in reality an insufficiently flattened b natural; b natural fingered with R.1 alone, and unaided at this period with a vent-key, would be too flat, or too sharp when fingered as c' flat with R.2,3; c would be good; c' sharp fingered as d' flat with L.1,2 and R.1,2 would be wretched; d' and e' good, but e' flat forked with L.1 and 3 would be sharp and feeble; f' sharp fingered with L. thumb would be good if somewhat flat, but flattened to f' natural by the imposition of L.2 less satisfactory. Open g' with all fingers off would be a pure note, but, raised to g' sharp by opening the speaker, would be too sharp. As has been said the twelfths would be better, more resonant, and more clearly defined.[8]

The lack of a hole to give a good b'-natural was one of the obvious faults of the two-key clarinets.[9]

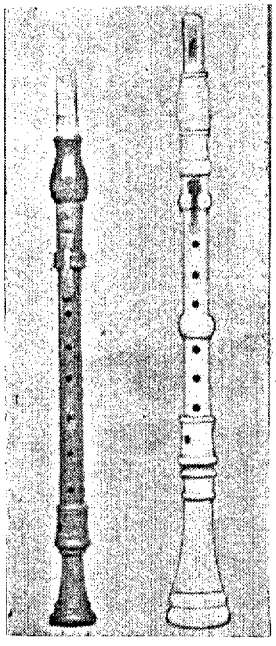

Fig. 1--Two-key clarinet*

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[8]Rendall, op. cit., p. 71 [9]Ibid., p. 71.

*Ibid., Plate I.

Improvements were soon made by lengthening the bell and adding a hole just above it. The hole was controlled by an open key extending to the back of the instrument and worked by the thumb. This model could still be played with either the right or the left hand on the lower half of the instrument. Later when the key was moved to its present location the position of the hands was finally fixed. This key also provided the advantage of extending the range to e. There is no exact date for the addition of a third key; however, it is often accredited to one of Denner's sons.[10]

The following example indicates the keys of the eighteenth century clarinet numbered in the order of their addition.[11]

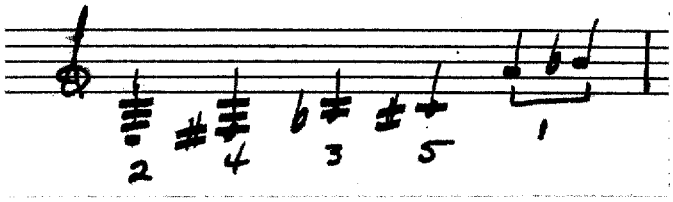

Fig. 2--Order of keys added to eighteenth century clarinet.*

The clarinet is so named because it was first considered a substitute for the high-pitched trumpet called the clarino.

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[10]Rendall, op. cit., p. 72. [11]Ibid., p. 90.

*Ibid., p. 90.

The tone of the clarinet in its middle register closely resembled that of this trumpet.

An early use of the clarinet under its new name is found in the manuscript score of a so-called 'Overture' in Handel's own handwriting, preserved in the Fitzwilliam Museum at Cambridge and written about the year 1740.[12] In this Overture there is a "Concertino" for two clarinets in D and a corno da caccia in D. The range of the clarinet parts is from a to high d''' (actual pitch). The parts are much like trumpet parts except for the use of the complete scale throughout their range. By the middle of the eighteenth century the value of the clarinet began to be appreciated, although it was often still scored for under the name chalumeau, as by Gluck in his Orpheo and Alceste in 1767. Its first appearance in the theatre orchestra was probably in Rameau's Zoroastre in 1749, although as the chalumeau it is found in Keiser's Croesus in 1711 and some of Telemann's works.[13]

> In the second half of the eighteenth century the clarinet gradually made its way in all directions, and clarinet players were seen with increasing frequency in the various orchestras. Mozart became intimately acquainted with the instrument

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[12]Karl Geiringer, Musical Instruments, Their History In Western Culture From the Stone Age to the Present (New York, 1945), p. 168.

[13]Francis W. Galpin, A Textbook of European Musical Instruments, Their Origin, History, and Character (London, 1937), p. 187.

in 1777, in Mannheim, and promptly conceived a strong affection for it.[14]

It may be assumed that the five-keyed clarinet was known in 1770. It was evidently quite popular because many of the instruments still survive. At approximately 1790 a sixth key for c'-sharp was added to Lefèvre's clarinet by Baumann, the Paris maker (see illustration, page 5). Because of the statement in the Supplément (1776) to Diderot and D'Alembert's Encyclopédie that a player with a six-keyed instrument had just passed through Berlin, this may not have been the first six-keyed clarinet. This new key was vital because without it a true c'-sharp was impossible unless twin holes were provided. It is believed that Mozart composed his major works for the five-keyed clarinet, and this is quite probable. However, Anton Stadler, who played them, may have owned a more elaborate instrument. According to Rendall, "it is well known that he had an extension to written c fitted to his B flat clarinet and possibly his A as well."[15] Mozart made full use of this extension in Cosi fan tutte and La Clemenza di Tito.[16]

In his production of Thomas and Sally at Covent Garden in November 1760, Arne used a combination of horns and clarinets. Once again in Artaxerxes (1762) C clarinets appear

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[14]Geiringer, op. cit., p. 168

[15]Rendall, op. cit., p. 74.

[16]Ibid., p. 74.

replacing flutes and oboes in occasional numbers and providing accompaniment for Miss Brent, and later for the famous male soprano Tenducci in "Water Parted From the Sea." D and Bb clarinets were used the same year by J. C. Bach in his Orione. Clarinets were evidently well established in London by this time and available when needed. By 1770 English makers were manufacturing them. It has been said that Mozart first heard the clarinet in London in 1764, as his transcription of Abel's symphony (K. 18) contains clarinet parts.[17]

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[17]Rendall, op. cit., pp. 80, 81.

CHAPTER II

UTILIZATION OF THE CLARINET BY MOZART'S PREDECESSORS AND CONTEMPORARIES

The Development of the Concerto to 1750

Before entering into a discussion of the four earliest works for the clarinet it will be necessary to include some discussion of the concerto through 1750.

The definition of the term concerto has changed considerably since its first use. Early vocal compositions with an instrumental accompaniment were called 'concerto' in order to distinguish them from the then current style of unaccompanied vocal music. This use of the term persisted throughout the Baroque period, covering such varied applications as madrigals, motets, and even cantatas.[1] All of these forms, however, had one common quality, that of contrast.[2] The advent of the device called stile moderno by some seventeenth century writers (contrasting performing groups playing in alternation) brought the concerto closer to today's definition. This device enables the history of

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[1]Willi Apel, Harvard Dictionary of Music (Cambridge, Mass., 1961), p. 173.

[2]John Culshaw, The Concerto (Garden City, New York, 1949), p. 14.

the concerto to be divided into three main periods. The first is from 1620 to 1670, the second from 1670 to 1750, and the third from 1750 to 1780.[3] It was during this first period that the term concerto was used to describe all manner of compositions. One of the main types of pieces, however, was the concerto canzona. This was a one-movement piece with several short sections written in contrasting characters featuring soloistic passages mostly for the violin. During the second period (1670-1750) the Baroque concerto reached its height of development. In this period the canzona form is replaced by one having three or four movements with a fuller homophonic style and more melodic emphasis on the upper parts.[4] According to A. Schering, three main types of concertos can be distinguished; the concerto sinfonia, the concerto grosso, and the solo concerto. The concerto sinfonia is the least significant of the three and featured a "contrasting technique (sections in tutti-character and others in a more brilliant style) rather than contrasting instrumental bodies."[5] The next form, the concerto grosso, may be considered the classical type of the Baroque concerto. It featured the use of a small group of solo players (Concertino) contrasted with the full orchestra (Concerto). The most outstanding examples of this style are the six

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[3]Apel, op. cit., p. 173

[4]Ibid., p. 173.

[5]Ibid., p. 173.

Brandenburg Concertos by J. S. Bach.[6] The concerto for a single soloist (solo concerto) is the last of the three types. The beginnings of this style are to be seen in the work of Tomaso Albinoni which is characterized by short solo passages generally of a figurative nature. An important figure in the later development of the solo concerto is Giuseppi Torelli, since it is in his work that the solo instrument, usually the violin, begins to secure an equal footing with the orchestra.[7] This equality is still of a rather tentative nature, however, since the soloist and the orchestra do not really share the same melodic material. In most cases the orchestra is given the main thematic material while the soloist handles the virtuoso display. Abraham Veinus says:

> From the viewpoint of later practice where the drama of the concerto conflict lies in the willingness of solo and orchestra to tangle with each other, this standoffish sparring, this timid avoidance of jurisdictional dispute, appears unenterprising and structurally immature.[8]

Torelli's development was carried on by Antonio Vivaldi, whose work, and especially his use of the fast, slow, fast scheme, became the model for later concerto development by J. S. Bach. Some of the most important work on the solo

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[6]Apel, op. cit., p. 174 [7]Ibid., p. 174.

[8]Abraham Veinus, The Concerto (Garden City, New York, 1944), p. 37.

concerto is by Bach, even though his finest work is not to be found in this form.[9] His experiments, however, made clear the powers of the clavier and without these Mozart's position as a concerto writer, as well as the whole history of the classical concerto, might have been very different.[10] The two little-known clarinet concertos of J. M. Molter would also fit into this period since their date of composition can be set at approximately 1740. These are in clarino style and largely diatonic due to the limitations of the two-keyed clarinet available at the time.[11] The last period (1750-1780) is dominated by German composers and especially the three sons of J. S. Bach. The first movements of Philip Emanuel Bach's concertos show the basic scheme of sonata form, exposition-development-recapitulation, but his exposition has no second theme. This missing second theme is usually found in the concertos by Johann Christian Bach, and places his concertos in line as being the true predecessors of Mozart's piano concertos.[12]

The significance of Mozart in the development of the concerto may be summed up in this statement by Donald Francis

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[9]Apel, op. cit., p. 174.

[10]Culshaw, op. cit., pp. 22, 23.

[11]Rendall, op. cit., p. 76.

[12]Apel, op. cit., p. 174.

Tovey: "The number of great works in the true concerto form is surprisingly small; far smaller than the number of true symphonies. And of this collection a good two-thirds has been contributed by Mozart."[13]

Concerto in B Flat Major for Clarinet and Strings, Johann Stamitz

In spite of the exalted position held by Johann Stamitz in the history of the early classical period, his works are seldom played and exist mainly on paper. They are quite impressive for their rhythmic drive, freshness of melodic line, unusual harmonic effects, and wide range of dynamic expression. He was born at Deutschbrod on June 19, 1717, and died at Mannheim on March 30, 1757.[14] He was a solo violinist at the coronation of emperor Charles VII (1742), and in 1745 the elector took him to Mannheim as director of the chamber of music.[15]

His concerto is most likely the first example of a solo work for the clarinet. There are no known solo works before 1757, the year of Stamitz's death. This work may be the concerto played at a Paris "concert spirituel" in 1772 by

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[13]Donald Francis Tovey, Essays in Musical Analysis, Vol. III (London, 1936), p. 3.

[14]Johann Stamitz, edited by Peter Gradenwitz, Concerto for Clarinet (New York, 1957), Preface.

[15]"Stamitz, Johann Wenzl Anton," Encyclopaedia Britannica, Vol. XXI (Chicago, 1962), p. 306.

Joseph Beer. Unlike many of Stamitz's works this concerto was not printed during his lifetime--the first published edition is the current one, dated 1957 by Leeds Music Corporation. The handwritten parts were discovered in the Thurn and Taxis Court Library, in Regensburg, between the pages of other eighteenth century works, and a score was reconstructed from them.

Because of Johann Stamitz's advice and influence the clarinet was introduced into the orchestras of Paris in the middle of the eighteenth century.[16]

According to Sondheimer,

> His contribution to the modern type of sonata movement was the broad design regulated by the recurrence of the themes (in place of short motifs). This design was first applied to the second part of the movement, in order to render the contrasting section independent and impressive, and at the same time, to give the new sonata form its convincing and greatly extended outline.[17]

Rendall states that it was at Mannheim "that the possibilities of the clarinet as an expressive instrument were first realized. By the 1750s the Elector's orchestra under Johann Stamitz had acquired an immense reputation for sensitivity and refinement."[18] While the Mannheimers did

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[16]Johann Stamitz, op. cit., Preface.

[17]R. Sondheimer, "Stamitz, Johann Wenzel Anton," Cobbett's Cyclopedic Survey of Chamber Music, Vol. II, edited by Walter Willson Cobbett (London, 1930), p. 450.

[18]Rendall, op. cit., p. 82.

not invent the crescendo and diminuendo, they carried the use of these devices farther than anyone had before them. Rendall says that "the clarinet was obviously the wind instrument for such purposes. Its control of dynamics was a conspicuous virtue among its many and obvious imperfections"[19], notably pitch and tone quality. These imperfections were caused by the type of instrument in use at the time.

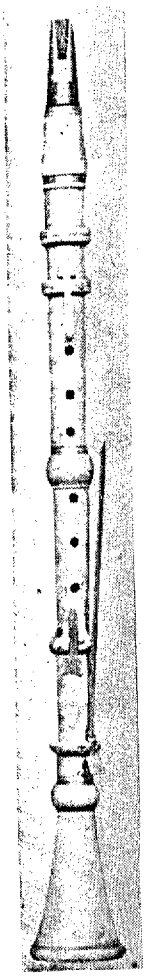

Fig. 3--Four-key clarinet*

[19]Rendall, op. cit., p. 82.

*Ibid., Plate II.

The instrument in use, judging from an English example dated 1760, had acquired but four keys. This was probably the type of instrument used for contemporary performances of this concerto. The fact that the concerto makes almost exclusive use of the clarion register is another clue as to the type of instrument available. Because of the necessity of using cross-fingerings for most of the semitones, the lower register would be, from the standpoint of pitch, almost impossible. The clarion register would be better as the twelfths are more resonant and more clearly defined.[20]

All of the notes in the concerto would have been possible with the instrument discussed above. The vast majority are in the upper register and the few in the lower are easily arrived at by the use of natural fingerings (opening or closing a hole with a finger). The lowest note employed, with the exception of cadenzas which were added later by the editor, is g. There are occasional wide skips from the upper register to the lower, the most usual being to g'.[21]

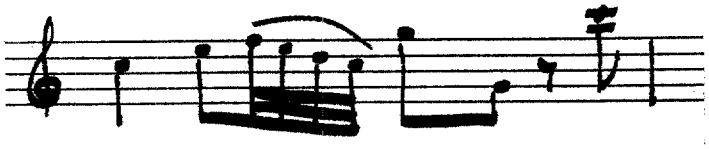

Fig. 4--J. Stamitz Concerto in B Flat Major, First Movement, bar 26.*

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[20]Rendall, op. cit., p. 82. [21]Ibid., pp. 71-73.

*Johann Stamitz, op. cit., p. 4.

This was, of course, virtuoso music of the period and the technique required for its performance must have been well above the average. Nevertheless, even the following more striking technical examples would have been playable on the four keyed instrument.

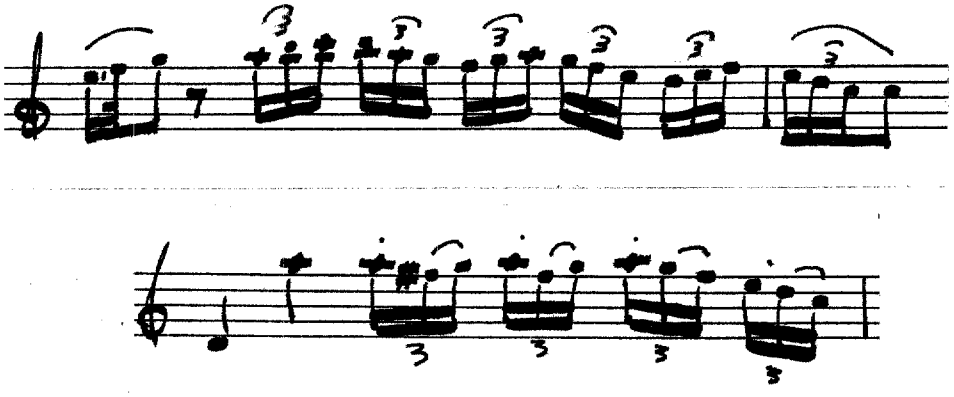

Fig. 5--J. Stamitz Concerto, First movement, bars 28 and 29 (top), bar 35 (bottom).*

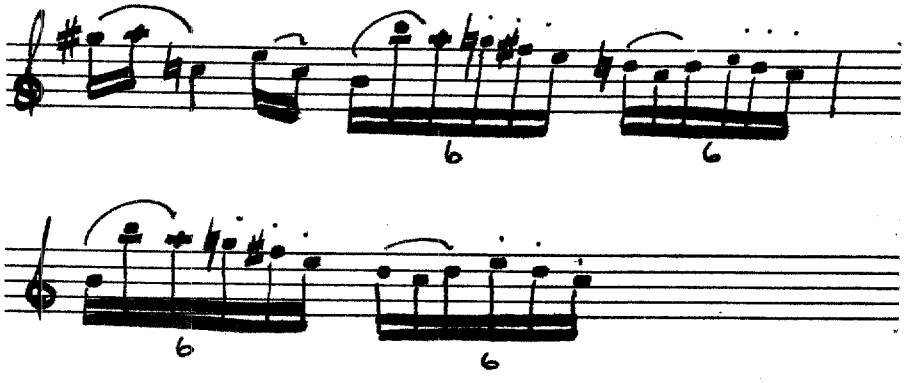

Fig. 6--J. Stamitz Concerto, First movement, bars 42 and 43.**

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*Johann Stamitz, op. cit., pp. 4, 5.

**Ibid., p. 6.

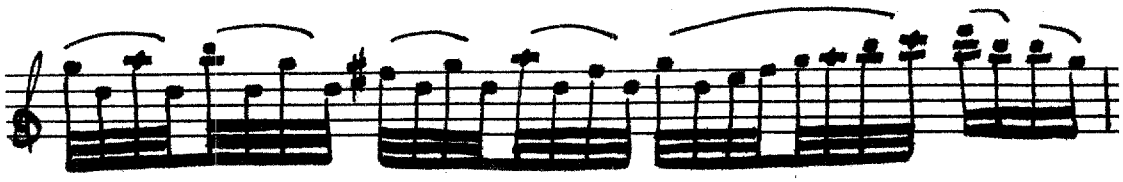

Fig. 7--J. Stamitz Concerto, First movement, bar 45.*

The wide skips employed in the following example from the first movement are kept to the duration of eighth-notes, allowing ample time for their execution.

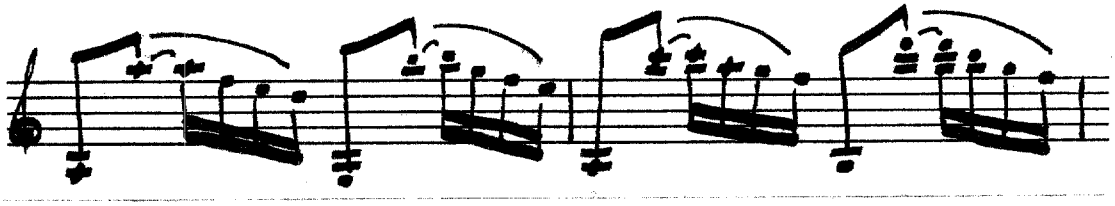

Fig. 8--J. Stamitz Concerto, First movement, bars 100 and 101.**

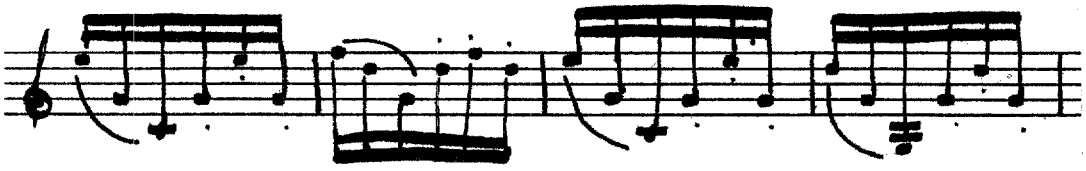

Fig. 9--J. Stamitz Concerto, Third movement, bars 242-245.***

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*Johann Stamitz, op. cit., p. 6.

**Ibid., p. 12.

***Ibid., p. 28.

The first well-known virtuoso of the clarinet was Joseph Beer, a Bohemian. His dates, 1744-1811, make him a contemporary of Johann Stamitz's eldest son Karl, who wrote the majority of his dozen concertos for him. According to Rendall, Beer played his first concerto in Paris in 1771, where he spent most of his career. He made at least two trips to England, in 1772 and again in 1774.[22] "His particular importance lies in his propagation of the clarinet as a brilliant solo instrument in the furthest parts of Europe and in his formation of a typically French school of playing."[23] At this time there is a strong possibility that the clarinet was played with the reed upwards, or the mouthpiece upside down from the now-current practice. "In 1818...a writer in the Allgemeine Musikalische Zeitung counseled all clarinetists to play with the reed downwards. By so doing, they may lose some of the high notes, but will gain the whole instrument."[24] The first modern performance of this concerto was by Frederick Thurston at a London concert in 1936, and the first American performance was in 1951 with Wallace Shapero and the Little Orchestra Society, conducted by Thomas Scherman.[25]

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[22]Rendall, op. cit., p. 83.

[23]Ibid., p. 84.

[24]Ibid., p. 84.

[25]Johann Stamitz, op. cit., Preface.

Clarinet Concertos in E Flat and B Flat Major, Franz Xaver Pokorny

The career of Franz Xaver Pokorny began at Oettingen-Wallerstein. He was sent to Mannheim to study under Holzbaür and he returned to Oettingen-Wallerstein in 1754. Later he served as a chamber musician to the Count of Thurn and Taxis at Regensburg. Among his known works are two concertos for clarinet, two concertos for oboe, a chamber concerto for six instruments, one concerto for horn, and three concertos for two horns.

The autographs of his two clarinet concertos are in the Thurn and Taxis Court Library at Regensburg.

In his music there is found a strong melodic folk-song influence although they mostly lack deeper thematic work.[26]

In the Concerto in E Flat Major the clarinet part again stays primarily in the clarion register. Once again this is due to the limitations of the instrument available at the time. The tessitura is not as high as in the concerto by Johann Stamitz. All of the skips across the break are easily arrived at and never go below c'. The majority of the fast technical passages are variations on a turn-around figure still involving primarily the natural notes of the clarinet. The work follows the fast, slow, fast scheme with short motives in each movement rather than real themes. There is

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[26]August Scharnagl, "Franz Xaver Pokorny," Die Musik in Geschicte und Gegenwart, Vol. 10 (Basel, 1962), p. 1379.

a great deal of doubling between the two parts with some imitation but with little development of the thematic work. The solo part is almost separate from the accompaniment with little interplay between them.

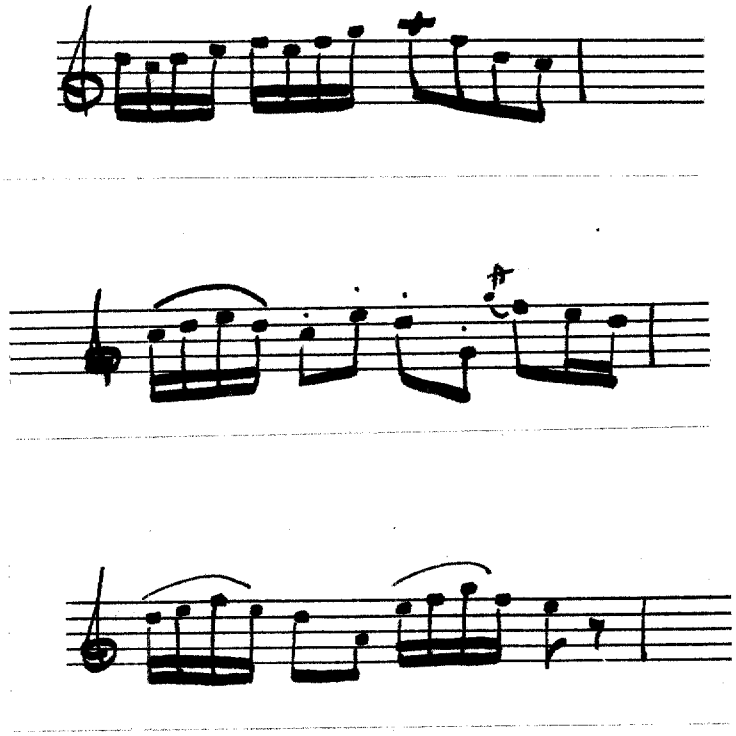

Fig. 10--Pokorny Concerto in E Flat Major, First movement, bar 63 (top), bar 79 (center), and bar 149 (bottom).*

In the B Flat Major Concerto there are more wide skips across the break. This could indicate some improvement in the mechanism of the clarinet as well as advancements in technique. There is also found more extended use of the lower register than in the previous works.

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*Franz Xaver Pokorny, edited by Heinz Becker, Konzert Es-dur für Klarinette (Wiesbaden, 1958), pp. 5, 6, 8.

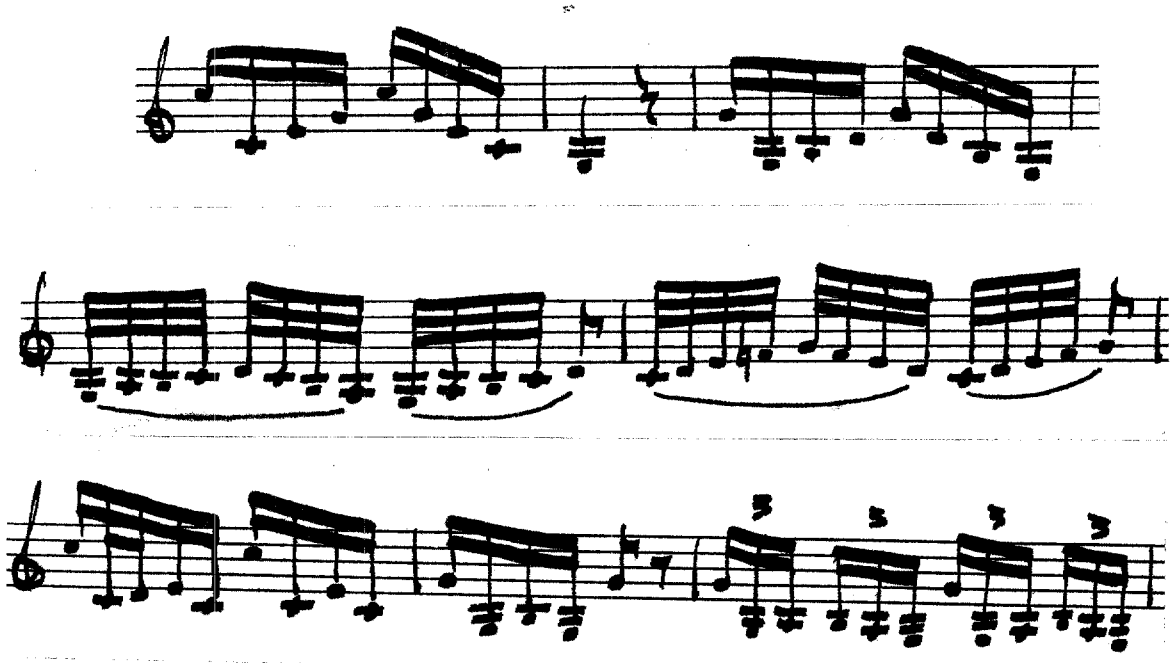

Fig. 11--Pokorny Concerto in B Flat Major, First movement, bars 2-4 (top), bars 43 and 44 (center), and bars 121-123 (bottom).*

Stylistically this concerto is much like the previous one, in that the composer makes use of short, choppy motives instead of themes. There is still considerable imitation; that is, alternating use of thematic material. The piano reduction reflects Pokorny's conception of the orchestra as an accompanying instrument rather than an equal participant in any development that occurs.

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*Franz Xaver Pokorny, edited by Heinz Becker, Konzert B-dur für Klarinette (Wiesbaden, 1958), pp. 3, 4, 7.

Clarinet Concerto No. 3 in B Flat, Karl Stamitz

Karl Stamitz, the eldest son of Johann Stamitz, was born on May 7, 1746, in Mannheim. This concerto is listed as his third, written during the first Paris years at approximately 1785. It was probably written for Joseph Beer from Bohemia, who was a member of the Berlin Hofkapelle at the time. In 1786 Stamitz himself was under contract with Berlin where he sent a number of compositions. This could account for the signature on the manuscript, "Del. Sign. Stamitz Berlin."[28] Because of his extensive tours Stamitz rarely found time to work out his concertos carefully. Perhaps this explains why so many of his concertos contain faults in the musical setting and show lack of care in the execution of the orchestral accompaniment.[29]

It is interesting to note that almost all of the concertos written during this period were written for the Bb instrument rather than for other differently pitched clarinets in use at the time.[30] The Bb clarinet "seems to have been selected quite early as the virtuoso's instrument, at once brilliant and mellow in tone."[31]

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[28]Karl Stamitz, edited by J. Wojciechowski, Klarinetten=Konzert Nr. 3 (New York, 1957), Preface.

[29]Ibid., Preface.

[30]Rendall, op. cit., p. 85.

[31]Ibid., p. 85.

This work, like his father's, is set primarily in the clarion register of the clarinet. The music drops below the break more frequently than in the earlier works, however. In the fourth bar of the clarinet entrance the clarinet plays an arpeggio figure beginning on c'.

Fig. 12--K. Stamitz Concerto No. 3, First movement, bar 52.*

Once again the faster passages remain in the upper register involving primarily the natural notes of the clarinet.

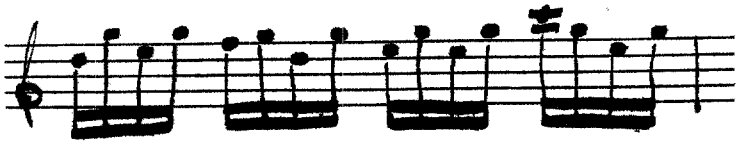

Fig. 13--K. Stamitz Concerto, First movement, bar 200**

The first notes of the second movement form a real cantabile melody unlike any in the earlier concertos discussed.

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*Karl Stamitz, op. cit., p. 5.

**Ibid., p. 12.

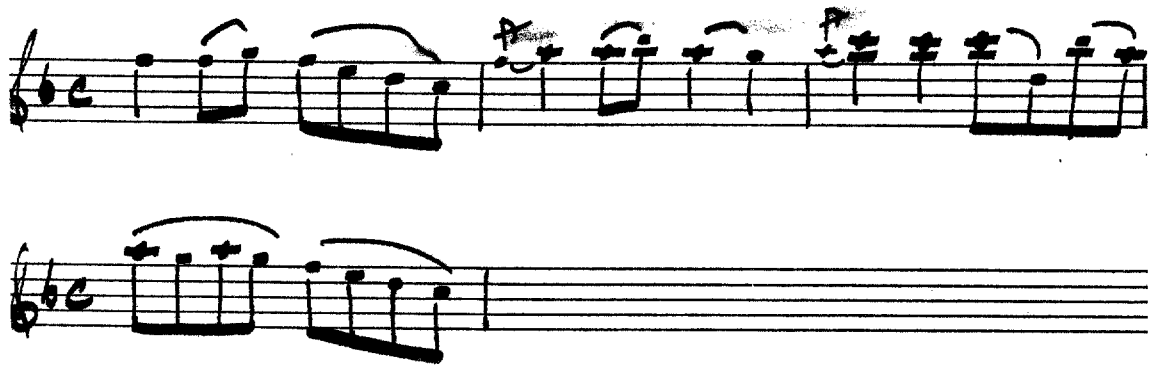

Fig. 14--K. Stamitz Concerto, Second movement, bars 1-4.*

This example from the third movement, "Rondo," is reminiscent of passages in the rondo of Mozart's concerto.

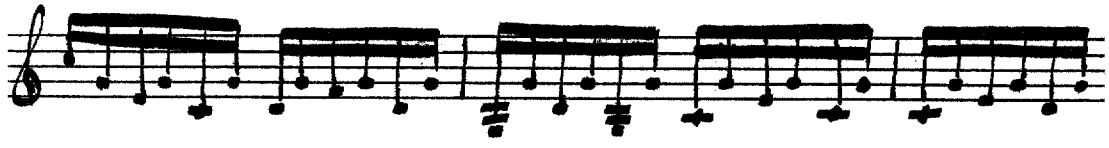

Fig. 15--K. Stamitz Concerto, Third movement, bars 91-93.**

Thematically this work comes closer to Mozart, although the themes are still fragmentary and it lacks dialog between the solo and the orchestral parts. The cantabile subject of the second movement is interesting though almost totally lacking in thematic working out, and it is the only theme in

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*Karl Stamitz, op. cit., p. 14.

**Ibid., p. 19.

the movement. The third movement (Rondo) shows interesting development of the form but is quite short when compared to that of later composers.

Concerto in E Flat Major, Franz Anton Rössler

Rössler, also known as Rosetti, was born at Leitmeritz, Bohemia, on October 26, 1750. As a young man he studied for the priesthood at a Jesuit seminary in Prague, but he obtained a dispensation from the Pope and devoted himself to music. After leaving Prague he traveled for several years until beginning service as Kapellmeister to Count Wallerstein. He wrote a great deal of music here and managed to find time for visiting various music centers. He resigned from the service of the court in 1789 and then became Kapellmeister to the Duke of Meklenburg-Schwerin at Ludwigslust where he remained until his death on June 30, 1792.[32] In his preface Voxman says:

> Rössler was a prolific composer and seems to have been particularly fond of wind instruments. He wrote a number of partite for wind ensemble and numerous concertos for wind instruments, including four for clarinet. The circumstances surrounding the composition of the Concerto in Eb are unknown. It may have been written for a member of his own orchestra or possibly for a trip to Paris (1781-2) where clarinet virtuosi were available. A supplement to the Breitkopf catalog of 1783-4 lists it for sale. The work is scored for first and second violins, first and second violas, bass, the solo

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[32]Franz Anton Rössler, edited by Himie Voxman, Concerto in E Flat, (Chicago, 1959), Preface.

clarinet in Bb, and two oboes and two horns ad libitum.[33]

This work seems more closely related to the Mozart concerto than any of the others discussed, due mainly to the more extended cantabile writing for the clarinet. This concerto is perhaps the closest in time to the Mozart work. The lower range is extended to low e and the skips employed are used more freely indicating both an increase in the technique of the clarinetists as well as improvements in the instrument itself.

From the standpoint of style this work shows much development over those of Johann Stamitz and Pokorny, since the first movement does have two themes and proceeds along the lines of a sonata-form movement. The second movement (Romance) and the third movement (Rondo) both feature sections in minor keys, and the work generally shows that the accompaniment and the clarinet part are more closely related than the works previously discussed. There is less of a master-servant relationship here and more of an equal working out of the thematic material presented.

The following passages are typical of the technical problems encountered in playing this work.

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[33]Rössler, op. cit., Preface.

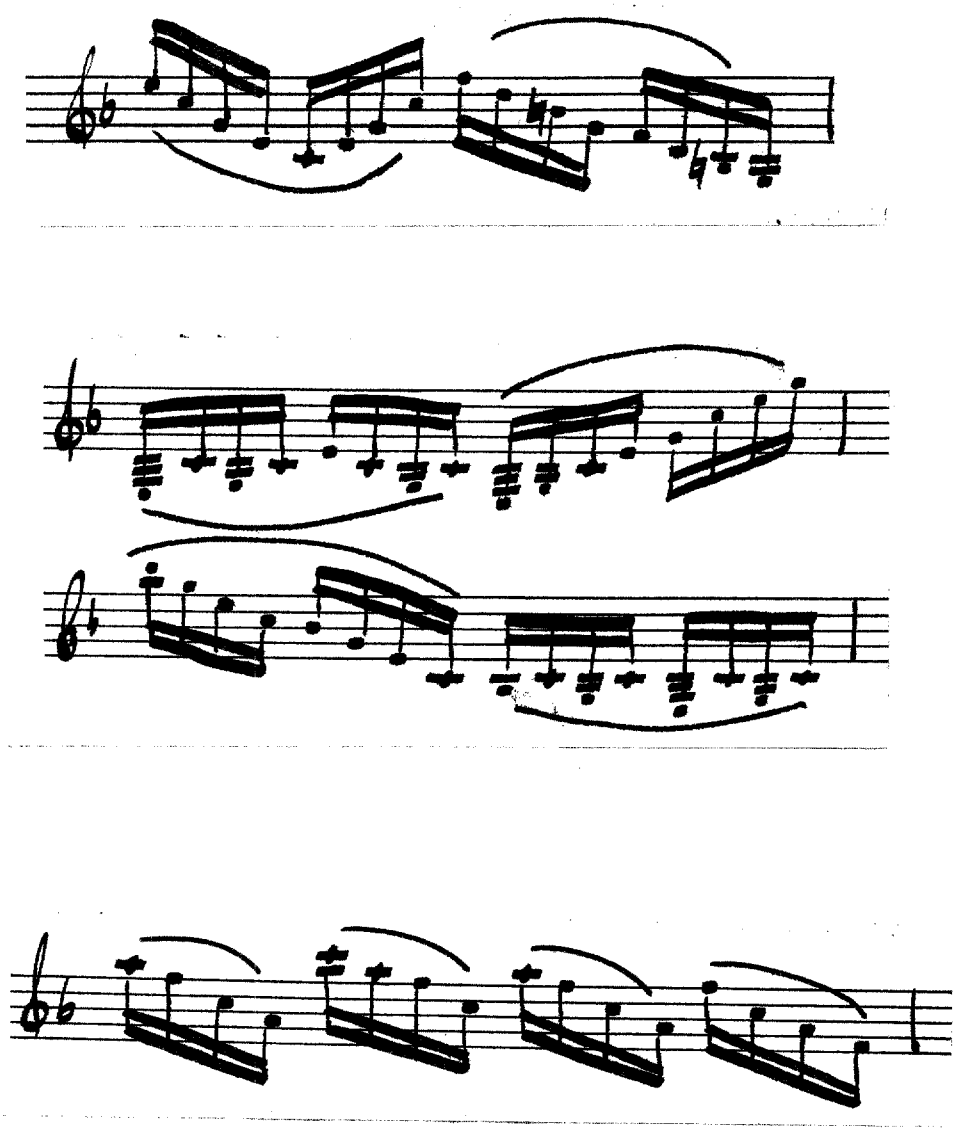

Fig. 16--Rössler Concerto in E Flat Major, First movement, bar 98 (top), bars 215 and 216 (center), and bar 228 (bottom).*

*Rössler, op. cit., pp. 10, 16, 17.

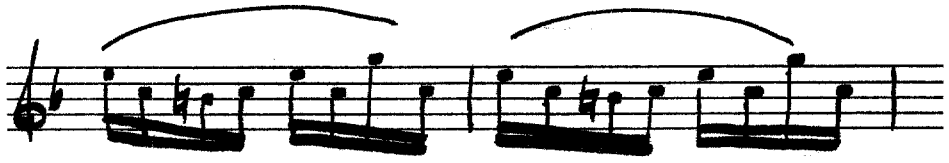

Fig. 17--Rössler Concerto, Third movement, bars 134 and 135.*

As can be noted from the examples quoted earlier, the clarinet solo music of Mozart's predecessors was concerned primarily with the upper register of the instrument and the natural fingerings. This can be explained by the primitive nature of the instrument at the time, as well as the limited technique of the players. This is particularly noticeable when comparing the earliest work encountered, the Johann Stamitz Concerto, with the latest, the Rössler Concerto. What started out as writing for the clarino has developed into something more like writing for the clarinet as encountered in the clarinet music of Mozart. The date of the Johann Stamitz Concerto is approximately 1757, the year of Stamitz's death, and the date of the Rössler Concerto is about 1781, the time of one of Rossler's trips to Paris. The elapsed time between the two works would be twenty-four years, which shows tremendous improvement in utilization of the clarinet in a relatively short time. Most of this improvement can be attributed to the considerable influence exerted by members of the Mannheim School.

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*Rössler, op. cit., p. 29.

CHAPTER III

MOZART'S WORKS FOR THE CLARINET

Mozart's Part in the Development of the Clarinet

It required only a little more than twenty years for the clarinet to develop from the shrill voice of the brilliant clarino parts of Molter to the expressive instrument of the Mannheim School and later Mozart.

> The first clarinet-players at Mannheim were Michael Quallenberg, a Bohemian trained in Vienna, and Johannes Hampel, both installed between 1758 and 1759. A few years later they were joined by Jacob Tausch. It was no doubt Quallenberg and Tausch senior and junior who so impressed Mozart when he heard the clarinets in the orchestra for the first time.[1]

On December 3, 1778, upon returning to Mannheim from Paris, Mozart wrote his father about a new oboist at Salzburg: "Can Feiner play the cor anglais? Ah! if we only had clarinets also! You cannot imagine what a wonderful effect a symphony with flutes, oboes, and clarinets makes."[2]

Mozart knew that the clarinet was imperfect because it was so young in its orchestral career that it was rarely well played. "In 1784 the Musikalische Almanach wrote:

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[1]Rendall, op. cit., p. 83.

[2]W. J. Turner, Mozart: The Man and His Works (New York, 1954), pp. 195, 196.

'Playing this instrument...is beset with difficulties which if not overcome can result in the most indescribable coos and squeaks. Run away at such times, if you can!'"[3] Mozart had heard it well played at Mannheim and at Paris. The first clarinet players were probably oboists and flutists who played it as an extra instrument. By the year 1780 clarinetists began to appear as specialists. The eighteenth century clarinets were not as long as those of today and had fewer joints. The reed was bound to the mouthpiece with cord, the keys were primitive, long and awkward, and the bell was rough. In order to facilitate playing in difficult keys, clarinets of various pitches were tried, including Bb, A, D, C, low G, Eb, and B♮.

We do not know when or where the basset-horn first came to Mozart's attention. His first writings for it were in 1781. Judging from this date, it is possible the Stadler brothers introduced it to him. Certain improvements of the instrument have been attributed to them, especially the keys for e-flat and c-sharp which had been missing earlier.[4] "Whether this is more than a dictionary statement there is no evidence to show."[5] Beginning with Mozart's Serenade in B Flat (K. 361) he included the basset-horn in at least twenty

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[3]Geiringer, op. cit., p. 170.

[4]Rendall, op. cit., p. 140.

[5]Ibid., p. 140.

of his recorded works. Some of his outstanding uses of it are found in Clemenza di Tito, Die Zauberflöte, in the Adagio (K. 411), for two clarinets and three basset-horns, as well as in his last work. the Requiem. Both the basset-horn and the trombone had an almost ritual significance for Mozart. He often used the basset-horn in his Masonic works and wrote for it much as he wrote for the clarinet, only using more broad sweeping arpeggios showing fully both its agility and flexibility. He covers a full range of three octaves and a third.[6] Apparently he used the instrument when he wished to avoid the more sensuous effect of the clarinet. "The career of the basset-horn came temporarily to an end with the eighteenth century. Beethoven, who employed the instrument in Die Geschöpfe des Prometheus, in 1801, was one of the last to use it."[7]

The following appeared as a definition of the clarinet in a Dictionary of Music by Thomas Busby in London in 1794.

> CLARINET. A wind instrument of the reed kind, the scale of which, though it includes every semitone within its extremes, is virtually defective. Its lowest note is E below the F cleff, from which it is capable, in the hands of good solo performers, of ascending more than three octaves. Its powers through this compass are not every-where equal; the player, therefore, has not a free choice in his keys, being generally confined to those of C and F, which, indeed, are the only keys in which the Clarinet is heard to advantage. The music for

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[6]Rendall, op. cit., p. 141.

[7]Geiringer, op. cit., p. 171.

> this instrument is therefore usually written in those keys. There are, however, B flat Clarinets, A Clarinets, D Clarinets, B Clarinets, and G Clarinets; though the three latter are scarcely ever used, at least in this country.[8]

The Friendship of Mozart and Anton Stadler

Among the famous friendships between clarinetists and composers are Brahms' and Muhlfeld's, Spohr's and Hermstedt's, and Heinrich Barmann's with both Weber and Mendelssohn. The first of such famous friendships was that of Mozart and Anton Stadler.[9] Stadler caused more music to be written for him than any of his successors. Mozart gave him a quintet, a trio, and a concerto, as well as parts in various arias, orchestral compositions, and chamber music. There is very little known of the character and life of Anton Stadler. Mozart mentioned him only two or three times in his letters. In the Mozart biographies he is generally referred to in a derogatory way and Jahn's story of the pawn tickets is repeated. (see page 35)[10]

Anton Stadler was born in approximately 1753, probably in Salzburg, where he could have met the Mozart family while playing in the court orchestra there. He is often

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[8]Thomas Busby, A Complete Dictionary of Music, to Which is Prefixed a Familiar Introduction to the First Principles of That Science (London, watermarked 1794), no page numbers.

[9]Martha Kingdon Ward, "Mozart's Clarinettist," The Monthly Musical Record, LXXXV (January, 1955), p. 8.

[10]Ibid., p. 9.

known as "Stadler of Vienna," perhaps because he lived there most of his life. Eitner records Stadlers living throughout Germany during Anton Stadler's lifetime, all of whom could have been related to him. Dittersdorf mentions an oboist in the episcopal orchestra at Pressburg in 1764 named Stadler, and Eitner believes he may have been a relative. His father could have been an oboist and Anton himself may have begun on the oboe at an early age. It is not known who taught him the clarinet but since it was so new at that time it is not unlikely that he began by playing another instrument. However, both he and his less famous brother Johann somehow studied the clarinet.

Their first professional employment as clarinetists was apparently in the orchestra of Prince Galitsyn, the Russian Ambassador in Vienna. In 1783 they were appointed to the Emperor's orchestra and joined the Imperial wind band of eight musicians--two each of oboes, clarinets, horns, and bassoons. These eight musicians were Trubensee and Wendt, oboes; A. Stadler and J. Stadler, clarinets; Rub and Eisen, horns; and Kautzen and Drüben, bassoons. They played serenades, arrangements of opera arias, and other popular music during the meals at court. Stadler at one time apparently taught Count John Esterhazy of Galantha the clarinet.[11] Eighteen trios for three basset-horns and three

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[11]Ward, op. cit., p. 9.

caprices for clarinet alone composed by Stadler are preserved in the Berlin State Library. Stadler probably wrote these exercises because there was nothing else available for the clarinet. They offer evidence, however, to Stadler's high standard of technical accomplishment.

Whether or not Mozart and Stadler had met before, they must have become friends about the year 1781, by the time Mozart settled in Vienna.

> They remained on excellent terms until Mozart died, and from the small evidence in Mozart's letters one gathers that each well understood the other's generous and reckless disposition. As usual with his close friends, Mozart used Stadler as the butt of many simple jokes. He called him "red-currant face" and began a clarinet quintet (unfortunately not completed) in which he constantly changed key without warning, with no nobler intention than that of baffling the unhappy soloist.[12]

Constanze Mozart was apparently less fond of Stadler than her husband. It is from Nissen, on Constanze's account, that we first hear the story of the stolen pawn ticket. Mozart had just received fifty ducats when Stadler came to him and asked to borrow that very sum. Mozart needed the money also, but gave Stadler a valuable watch to pawn. When the time came to redeem the watch Stadler had either lost or stolen the ticket. It seems just as likely that Mozart and Stadler may have lost the ticket between them and decided not to tell Constanze. This is the only story

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[12]Ward, op. cit., p. 10.

against Stadler and since Mozart often asked him to transact money matters for him and help Constanze when he was away, it seems all the more unlikely that the story is true.[13] We may be sure that Stadler was an excellent musician because Mozart was not nearly so liberal with praise of his colleagues as he was with his money.

It is difficult to say how far Stadler's influence over Mozart extended, because Mozart obviously did not need Stadler to advise him to write great music. However, after 1781 Mozart's writings for the clarinet rapidly acquired excellence and interest which was never lost. It seems reasonable to suggest that Mozart wrote most, if not all, of his music for clarinets with Stadler in mind after 1781 or 1782.[14] What Mozart and Stadler seem to have admired most about the clarinet was its ability to sing. Later composers seem to have been astounded by the clarinet's technical possibilities. Here they differ from Mozart and Stadler's basic idea that the clarinet is the human voice of the orchestra or chamber music. This is why Mozart was such a supreme composer for the instrument.[15]

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[13]Ward, op. cit., p. 10.

[14]Ibid., p. 12.

[15]Ibid., p. 13.

Mozart's Chamber Music for the Clarinet

While Mozart lived in Salzburg there were no clarinets available; this is why there is such a quantity of music from this period without them: cassations, divertimenti, serenades, early operas, and other music of the kind for which he would have used clarinets had they been available. Since he wrote mainly for the occasion and for the performers available, if he did not have a particular instrument he did without.[16]

Mozart and Anton Stadler were both Freemasons. Mozart had joined the oldest Lodge in Vienna, "Zur Gekrönten Hoffnung," in December 1783, and apparently persuaded Stadler to join also. Some of the richest and most influential men in Vienna were members, and so Mozart and Stadler's circle of friends was a wide one.[17] They knew the von Jacquin family intimately, and there were many musical gatherings at their home during which Mozart, Stadler and Francesca von Jacquin would play. The "Kegelstatt" Trio in E Flat for clarinet, viola and piano (K. 498) was written for Stadler, Mozart playing the viola, and Francesca von Jacquin, who was one of his favorite pupils, playing the piano part.

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[16]Martha Kingdon Ward, "Mozart and the Clarinet," Music and Letters, XXVIII (April, 1947), p. 126.

[17]James Frederick Rogers, "The Rise of the Clarinet," The Etude, XLVII (December, 1929), p. 893.

> The viola being not a bass instrument is available only for the middle parts...this necessitated an altogether original design and execution, and a dependence for effect upon a peculiarly light coloring and transparent clearness...the deeper tones of the clarinet are not used, out of consideration to the viola; its full liquid tones are particularly well adapted for the delivery of the melody.[18]

The trio was published for piano, viola and violin, as was the custom; however, the violin part should only be played on the clarinet. Einstein states that "no other instrument can realize the melodic savor or the deep, soft accompaniment figures as well as the clarinet."[19] This trio is distinguished from all the others not only in structure but in thought. The use of the violin as a substitute for the clarinet would upset the tonal balance and detract from the rich texture of the work.

Mozart's use of the clarinet in this trio is interesting for several reasons. It demonstrates time and again his concept of the clarinet as a 'singing' instrument. The first theme from the first movement, in the clarinet part, illustrates this.

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[18]Ward, "Mozart's Clarinettist," Monthly Musical Record, p. 11.

[19]Alfred Einstein, Mozart, His Character, His Work (London, 1945), p. 261.

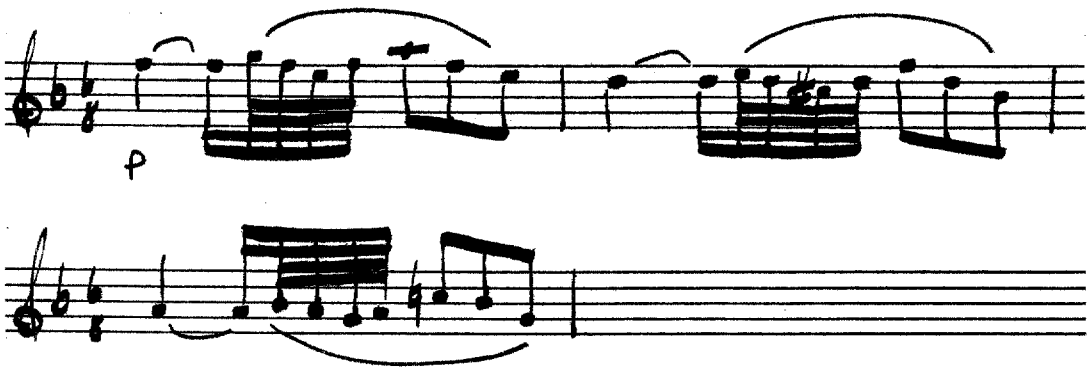

Fig. 18--Mozart Trio in E Flat (K. 498), First movement, bars 9-11.*

This example, from the second movement, again the opening measures of the movement, once more illustrates this concept.

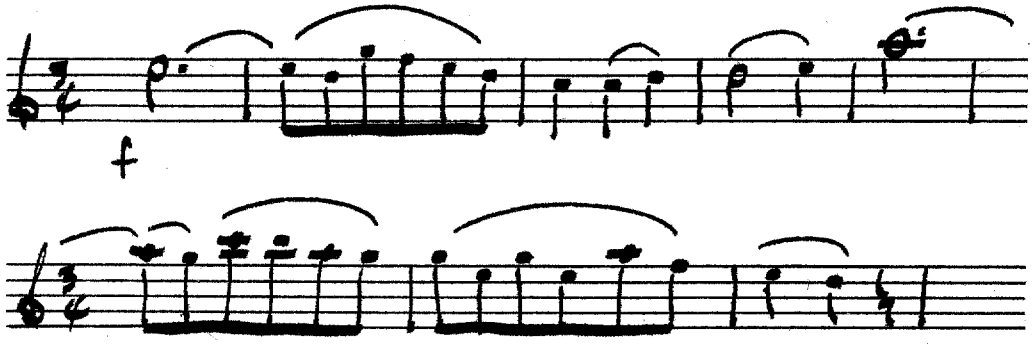

Fig. 19--Mozart Trio, Second movement, bars 1-8.**

The most interesting feature of this work is the almost complete use of the clarinet in its upper registers, completely ignoring the chalumeau register except for an

*W. A. Mozart, edited by Joseph Adamowski, Trio in E Flat (New York, 1920), p. 2.

**Ibid., p. 11.

accompaniment figure in triplets, found in the third movement.

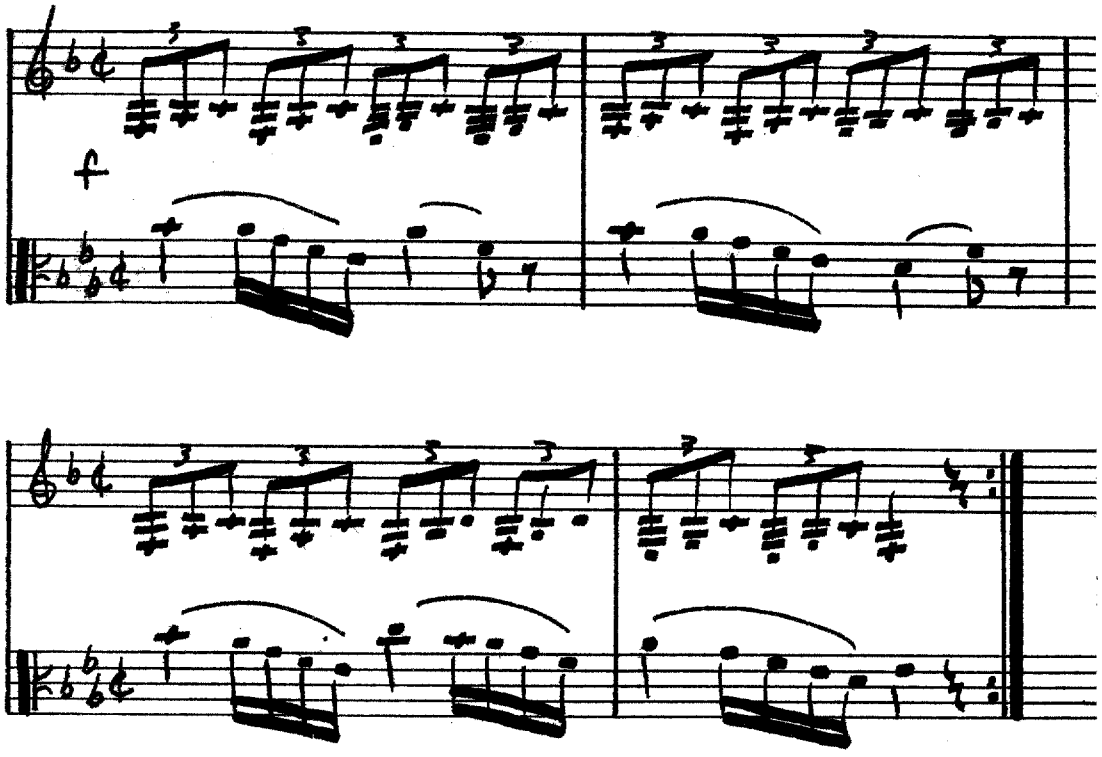

Fig. 20--Mozart Trio, Third movement, bars 73-76.*

This same accompaniment figure is played by the viola later with the clarinet playing the same melody as the viola had earlier. This also marks one of the few times the viola plays a melody.

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*Mozart, op. cit., p. 22.

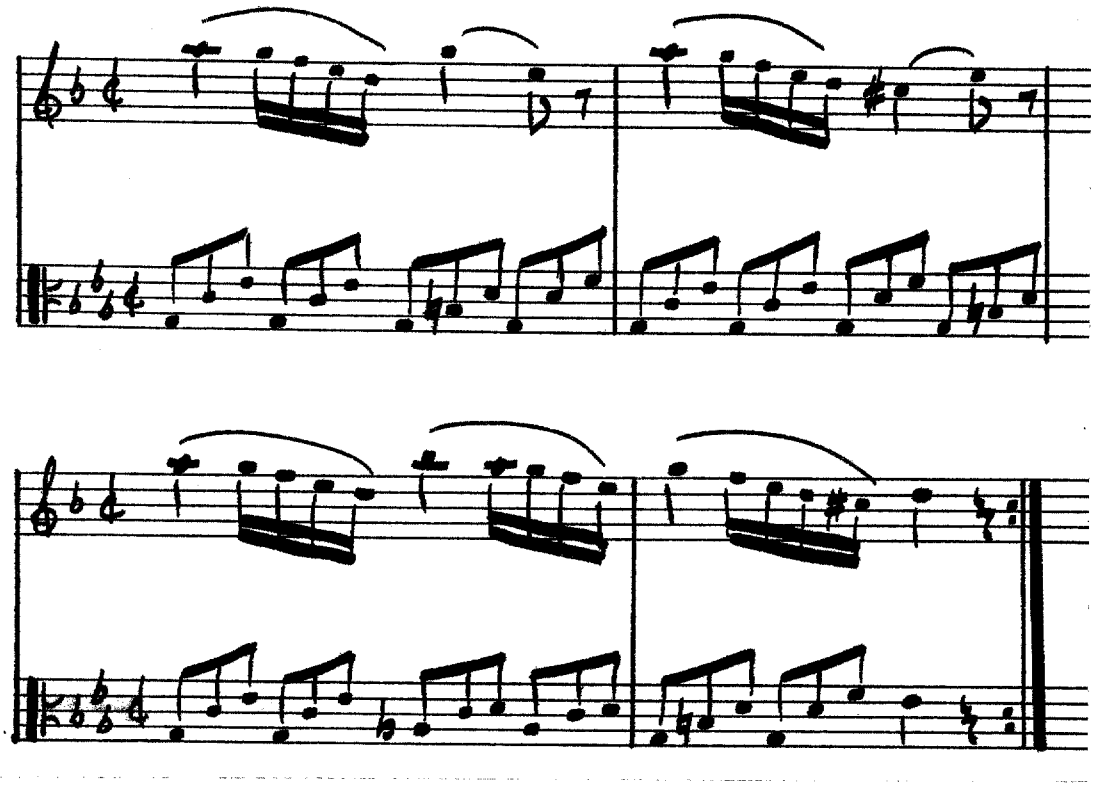

Fig. 21--Mozart Trio, Third movement, bars 87-90.*

If any one instrument can be said to be the leading instrument in this trio, it would be the clarinet, with the piano and the viola being second and third, respectively, in importance. This does not, of course, detract from the trio's value as a nearly perfect ensemble.

Also in the category of woodwind chamber music are five Divertimenti (K. App. 229) written about 1783 for Stadler and his friends. As presented in the Mozart Ausgabe, these are scored for two clarinets and bassoon and give another

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*Mozart, op. cit., p. 23.

example of Mozart's aptitude for clarinet writing. Although the autograph is lost, Ernest Lewicki, who reconstructed these divertimenti for the Gesamtausgabe, believed that they were composed for voices with basset-horns. Some authorities doubt their authenticity, but:

> the strongest argument for their genuineness is their completely Mozartean quality, but a letter of Constanze Mozart to Johann André dated May 31, 1800, attests that:...the elder Stadler, the clarinettist...has copies of some trios for Basset-horns that are still unknown. Stadler declares that while he was in Germany his portmanteau, with these pieces in it, was stolen. Others, however, assure me that the said portmanteau was pawned there for 73 ducats....[20]

These works are fortunately complete and were not left unfinished as were the Quintet for clarinet, oboe, basset-horn, bassoon and piano (K. App. 45) and the three other clarinet quintets (K. App. 88, 91, and 92).[21]

There are also six vocal trios with varying accompaniments for clarinets and basset-horns, 'Luci care, luci belle' (K. 346), 'Ecco, quel fiero istante' (K. 436), 'Mi lagnero tacendo' (K. 437), 'Se lontan ben mio tu sei' (K. 438), 'Due pupille amabile' (K. 439) and 'Più non si trovano' (K. 549). These were all written for the gatherings at the

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[20]O. Lee Gibson, "The Serenades and Divertimenti of Mozart," unpublished doctoral dissertation, Department of Music, North Texas State University, Denton, Texas, 1960, citing Emily Anderson, The Letters of Mozart and His Family, Vol. III, (London, 1938), p. 1479.

[21]Ward, "Mozart and the Clarinet," Music and Letters, p. 146.

von Jacquins' home when Stadler, his brother Johann, and other players would perform.[22]

Mozart wrote his Quintet in A Major for clarinet and strings (K. 581) for Anton Stadler in September 1789.[23] This is apparently the first time that the A clarinet is used as a solo instrument.[24] The quintet was first performed for the Musicians' Charitable Fund on December 22, 1784, and was probably produced for this event.[25] This combination of wind and string instruments is not new; there have been dozens of trio sonatas for flute and violin and Mozart's own quartets in which flute and oboe, respectively, are used. What is new in this quintet is the way in which the five instruments are treated. Mozart could have written non-chamber music (a concerto-like work) or treated the clarinet as merely another voice in a five-voiced texture. Instead, he created a texture in which the qualities of the wind instrument shine through, in which no instrument is slighted, and in which he achieved a perfect tonal balance. At first the violin and clarinet alternate in the initial announcement of the themes and then all the instruments share in later

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[22]Ward, "Mozart's Clarinettist," Monthly Musical Record, p. 11.

[23]Louis Biancolli, editor, The Mozart Handbook, A Guide to the Man and His Music (New York, 1954), p. 505.

[24]Rendall, op. cit., pp. 85, 86.

[25]Rogers, op. cit., p. 893.

thematic statements.[26] Again Mozart lets the clarinet sing. Early in the first movement the clarinet plays a lyrical bridge phrase leading to the first return to the first theme.

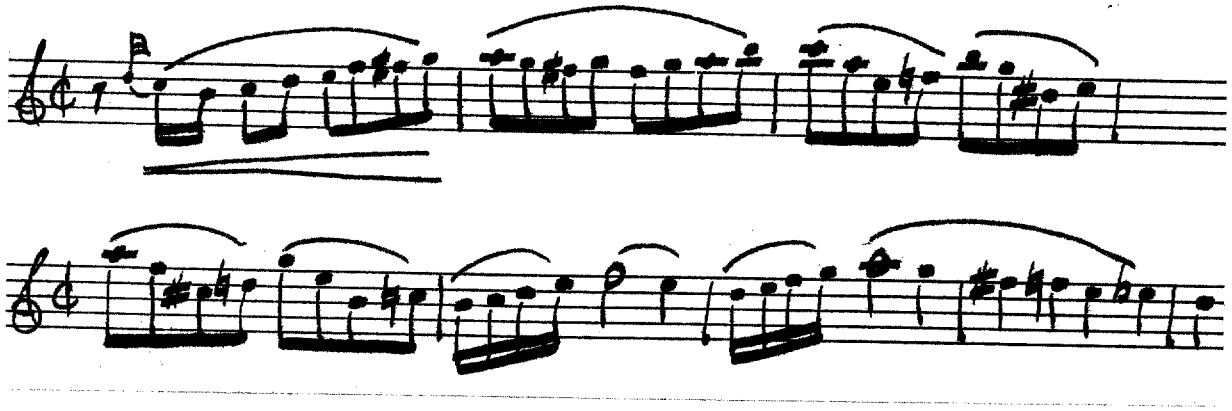

Fig. 22--Mozart Quintet in A Major (K. 581), First movement, bars 19-25.*

A little later we find another singing figure accompanied by the strings playing syncopated notes.

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[26]Biancolli, op. cit., p. 506.

*W. A. Mozart, Quintet in A Major, edited by Frederick J. Thurston (London, 1941), p. 2.

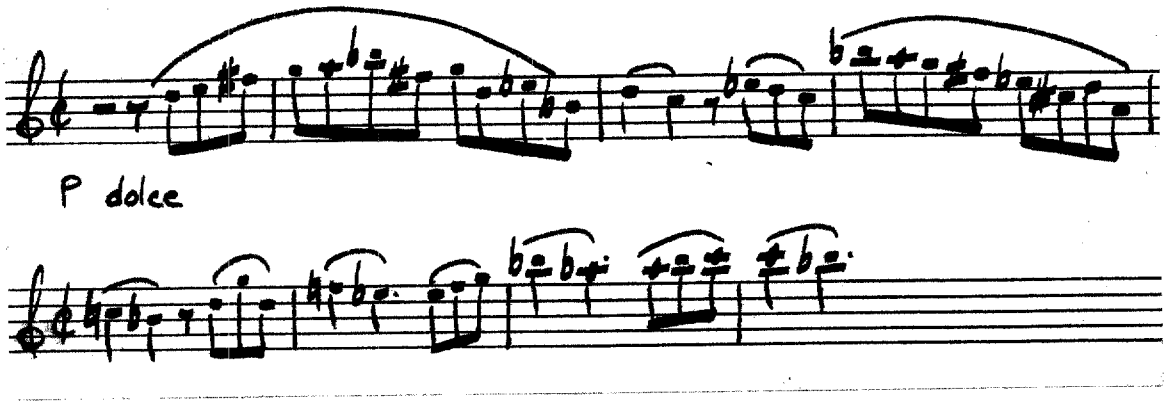

Fig. 23--Mozart Quintet, First movement, bars 49-56.*

Mozart's use of the clarinet in the quintet is not so much the role of leader as it was in the trio. However, the clarinet's special combination of singing qualities plus agility is illustrated by an interesting little fillip at the end of its second statement of the main theme.

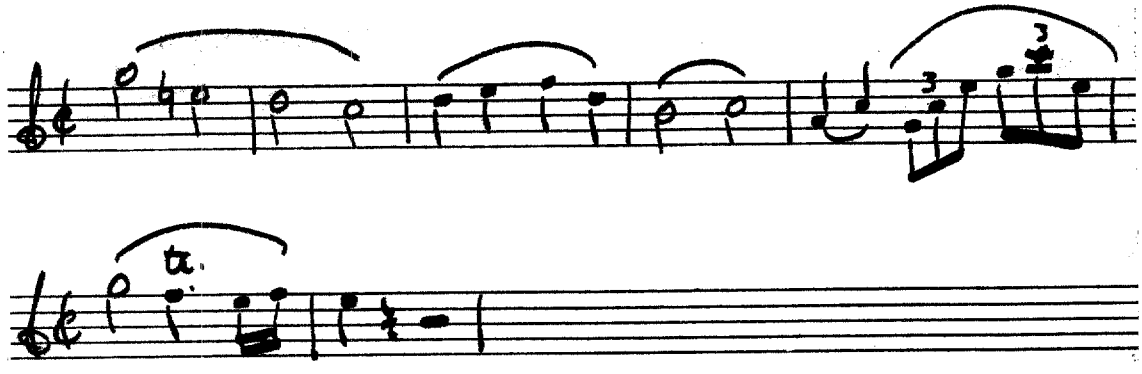

Fig. 24--Mozart Quintet, First movement, bars 119-125.**

*Mozart, Quintet in A Major, p. 4. **Ibid., p. 10.

The slow movement belongs to the clarinet and the first violin while the remaining trio serves to accompany them. The opening theme is another typical clarinet melody.

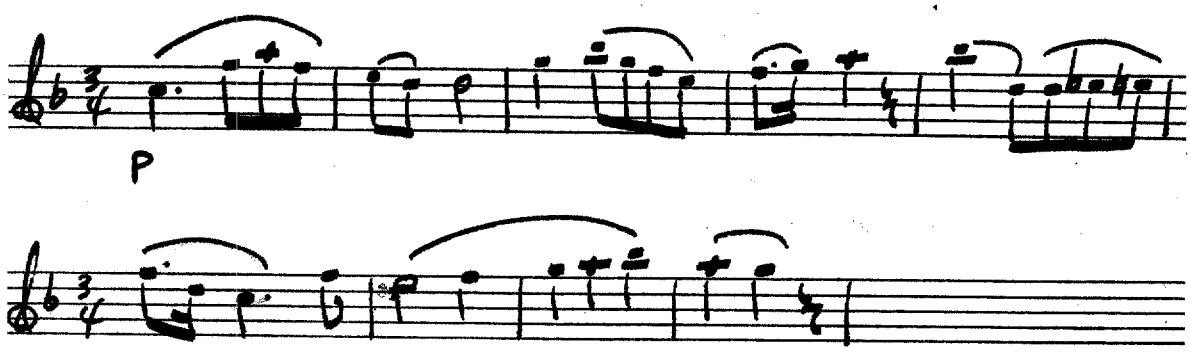

Fig. 25--Mozart Quintet, Second movement, bars 1-9.*

The first theme of the second trio in the third movement again illustrates Mozart's (and Stadler's) favorite use of the clarinet.

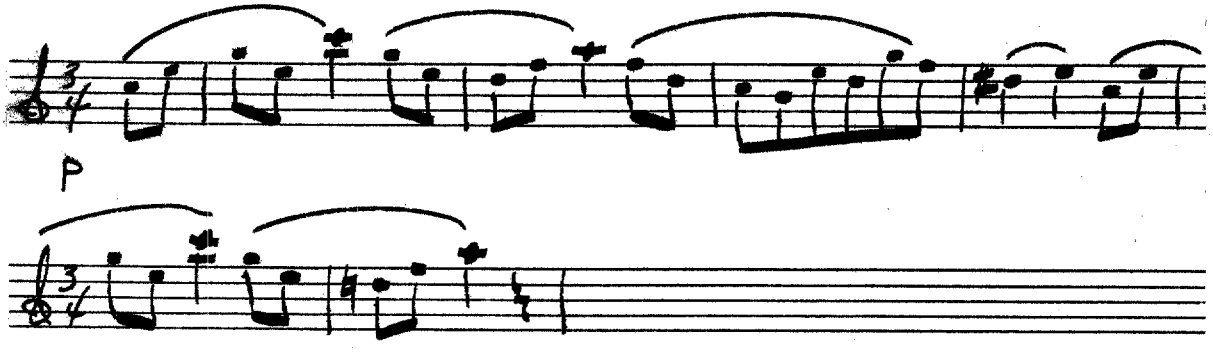

Fig. 26--Mozart Quintet, Third movement, bars 73-79.**

*Mozart, Quintet in A Major, p. 16. **Ibid., p. 27.

The first variation in the fourth movement demonstrates the clarinet's unusual ability to play wide intervals yet still manage to sing.

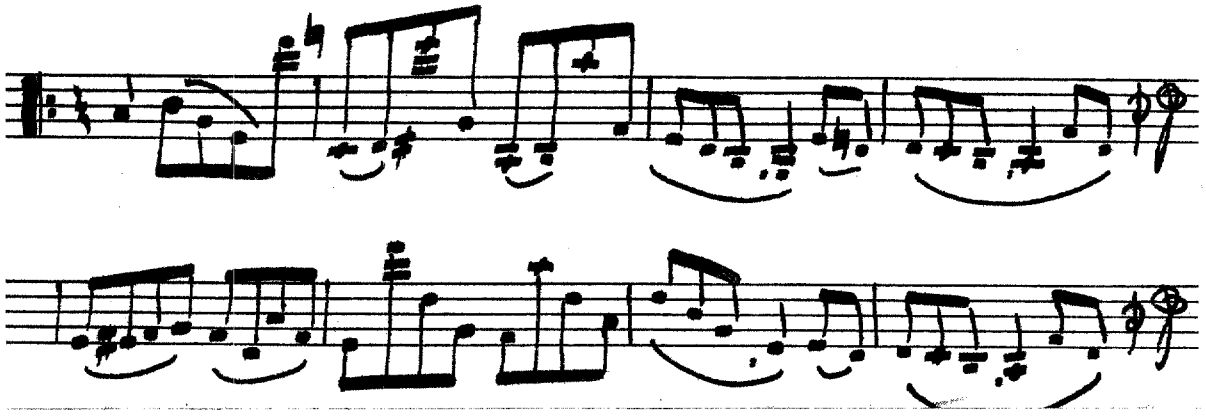

Fig. 27--Mozart Quintet, Fourth movement, bars 17-24.*

Blom sums up the quintet beautifully when he says:

> This work has a gentle pathos akin to that of the most touching passages in Don Giovanni, and the way in which Mozart not only deals with the special problems of the clarinet, but adjusts the whole string quartet fabric to fit them, is nothing short of miraculous. The Quintet has that quality of clairvoyance which so often surprises and gently oppresses us when we are confronted with his best work, the kind of infallibility in doing precisely the right thing at precisely the right moment which must often have made him stand back, not to say stagger back, from his work and ask himself in happy consternation: "How did I do it?"[27]

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[27]Eric Blom, editor, The Master Musicians - Mozart (London, 1935), p. 252.

*Mozart, Quintet in A Major, p. 31.

Mozart's Concerto for the Clarinet

The Concerto in A Major (K. 622) was written in October of 1791, about two months before Mozart's death. Aside from a short Masonic Cantata (K. 623) written in November of 1791, and the Requiem, which he did not live to finish, the Concerto is Mozart's last composition.[28] In one of his rare references to Stadler, Mozart states in the letter of October 7, 1791, "Then I orchestrated the whole Rondo for Stadler."[29] Stadler was apparently the only performer of the Concerto until 1832, when it was played by Thomas Lindsay Willman in London.[30] Mozart again managed to meet his public halfway without sacrificing any of his own individuality. He had never written a first movement as simple in structure, as normal in the thematic relationship of tutti and solo, or as clear in its thematic invention.[31] The Concerto and the Quintet both give real insight into Stadler's ability as a clarinetist, especially his ability in tonguing wide intervals, as well as rapid runs and arpeggios. This is especially difficult to conceive with the instrument available to Stadler.[32]

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[28]Biancolli, op. cit., p. 446.

[29]George Toenes, "Clarinetists Who Influenced Mozart," The Clarinet, No. 17 (Winter 1954-1955), p. 14.

[30]Ibid., p. 14

[31]Einstein, op. cit., p. 310.

[32]Ward, "Mozart's Clarinettist," Monthly Musical Record, pp. 8-14.

There has been much written about Mozart having originally composed the Concerto in the key of G major for the basset-horn and then later transposing it to the key of A for the clarinet.[33] A draft of the first movement, consisting of one hundred and ninety-nine bars (K. 584b) has survived in autograph form. This could well have been the first stage. Then, however, all three movements of the Concerto must have been rewritten for the clarinet in A with the extended range. In this revision Mozart worked over the orchestral part and added bassoons, so it was not just a matter of transposing and then continuing K. 584b.[34] George Dazeley, in an article in The Music Review, states that he feels that since basset-horns (in F and G) had extra keys extending the range to a written low c (and judging from the Titus arias that Stadler's Bb instrument also had this extension) the original text was written for an instrument extending down to a low c. It seems logical to suppose that if Stadler's Bb instrument had this extension his A clarinet would also. Since there is much internal evidence to support this theory, it seems obvious that the work was rewritten by some unknown writer to fit the compass of the present day

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[33]George Dazeley, "The Original Text of Mozart's Clarinet Concerto," The Music Review, IX (August, 1948), pp. 169, 170.

[34]Gerald Abraham and others, The Mozart Companion (New York, 1956), pp. 207-209.

clarinet.[35] Dazeley introduces several examples to prove his thesis, some of which are quoted on the following pages. These examples are not confined to the first movement, for which a sketch is known to exist, but include all three movements. He states that it was two passages in the Rondo that first suggested the possibility of revision to him. The first example is a passage written across the break which is difficult to play besides being in the weak register of the instrument. It is also obscured by the strings playing the same notes at the same pitch.

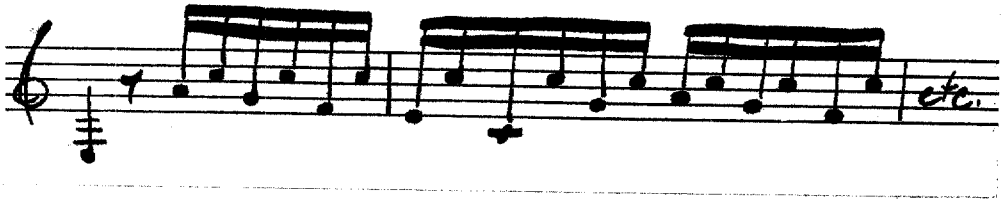

Fig. 28--Mozart Concerto in A Major (K. 622), Third movement, bars 311 and 312.*

A little earlier in the same movement there is a passage alternating the upper and lower registers. In this example the last two lower register figures are an octave higher than the first in order to remain within the range of the clarinet.

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[35]Dazeley, op. cit., p. 169.

*Ibid., p. 166.

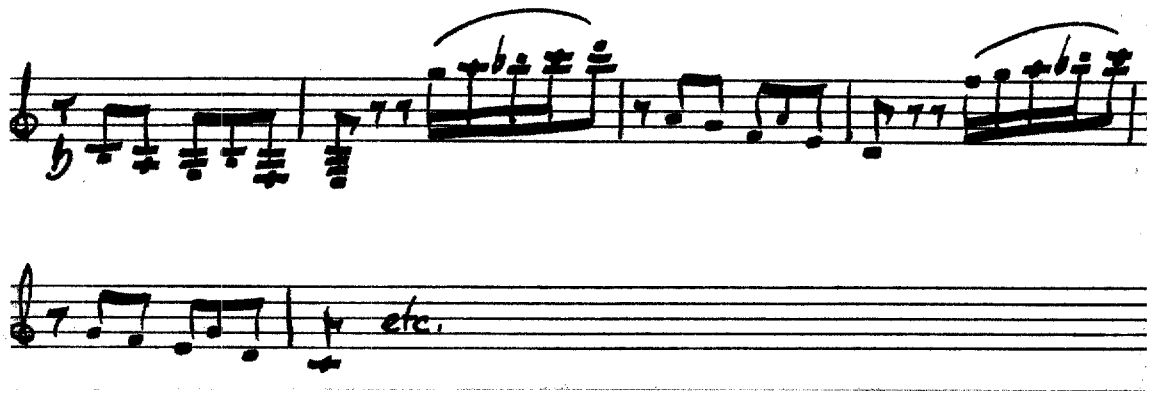

Fig. 29--Mozart Concerto, Third movement, bars 169-172.*

Dazeley calls this an obvious makeshift, "and while makeshifts are not unknown in Mozart, he would have been unlikely to use one in so prominent an idea."[36] Both of the above examples would seem more effective if played an octave lower as below.

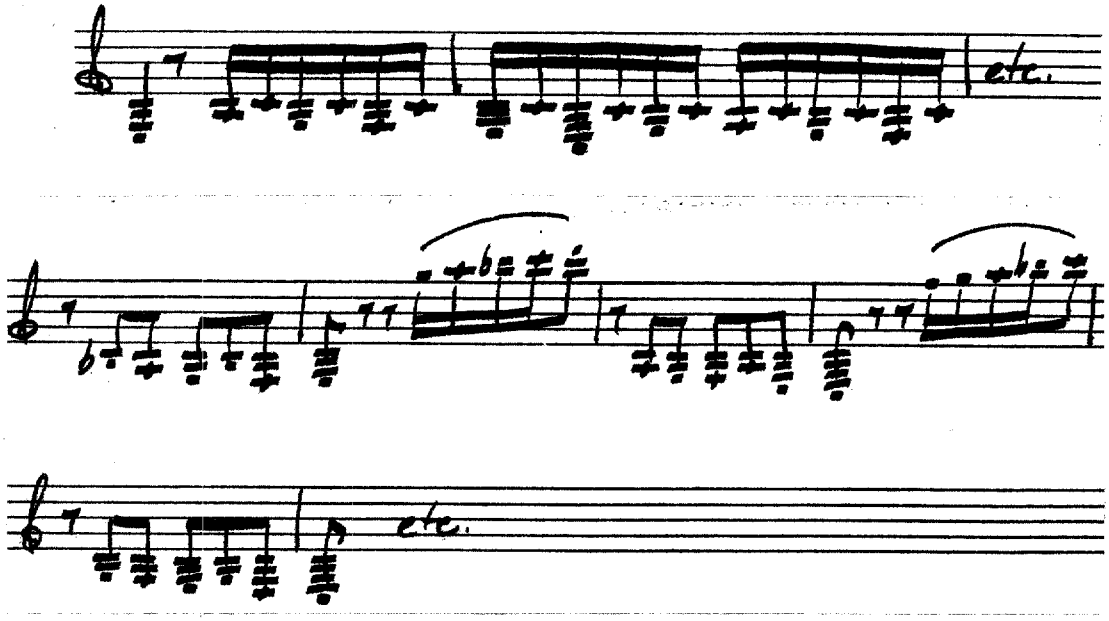

Fig. 30--Mozart Concerto, Figures 28 and 29 (above), as corrected by Dazeley.**

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[36]Dazeley, op. cit., p. 167.

*Ibid., p. 167.

**Ibid., p. 167.

There are also places in each movement "where a kind of 'fault' (in the geological sense)"[37] is noticed. The following example from the last movement illustrates a section of a phrase which appears to have been raised an octave in relation to the rest of the phrase.

Fig. 31--Mozart Concerto, Third movement, bars 61 and 62, and also bars 192 and 193.*

This example shows how the passage could be played on an instrument with an extension down to the low c.

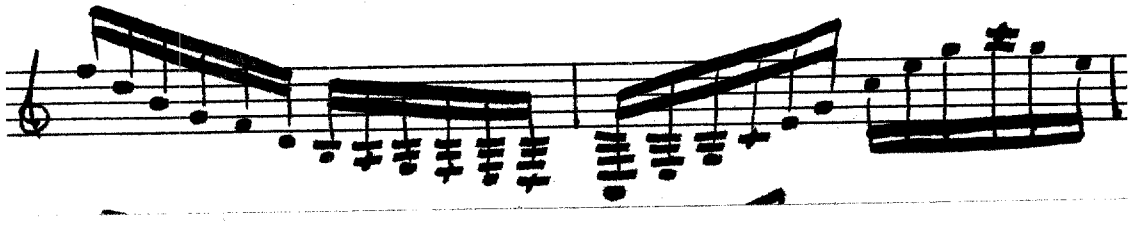

Fig. 32--Mozart Concerto, Figure 31 as corrected by Dazeley.**

The next examples show a less obvious case from the first movement.

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[37]Dazeley, op. cit., p. 167.

*Ibid., p. 167.

**Ibid., p. 167.

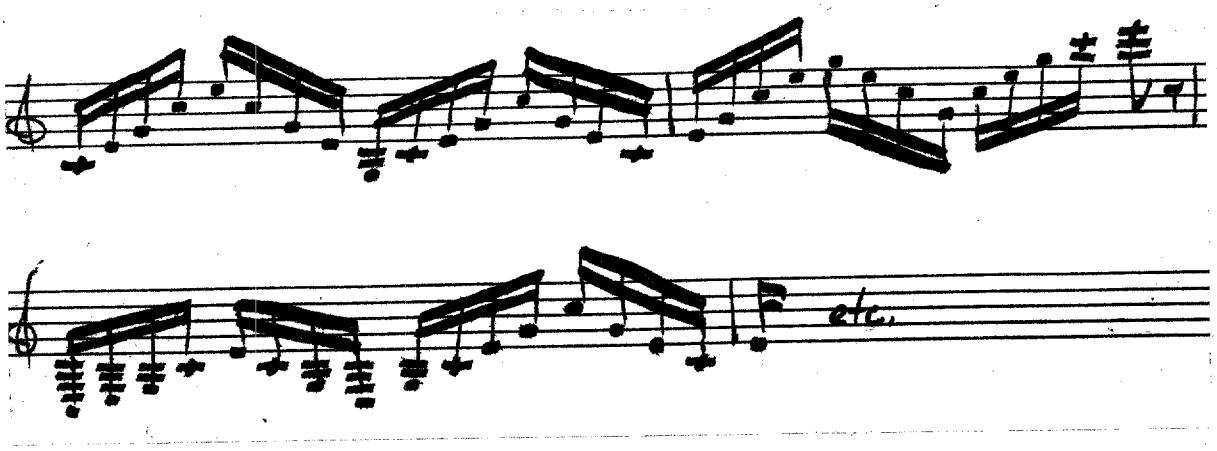

Fig. 33--Mozart Concerto, First movement, bars 337 and 338--the original (top) and according to Dazeley (bottom).*

While only one or two examples of this type might or might not prove anything, there are an unusual number of examples in the concerto. Many of these examples involve the missing bottom third which would appear to be significant. This adaptation, by an unknown arranger, was probably done for André's printed text of 1801.[38]

It has often been said that Mozart was the first to use the chalumeau register. This is not quite true. It had been used earlier in a mass by Faber, in the Vivaldi concertos, and by Karl Stamitz. Stamitz also used leaps from register to register, an innovation often attributed to Mozart.[39]

In his book The Concerto, Abraham Veinus says, when comparing the clarinet concerto to Mozart's last piano concerto (K. 585):

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[38]Abraham, op. cit., p. 207.

[39]Rendall, op. cit., p. 85.

> The clarinet concerto (K. 622) is its antithesis in almost every respect. The opening ritornel is quiet enough, but the clarinet brings with it episodes of the acutest poignancy to supplement its rendition of the main themes of the movement. Thereafter the music is fraught with minor tonalities. The cool counterparts contrived in the early part of the movement grow into a somber polyphonic passion. There are sudden restless syncopations and abrupt leaps in clarinet register. The coloring of the instrument is used with telling effect. Its high register lends a lean, acid-edged brightness to the music, and it has a way of tumbling precipitately--the "hectic beauty" that Eric Blom speaks of--into its darkest and lowest depths. The slow movement has all the limpid and noble romanticism of his late music; while the finale is bittersweet with a touch of sardonic mimicry rare in his music. The first two of the three most important subjects of the finale have all of the bounding Mozartean humor along with a bit of robustness to broaden a gay occasion. The third subject floods over with the most touching pathos. It is a seizure such as we come to expect in a Mozart finale: Banquo's ghost troubling the festivities with a forgotten tragedy. It runs its full course, for such deeply felt interludes are never casual with Mozart; whereupon the orchestra comments with the Mozartean equivalent of a loud disrespectful noise, and the clarinet takes off on a caricature of itself, doing clownish handsprings from the high to the low points of its compass and running off into giddy coloraturas. Mozart always has his sense of humor and nobody has to ask him where it is; but this sort of self-mockery does not turn up often in his music.[40]

The following explanation of Mozart's large output of concertos is given by Veinus.

> The difference, for example, between the position of the concerto in the total work of Haydn and of Mozart may be safely reduced to the fact that Mozart made a living as a performer and Haydn did not. Haydn had no self-interest in the concerto and he turned to it only as a secondary and occasional

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[40]Veinus, op. cit., p. 122.

> occupation. Mozart's livelihood depended in large measure upon his appearances as a virtuoso. The concerto did not fail to interest him for its own sake, as most musical forms did; yet he composed concertos not out of curiosity, but because they served a simple economic necessity. A secondary stimulus was the wealthy amateur like Durnitz or Deschamps who occasionally commissioned a concerto for private use, or a virtuoso like Leutgeb or Stadler whom Mozart was willing to oblige. Mozart is the last great composer to treat the concerto very nearly as the central part of his total instrumental work. In this sense he writes an end to an era in the history of the solo concerto which began early in the eighteenth century with the great succession of Italian composer-violinists. Haydn and Mozart represent two opposing views on the position of the concerto in instrumental music. From Beethoven on, composers accepted Haydn's evaluation rather than Mozart's.[41]

SUMMARY

After the clarinet's invention by J. C. Denner it began a period of evolution which in some ways continues to the present day. That Denner's instrument was a far cry from the one available now is obvious from the early pieces written for the clarinet. These were diatonic in character and were set primarily in the upper (clarion) register because the harmonics were closer together and the instrument could be forced a little nearer to playing in tune. Even the early clarinet, however, had one thing in its favor--its control of dynamics. In spite of the deficiencies of the instrument for which they were written the early concertos exhibit an amazing

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[41]Veinus, op. cit., pp. 127, 128.

amount of involved passagework, especially in light of the probability that the instrument was played with the mouthpiece upside down, i.e., with the reed against the upper lip.

Taking the four early concertos chronologically in turn, slight advances in clarinet technique and in style can be seen from one work to the next. As the instrument was improved and more players became available the range was extended in both directions and keys farther from the natural scale of the clarinet came into use. Stylistically the concertos change also, developing from a solo-accompaniment idea to a more mature, more equal working out of the musical ideas presented. In the short space of time represented between the earliest and the latest pre-Mozart concertos, approximately twenty-four years, the clarinet and its music improved tremendously. This seems to indicate an enormous interest in the instrument itself as well as pointing out the considerable influence of the Mannheim School. All of these advances in the instrument as well as its music merely set the stage for Mozart and Stadler, however.

Although the clarinet has developed technically in many ways since the time of Mozart, many of the problems inherent in playing the instrument remain the same. Judging from the accounts available of Stadler's playing he would probably have found it easier to cope with the problems with which Mozart presented him in his works for the clarinet if he had

had available to him a present-day instrument. However, it is doubtful that he would have performed them any better. It was apparently Stadler's ability as a clarinetist which inspired or enabled Mozart to produce three of the finest works in the contemporary clarinet repertoire.

According to Tovey:

> As far as the art of writing for the instrument is concerned, Mozart may well be considered to have invented or at least discovered the clarinet.[42]

As stated earlier (see page 37), Mozart wrote his solo pieces for a specific player or client.[43] This gives a definite insight into the value Mozart placed on Stadler as a performer and perhaps even as a friend. For this reason, if for no other, the two are linked inexorably with the development of the clarinet and its music.

While later composers for the instrument seem to have been dazzled by its amazing technical possibilities, such as scales, runs, arpeggios, rapid tongued passages, etc., both Mozart and Stadler seem to have been impressed most by its ability to sing. This makes it easy to understand why Mozart was such a supreme composer for the clarinet.[44] We need only compare this concept with that of another master of writing

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[42]Tovey, op. cit., p. 52.

[43]Abraham, op. cit., p. 209.

[44]Ward, "Mozart's Clarinettist," Monthly Musical Record, p. 13.

for the clarinet, Carl Maria von Weber, "to see the difference between the supreme effectiveness of simplicity and mere virtuoso exhibition."[45]

Aside from the technical difficulties involved in playing Mozart's works, the main problem in the published editions is a general lack of phrasing consistent with eighteenth century practices. This is especially true of his concerto for the clarinet, which lacks the guidance of an autograph. Contemporary editors have been quick to accept the lack of an autograph as a challenge to themselves with the result that there are almost as many different versions as there are editions. Compounding this problem, Mozart often left phrasing marks off his autographed copies. In addition, even the occasional autograph left is unavailable to the vast majority of performers for reasons of accessibility.

Without Mozart (and Stadler) the clarinet might very well have not reached its present stature as a solo instrument and valued member of the orchestra.

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[45]Einstein, op. cit., p. 286.

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