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The Clarinet in D: History, Literature, and Disappearance from Current Repertoire

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FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE CLARINET IN D:
HISTORY, LITERATURE, AND
DISAPPEARANCE FROM CURRENT REPERTOIRE

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ABSTRACT

In its early years, composers often treated the clarinet as if it were a brass instrument, particularly a trumpet, by writing bugle-like lines for the instrument. By the end of the 18th century, the word ‘clarinet’ was used to denote a woodwind instrument played with a single reed that included a bell attachment. As advancements were made by instrument-makers, the clarinet developed into an instrument that was no longer compared strictly to the trumpet. D clarinets were used by many composers between approximately 1710 and 1750. However, a few composers continued to write for the instrument after 1750. Some of the most well-known orchestral excerpts for E-flat clarinet were originally written for the D clarinet, including: Strauss’s *Till Eulenspiegel*, Stravinsky’s *Rite of Spring* and *Firebird*, Bartok’s *Miraculous Mandarin*, and Mahler’s fifth and sixth symphonies.

The D clarinet has steadily declined in popularity after its peak in the middle of the eighteenth century, possibly due to the rise in popularity of the military band, which used the E-flat clarinet. However, some orchestral works are still being performed regularly that utilize the D clarinet, including those previously mentioned. Most orchestras will substitute the E-flat clarinet for these performances even though the score was written for D clarinet. Often times, the parts are in a more challenging key due to transposition and would be better suited for the D clarinet. The instrument blends particularly well with the strings in the orchestra, and has a darker sound than its E-flat counterpart. Major orchestras spend a large amount of money locating specific instruments to fulfill the needs of the original score, yet the E-flat clarinet is still allowed to substitute for the instrument the scores were originally intended for. While D clarinets are no longer regularly produced in most countries, it is still possible to acquire one.

The focus of this treatise is to provide a detailed history of the D clarinet, including its appearances and development throughout the world, and provide a list of solo, chamber and orchestral repertoire utilizing the instrument. In combining the collection of repertoire, historical research and interviews with D clarinet specialists, it is my hope to highlight the repertoire of an instrument that rarely receives attention in lesson and performance settings and articulate a practical application of the D clarinet in current music.

CHAPTER ONE

HISTORY

Introduction

In its early years, composers often treated the clarinet as if it were a brass instrument, particularly a trumpet, by writing bugle-like lines for the instrument. By the end of the 18th century, the word ‘clarinet’ was used to denote a woodwind instrument played with a single reed that included a bell attachment. The earliest clarinets were pitched in C and D, as opposed to the more commonly used B-flat and A clarinets. As advancements were made by instrument-makers, the clarinet developed into an instrument that was no longer compared strictly to the trumpet. D clarinets were used by many composers between approximately 1710 and 1750. However, a few composers continued to write for the instrument after 1750. Some of the most well-known orchestral excerpts for E-flat clarinet were originally written for the D clarinet, including: Strauss’s *Till Eulenspiegel*, Stravinsky’s *Rite of Spring* and *Firebird*, Bartok’s *Miraculous Mandarin*, and Mahler’s fifth and sixth symphonies.

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Johann Melchior Molter is the only known composer to have written a collection of concerti for the D clarinet. Performances of these concerti are rare today, as the instrument is not easily attainable or frequently used in other music. The first four concerti have been transcribed

for E-flat clarinet with transposed piano accompaniment in an effort to preserve the integrity of the original clarinet parts. However, the E-flat clarinet is shorter in length and therefore has a brighter sound, changing the overall sound of the piece dramatically. Except for this collection of concerti for clarinet in D and a few concerti for clarinet in C, the B-flat and A clarinets became the most popular clarinets used in solo repertoire. Therefore, the instrument has almost disappeared from current solo repertoire and mainstream performance. Nonetheless, Molter's concerti can be valuable tools in learning the baroque style as well as control on the soprano clarinets.

Related Instruments Preceding the Clarinet

Herbert Heyde, German organologist, proposed a possible ancestor for the clarinet: an instrument made of metal, held vertically, including a wide, trumpet-like bell. His assertion was based on an early sixteenth-century painting found on the wing of the altar of the southern side of the chapel in the Stadtkirche in Bitterfeld, East Germany. Heyde suggested that a single-reed mouthpiece with a metal reed attached via cording was inserted into the players' mouths.¹ In the late 17th century, a key-less wind instrument became popular in England: the mock trumpet. As a single-reed woodwind instrument, it was played with the reed placed on the upper side of the instrument, which vibrated against the upper lip. It consisted of six tone holes on top and one in the back, and was closed on one end by the natural joint of the cane. It produced a sound similar to a trumpet and according to Karp, "it appears to have been a leather-covered seven-holed reed instrument, played with no particular embouchure control over the reed."² Buonanni's article on the oboe also included a description of 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 [finger] 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 it is necessary to vary the tones which are much lower than that formed by the oboe.

I have not found the inventor of this instrument referred to by any author. Since no one has shown a trace of its antiquity, it is modern, originating from recorders. Because it has

¹ Albert Richard Rice, "A History of The Clarinet to 1820," (PhD diss., Claremont Graduate School, 1987), 9.

² Cary Karp, "The Early History of the Clarinet and Chalumeau," *Early Music* 14, no. 4 (1986): 548, accessed January 10, 2017, JSTOR.

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.³

Buonanni mentions at the beginning of the second paragraph that he had not found the inventor of the instrument discussed in any written material. Doppelmayr, the first to mention the “inventor” of the clarinet in the Baroque period (‘clarone’), did not publish his book until 1730, eight years after Buonanni’s description. Buonanni’s clarone was similar to the oboe, but had a wider bell and non-diametrical tone holes at the top, both important characteristics distinguishing the instrument from the chalumeau. Additionally, it was only designed to play in its fundamental register. Based on its description of having a “high and vigorous sound,” the ‘clarone’ was most likely a small, high-pitched clarinet in D, E, or F.⁴ Based on early documented descriptions of the clarone and the mock trumpet, it seems as if they could have been describing the same instrument.

While the recorder is traditionally associated with the flute, it is important to note that it was an established instrument during this time. While there are more differences than similarities between the recorder and early clarinets, the recorder is still a distant relative of the clarinet. It produces sound in the same manner as a whistle – the player blows into a narrow channel in the head joint directing the air stream across a gap, resulting in the production of sound waves. The recorder has eight tone holes – seven on the front and one speaker or octave hole on the back. When all holes are covered, the instrument sounds a ‘c.’ As fingers are lifted one by one starting from the bottom, a scale is sounded. When the speaker hole is opened half-way, the instrument plays the same notes an octave higher.

Early Clarinets and the Chalumeau

In the 1700s, the “chalumeau” was an established instrument in the European music scene and was described as an instrument with a cylindrical bore and eight tone holes. It was distinguished by tone holes that were drilled diametrically⁵ to one another, prohibiting the instrument from overblowing. This limited the chalumeau’s range to just 12 notes, requiring the

³ Rice, “A History of The Clarinet to 1820,” 69-70.

⁴ Ibid., 69-71.

⁵ constituting a straight line segment passing through the center of the tone holes

development of multiple sized instruments to counteract the limited range. As the direct predecessor of the clarinet, it originated in France and spread to Germany as a popular instrument during the Baroque period. The Denner family in Nuremburg, Germany made a number of improvements at a later date.

The relationship between the clarinet and the chalumeau is unusual. Physically, the instruments are fairly similar, yet composers treated the two instruments differently. The chalumeau evolved through attempts to increase the volume of sound produced by a recorder by adding a single reed and mouthpiece. A small number of these instruments stamped 'J.C. Denner' can be found in the Musikhistoriska Museet in Stockholm and the Bayerisches Nationalmuseum in Munich, suggesting that the chalumeau existed for 10-15 years before documentation of the clarinet. During this period, the clarinet became distinguishable due to structural improvements. The thumb-key hole was moved upwards toward the mouthpiece to facilitate overblowing and the foot joint was replaced by an oboe-like bell.⁶ The instrument was lengthened in order to increase tuning accuracy and an additional key was added on the lower joint to sound a 'b.' The back tone hole was reduced in size and a small tube was inserted to facilitate overblowing, increasing the range of the instrument to almost three octaves. With the new ability to overblow, the clarinet became popular in its higher register as opposed to the chalumeau register. However, in the clarinet's early developmental stages, it could not be tuned across the range of the instrument and the chalumeau was still used in order to meet the needs for music in the lower range. Eventually, instrument-makers would fix the intonation issues throughout all registers of the clarinet, including the chalumeau register, thus making the chalumeau instrument unnecessary.

Determining the inventor of the clarinet continues to be a topic of discussion among historians. Claims have been made giving Johann Christoph Denner the title of "inventor of the clarinet," however it is also believed that he should be given credit for the evolution of the chalumeau, and his son, Jakob Denner was responsible for the creation of the clarinet itself.⁷ The original claim in favor of J.C. Denner came from Nuremburg historian, J.G. Doppelmayr:

And finally he was driven by his affinity for the art yet further, as is repeatedly shown by his invention and improvement of the forementioned instruments, this good intention

⁶ Colin Lawson, "The Chalumeau: Independent Voice or Poor Relation?," *Early Music* 7, no. 3 (1979): 351, accessed March 2, 2017, JSTOR.

⁷ Lawson, "The Chalumeau: Independent Voice or Poor Relation?," 351.

really did attain a desired affect, in that at the beginning of this present century, he invented a new kind of wind instrument, the so-called clarinet, to the great delight of music lovers, furthermore he improved the stock-or racket-bassoon which were already known in the olden days, and finally also presented improved chalumeau.⁸

The only three surviving J.C. Denner clarinets thought to be in Nuremberg actually had the stamp of Jakob Denner, not his father, leading historians to believe the markings on the instruments were initially misread. The stamps on extant instruments are the main reason for ongoing disagreement between historians in naming the inventor of the clarinet. A clarinet held at the University of California at Berkeley, an instrument with a third key on its bell (one more key than common for that time), bears the stamp of J.C. Denner.⁹ A somewhat advanced form of the chalumeau can be found in the collections at the Bavarian National Museum in Munich, and bears the stamp of J.C. Denner. It seems that this is proof that J.C. Denner at least made a number of improvements to the chalumeau. While there are many similarities between the J.C. Denner chalumeau housed at the Bavarian National Museum and other clarinets made by his son Jakob Denner, and other instrument makers in the 1800s, this information alone is not enough to justify naming J.C. Denner as ‘inventor of the clarinet.’ Therefore, the question of invention still remains: did Jakob or J.C. Denner make this instrument? Unfortunately, solid evidence does not exist. Other than the instrument at the Bavarian National Museum, no extant instruments of J.C. Denner’s exist with such an advanced design. It is possible that his son, Jakob Denner made it at a later date and stamped it with his fathers’ stamp. However, Jakob would have been about 25 years old when his father passed and had most likely been making instruments for quite some time, leading me to believe he would have used his own stamp rather than this father’s.

In T. Eric Hoeprich’s article, *A Three-Key Clarinet by J.C. Denner*, he explains his first-hand experiences after he was given the opportunity to examine and play an instrument found in the collection of the University of California, Berkeley. It bears the stamp of J.C. Denner and according to Hoeprich,

It is a far more advanced instrument than the chalumeau in the Bavarian National Museum. Further, it is proof that J.C. Denner not only improved the chalumeau, but

⁸ Cary Karp, “The Early History of the Clarinet and Chalumeau,” *Early Music* 14, no. 4 (1986): 545, accessed January 10, 2017, JSTOR.

⁹ T. Eric Hoeprich, “A Three-Key Clarinet by J. C. Denner,” *The Galpin Society Journal* 34 (1981): 21-32, accessed January 5, 2015, JSTOR.

also made a clarinet with unique features which were neither superseded nor equaled by other makers for more than a half-century following his death.¹⁰

The instrument Hoeprich played consisted of the original middle-section and boxwood bell. The mouthpiece/barrel combination common to clarinets of that period was missing. However, based on bore size, tone hole placement and the length of both pieces in comparison to other instruments of that time, Hoeprich believes the instrument is clearly in the key of D.¹¹ Oskar Kroll, author of *The Clarinet*, mentions that today the instrument is in C, but it would have been in D based on the lower pitch common in that era.¹² The most striking feature of the instrument is the inclusion of three keys, rather than two keys like the majority of early 18th century clarinets. It has the common speaker key on the back and the shorter 'A' key on the front. However, the third key addition is a two-piece key on the back of the bell section. When operated by the thumb on the bottom hand, it closes a hole halfway down the bell. "There can be no doubt that this third key was the invention of Denner himself and not added later, since the rings in which the key is mounted are not merely ornamental and are clearly an original part of the bell."¹³ Along with the addition of a third key, another notable feature exists: four sets of double-holes. It seems that the bottom set was duplicated to allow for left or right-handed players. Hoeprich believes this is further proof that this is an original instrument of J.C. Denner, since the duplicate finger-hole feature is almost exclusive to 17th century recorders.¹⁴

It is important to note that the only other Baroque woodwind instrument with a register hole device was a recorder. The partially open thumb-hole allowed for register shifts. The recorder probably played a strong role in the development of the chalumeau, and therefore the clarinet may be regarded as the successor of the recorder as well. One could even go far as to say the clarinet is responsible for the recorder's demise.¹⁵

The late-18th century clarinet was characterized by a large range due to the overblowing by a 12th, much like the chalumeau. The registers were named from lowest to highest as follows: chalumeau, clarion, extreme (altissimo). Notice that the first register is classified as the

¹⁰ T. Eric Hoeprich, "A Three-Key Clarinet by J. C. Denner," *The Galpin Society Journal* 34 (1981): 21, accessed January 5, 2015, JSTOR.

¹¹ Hoeprich, "A Three-Key Clarinet by J. C. Denner," 21.

¹² Oskar Kroll, *The Clarinet* (New York: Taplinger Publishing Co., Inc., 1968), 17.

¹³ Hoeprich, "A Three-Key Clarinet by J. C. Denner," 24.

¹⁴ *Ibid.*, 24.

¹⁵ Cary Karp, "The Early History of the Clarinet and Chalumeau," *Early Music* 14, no. 4 (1986): 548, accessed January 10, 2017, JSTOR.

‘chalumeau’ register, and was most likely named after the chalumeau instrument. Many composers who later used clarinets in their works often did so in the chalumeau register. This is likely due to the chalumeau’s prior popularity. During this time, both the chalumeau and clarinet were two-keyed instruments played using a single reed and mouthpiece. Distinctions can be made between those with diametrically opposing keys and no bell (chalumeau) and those with non-opposing keys and an outward expanding bell (clarinet). Since all later clarinets have bells and register keys, we might assume that early 18th century instruments with a register key and bell is a clarinet and one without is a chalumeau.¹⁶

Whether or not J.C Denner or Jakob Denner invented the clarinet, the birthplace of the clarinet is considered to be in their family workshop in Nuremburg. Denner clarinets had a wider bore similar to the modern B-flat clarinet and the mouthpiece about as wide as current mouthpieces. Later in the century, D clarinets were built with smaller bores that favored the higher part of the range and much narrower mouthpieces. Museum catalogues record two-key clarinets as being in the key of D or C and three-key clarinets in a number of pitches including D as well. In common with the two-keyed instruments, the greatest number of three-keyed clarinets manufactured were in D and C.¹⁷ Throughout the 18th century, the pitch used for tuning varied based on the year and location. According to Albert Rice, instrument makers began indicating the pitch of their clarinets around 1750, by comparing the pitches produced in the upper register to that of the oboe. The sounding pitch when fingering C2 was marked on the instrument with a single letter. For example, a clarinet pitched in C2 was marked ‘C,’ a clarinet in D2 marked ‘D’ and so on.¹⁸

The Clarinet in the Baroque Period

The clarinet’s use in public concerts can be traced through sources such as concert notices, newspaper reviews and orchestra payroll documents. A ranking provided by C.H. Mahling categorizes the use of the instrument in terms of importance:

1. Travelling virtuoso
2. Court orchestral musician

¹⁶ Karp, “The Early History of the Clarinet and Chalumeau,” 545.

¹⁷ Albert Richard Rice, “A History of The Clarinet to 1820,” (PhD diss., Claremont Graduate School, 1987), 93.

¹⁸ *Ibid.*, 95.

3. Town and church musician
4. Military musician
5. Spielmann or itinerant minstrel¹⁹ (a traveling musician who entertained nobility)

Travelling virtuosi played an important role in introducing the clarinet to the public via concerts in Germany, Great Britain and France during the first half of the 18th century. They travelled to England specifically in search of financial gain. In Rice's article "The Baroque Clarinet in Public Concerts, 1726-1762", the musician and theorist Johann Matteson observed that most European musicians went to England in order to earn more money. "He who in the present time thinks of playing music travels to England. In Italy and France one plays to hear and learn, in England to gain [money], but in the fatherland it is the best to consume."²⁰

In London, the first mention of clarinetists came in 1726 in *The Daily Courant*. The paper advertised a benefit concert with German clarinetists, M. August Freudenfeld and Francis Rosenberg. A year later, an identical announcement appeared in the same paper with the addition of an admission price. This could be an indication that the clarinet was growing in popularity. In 1731, both the 'shalamo'²¹ and the clarinet were played in London by a foreign-born man from France with the name of Mons. Charle. He played a number of instruments, including the chalumeau and French horn. In the 18th century, it was common to receive training on multiple wind, percussion and string instruments rather than specializing in just one. His performances on various instruments brought him fame and he was soon referred to by the public as 'Mr. Charles.' In 1742, Mr. Charles traveled to Dublin as a French-horn player. His performances often included works by Handel, and some believe this trip to Ireland was at the suggestion of the composer, as Handel arrived in Dublin just a few days before Mr. Charles. Handel's influence would explain Mr. Charles' programming choices. The Dublin performance included Handel's Water-Music, the march in *Scipio*, and the chorus in *Atalanta*. A performance report in the *Dublin Mercury* mentioned that the clarinet among other instruments like the Hautbois de Amour and the Shalamo, were never heard there before.²²

¹⁹ Rice, "A History of The Clarinet to 1820," 202.

²⁰ Albert Rice, "The Baroque Clarinet in Public Concerts, 1726-1762," *Early Music* 16, no. 3 (1988): 388, accessed January 10, 2017, JSTOR.

²¹ 'Shalamo' was the English word used to describe the French 'chalumeau'

²² Rice, "The Baroque Clarinet in Public Concerts, 1726-1762," 390.

Mr. Charles returned to London and gave another concert in 1743, including works for horn, clarinet, oboe d'amore and chalumeau. A new work was featured; a trio for three French horns that he played with his wife and son. Once again, Handel's music was featured. This concert is particularly important to the D clarinet's history, as Handel's *Overture* in D major for two clarinets and horn was performed on this concert – a piece many believe was written for the D clarinet and will be discussed in a later chapter. If Mr. Charles' wife or son could also play the clarinet, the *Overture* could have been written for and performed by his family.²³ By 1755, Mr. Charles and his son were performing together, and concerts were advertised as 'selected pieces on the clarinet and other instruments.' The clarinet had become so popular in this time period that it was listed as the primary instrument. Documentation exists to support that Mr. Charles performed throughout Great Britain for the next 22 years and may have been one of our earliest clarinet teachers and players of D clarinet.²⁴ Therefore, he greatly contributed to the popularity of the clarinet.

In "The Baroque Clarinet in Public Concerts, 1726-1762," Albert Rice mentions additional clarinetists active before 1760. France de Kermasin was a bassoonist, but gave the earliest known performance of a clarinet concerto in France. The earliest appearance of a clarinet in a London orchestra occurred sometime between 1735-1752. Carl Barbandt was an oboist for the court of Hanover and may have played clarinet as well. In 1758, English clarinetists Thomas Habgood and Huh Pearson played a concert; perhaps the first solo performances on the clarinet in England.²⁵ From what we know about the development of the clarinet during this time, these musicians were most likely playing on two or three-keyed clarinets in C or D.

In Court Orchestras

The earliest evidence of clarinets appearing in court orchestras dates back to 1710. Two instruments were ordered from Jakob Denner for the Duke of Gronsfield. It would be 23 years before another reference was made for two clarinets purchased for the 'Hof music' in Koblenz, Germany. That year, clarinets were used at the court of Sayn-Wittgenstein at Berleburg. In

²³ Rice, "The Baroque Clarinet in Public Concerts, 1726-1762," 390.

²⁴ *Ibid.*, 389.

²⁵ *Ibid.*, 390.

Hamburg, the clarinet may have been used as early as 1738, as there were chalumeau players on the roster. However, solid evidence of clarinets does not exist until some 57 years later.

In 1771, the clarinet's use is documented at the court of Durlach. Johann Melchior Molter was the *Kapellmeister* of the court orchestra during this time and Johann Reusch was thought to have played clarinet under his direction. While this is the first documented date in Durlach, a group of clarinets and horns must have existed for years before this. Reusch, originally a flutist, replaced the clarinetist after his departure from the orchestra. An inexperienced performer would not have been able to play the first clarinet parts, therefore suggesting that Reusch was playing for years prior to his appointment in 1760. The court orchestra in Cologne employed clarinetists in 1748 and in Darmstadt in 1750. David Steger was mostly likely the first clarinetist appointed, followed by Karl Jacob Gozian from 1754-1756.²⁶ After Gozian's death, he was replaced by Johann Peter Schüler, a pupil of Christoph Graupner. Graupner was an early composer for the D clarinet.

Jean Schieffer and Francois Raiffer were the earliest documented clarinetists in Paris and are believed to have performed Rameau's opera, *Zoroastre* in 1749. They may have been the clarinetists to perform Rameau's opera *Acanté e Céphise*, which was written for D clarinets and performed numerous times between 1751 and 1762.²⁷ In Czechoslovakia, the earliest clarinet reference dates back to 1751 in the inventory of instruments at the estate of Bernard Nemeč at Olomouc. The estate evidently owned four clarinets used to play orchestra, church, dance and Turkish music.²⁸ In Germany, the Mannheim court orchestra hired clarinetists Michael Quallenberg and Johannes Hampel in 1759. In Zweibrücken, Germany, three clarinetists were noted in 1760. Between 1710 and 1760, at least eight court orchestras in Germany employed clarinetists. By the middle of the century, clarinets were used in the Paris Opera with Rameau and in Czechoslovakia.

Throughout the World

Over the course of the 18th century, clarinets were manufactured in many parts of the world. Woodwind maker Prudent Thierriot was the apprentice of Parisian instrument maker, Charles Joseph Bizey from 1747 until 1753. Thierriot became a master in 1759 and continued to

²⁶ Rice, "The Baroque Clarinet in Public Concerts, 1726-1762," 392-393.

²⁷ *Ibid.*, 392-393.

²⁸ *Ibid.*, 393.

produce a large output of clarinets and equipment. After his death in 1786, the shop closed and instrument makers Porthaux and Delusse completed an inventory. This inventory shows 142 different pitched clarinets and supplies. Most of his clarinets were pitched in the keys of C, B-flat, D and F. Among Porthaux and Delusse's tally, a large number of C and F clarinets suggest that Thierriot was a major supplier for wind bands and band regiments in Paris and other cities in France. Some of his D clarinets had corps de réchange in A and were meant for orchestral or chamber music. Corps de réchange were extra middle joints made for tuning to different pitches. Unfortunately for researchers, only three clarinets in the large inventory are extant.²⁹

The two and three-keyed clarinet was played until about 1760. The instruments were made in Germany, Belgium, the Netherlands, Austria, France and the Czech Republic. In some places, they continued to be used by military bands and amateur musicians until the start of the 19th century. They were often pitched in the key of D or C with a smaller bore, perhaps as narrow as 12mm. The majority of surviving instruments from the early to mid-18th century are in the key of D.³⁰ D clarinets were often made in three sections; the mouthpiece and barrel as one piece, a middle section with two keys and seven tone holes, and a bell with one tone hole.³¹

Some of the earliest extant four-key clarinets came from Belgium, in the shop of instrument-maker, Jean Baptiste Willems. A four-key baroque clarinet was later converted to a classical instrument with the addition of an A-flat/E-flat key.³² In 1782, Jean Arnold Antoine Tuerlinckx established his workshop, one that would eventually become the most important and prolific Belgian woodwind firm. His factories supplied instruments to military and civilian bands. A 1784-1818 order catalogue documents all of the woodwinds they supplied. Among the clarinets were those in the keys of G, F, E-flat, D, C, B-flat and A. Those in the key of G, F, E-flat and D were primarily made for military bands while clarinets in C, B-flat and A were made for orchestras and wind ensembles. Approximately 25 clarinets are extant from this firm; they include anywhere between two and 13 keys.³³

The clarinet may have seen its debut in London as early as 1726. In the 1760s, clarinetists most likely played at one of the 28 English pleasure gardens, which offered concerts during the

²⁹ Albert R. Rice, *The Clarinet in the Classical Period* (New York: Oxford University Press, Inc. 2003), 32.

³⁰ Eric Hoeprich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 25.

³¹ *Ibid.*, 26.

³² Rice, *The Clarinet in the Classical Period*, 34.

³³ *Ibid.*, 35.

summer. The military band was important in England, as the instrumentation for the 1st Battalion Royal Artillery Band provided a model for later bands.³⁴ Upon emigrating from Germany, George Miller made many of the earliest surviving clarinets while in England. Existing instruments include 18 clarinets with five and six keys in F, C, B-flat and A.³⁵ Thomas Collier was one of the few woodwind makers to date his clarinets. While there are no existing instruments in the key of D, six exist with five keys in C and B-flat, stamped with a date of 1770.

In Germany, Heinrich Carl Tölcke is documented as one of the earliest woodwind makers to construct clarinets. The earliest German maker whose five-key instruments are extant is G. Walch of Berchtesgaden. Included are two D clarinets with their original mouthpiece/barrel joint. The bell and stock joint were damaged and later replaced.³⁶ The following is a description of the clarinet in the *Deutsche Encyclopädie*, the first German encyclopedia modeled on Diderot's *Encyclopédie*:

Clarinet, a wind instrument which has a softer tone than the oboe, and shriller than the flute; it is midway between the oboe and transverse flute. The facile military clarinets shriek more than a trumpet particularly if they have a brass mouthpiece instead of a wooden one. Here, the discussion is about softer instruments like those handled by the new concert artists. A clarinet has a range similar to string instruments but extends five tones lower; also it has generally come to be used in a relationship of a fifth [to the tonic pitch], since they [the clarinetists] would rather play the note $b\flat$ than $b\sharp$, and find playing in the key of F easier than in C. In general there is no other instrument that gives the composer more trouble than the clarinet. When playing the chalumeau [register] a C clarinet goes up to e^1 and two tones lower than the violin. One cannot ascend above c^3 or d^3 . Its keys help to produce semitones and its range has the best effect in the middle.³⁷

German clarinet makers regularly created corps de réchange in 1789, shortly after they were developed in France. A Koblenz court orchestra inventory included two D clarinets with silver keys and corps de réchange.³⁸ The additional middle joints made of longer and shorter lengths allowed instrument makers to create clarinets in various keys without constructing an entirely new instrument each time.

³⁴ Albert R. Rice, "The Clarinet in England during the 1760s," *Early Music* 33, no. 1 (2005): 56, accessed March 2, 2017, JSTOR.

³⁵ *Ibid.*, 56-57.

³⁶ Albert Richard Rice, "A History of The Clarinet to 1820," (PhD diss., Claremont Graduate School, 1987), 266.

³⁷ Albert R. Rice, *The Clarinet in the Classical Period* (New York: Oxford University Press, Inc. 2003), 37-38.

³⁸ *Ibid.*, 39.

In Italy, clarinets were being imported from Austria and Germany. Andrea Fornari was the first Italian-born clarinet-maker, building clarinets in D and B-flat with corps de réchange in A.³⁹ In the Netherlands, the baroque clarinet was seen by the early 1720s in Amsterdam. However, there is little evidence of clarinet-makers before 1800, suggesting that earlier 18th century musicians relied on clarinets made in another country such as Germany. While an anonymous four-keyed D clarinet was discovered in the Netherlands, it seems more likely that it was made by a German rather than Dutch maker.⁴⁰ In France, four-keyed D clarinets were made by J. Michel in the 1780s. Unfortunately they were destroyed in World War II.

In the United States, only two clarinet-makers have been identified. The firms of Graves (Winchester, New Hampshire) and Whitely (Utica, New York) made clarinets in the 19th century, much later than other parts of the world. Both made clarinets in the English or German style depending on the buyers' preference. William Whitely made clarinets from 1810 to 1854. Among his 14 extant clarinets are ones D, C and B-flat with five, nine and ten keys.⁴¹

³⁹ Rice, *The Clarinet in the Classical Period*, 57.

⁴⁰ *Ibid.*, 59.

⁴¹ *Ibid.*, 62.

CHAPTER TWO

REPERTOIRE

The clarinet developed rapidly in Germany and quickly gained popularity throughout the world. As developments were made on the clarinet, a new and important aspect of clarinet writing emerged: the clarinet became a transposing instrument. For example, a written ‘C’ on a B-flat clarinet sounds a concert B-flat. The sounding pitch is still a ‘C,’ but the note fingered by on the instrument is a B-flat. In Germany, composers such as J.C. Bach and Telemann would write a piece in D major but score the instruments in C major, notating that the parts should be played on D instruments. In England, composers such as Handel would notate the parts in D major (with two sharps in the key signature) and left the instrument choice up to the players to assure the parts sounded in the key of D.

The earliest printed works for the clarinet are a set of anonymous duets published by Roger in Amsterdam between 1712 and 1715. While the first edition has since disappeared, a second edition was published between 1717 and 1722 and is preserved in Brussels. The airs are idiomatic for a variety of instruments, some of which are marked on the page: trumpets, oboes, violins, flutes, clarinets, horns. The key of D major is puzzling to many historians, as it is not idiomatic for the clarinet in its stage of development at the time.⁴² While the music was not intended exclusively for clarinet, a number of characteristics exist that are similar to those found in later music that does specify the clarinet. In the case of the early duets, it is likely the composer was of English descent. When played at their sounding pitch on the D clarinet, the duets would be in C major. Two-key instruments in D are the best suited for the technical demands of these airs because it would require minimal amounts of cross-fingerings compared to different pitched clarinets.⁴³ Other music from this period in D major has survived and the only plausible solution at this time would have been to play the music on a D clarinet.

⁴² Albert Richard Rice, “A History of The Clarinet to 1820,” (PhD diss., Claremont Graduate School, 1987), 132-135.

⁴³ *Ibid.*, 133-135.

Composers

Johann Melchior Molter is often the name that comes to mind when referring to D clarinet repertoire, however there are a number of composers that employed the instrument in their works. While all of the compositions including D clarinet are not widely performed today, a relatively substantial number of orchestral works are currently being performed that utilize the instrument. The following composers were avid proponents for the D clarinet in their works and may have influenced others to incorporate the instrument into their wind sections.

Italian composer Francesco Barolomeo Conti (1681-1732) made use of the D clarinet in his comic opera, *Don Chischiotte in Sierra Morena* in 1719. Georg Philipp Telemann (1681-1767) is known to have used the clarinet strictly as a substitute for the trumpet in his music. He first wrote for the clarinet in the 1720s when he required their representation in three cantatas, most likely an instrument in C or D. Telemann composed two pieces utilizing the D clarinet in 1721. *Wer mich liebet, wird mein Wort halten* included leaps as large as a ninth. This was not the largest leap Telemann wrote, as Albert Rice mentions that he only wrote for D clarinet in his autograph scores with leaps no greater than a 13th.⁴⁴ While the score of *Christus ist um unsrer Missetat willen* includes D clarinet parts, alternate parts exist for oboe in absence of clarinet. This may provide an indication that the clarinet was not widely available in Frankfurt during the 1720s.⁴⁵ In 1728, Telemann was asked to write entertainment music for an event held by the commandant of Hamburg's militia. *Serenata, zum Convivio der HH Burgercapitains* is scored for clarinet in D with a trumpet in D and does not distinguish the parts from each other in terms of part-writing. The instruments share the same staff in several places. The association of the trumpet and clarinet suggests that the clarinet served to fill the absence of an unavailable trumpet player.⁴⁶

It is interesting to note that J. B. König worked with Telemann around 1718, copying a number of his cantatas utilizing the recorder and chalumeau. According to Colin Lawson,

J.B. König's own, undated wedding cantata *Auf zur Lust, ihr frohen Töne* presents a further interesting case, for the leaves containing the brief chalumeau parts also have

⁴⁴ Albert Richard Rice, "A History of The Clarinet to 1820," (PhD diss., Claremont Graduate School, 1987), 145.

⁴⁵ Ibid., 140.

⁴⁶ Hoepfich, *The Clarinet*, 33.

transposed parts in a later hand for an instrument in D. These probably date from a period when clarinets were regularly available.⁴⁷

König's wedding cantata may have been influenced by Telemann and the rise in popularity of the clarinet in repertoire.

An autograph score of an unusual four-movement overture (MVW 424) from the 1740s by George Frideric Handel (1685-1759) is preserved in the Fitzwilliam Museum in Cambridge. The score has been a topic of debate, as some historians believe the word *clarinet* in musical scores before 1770 was used to indicate a high-pitched trumpet. Since the early clarinet and the trumpet were so closely related, it would be a reasonable argument. R.B. Chatwin provides a counterargument in his article "Handel and the Clarinet." While it was possible that the parts could have been played on the trumpet, it would have required an extreme level of skill and seems unlikely that two different trumpets would have been used in the score.⁴⁸ If it was intended for two clarinets, it can be difficult to decide the key. Playing the overture as written on C clarinets would have been difficult for a number of reasons, as certain notes could only be played on a two-keyed instrument by lowering the pitch of notes with the lips and half-holing, making tuning considerably difficult and nearly impossible. If C clarinets were intended, they were likely three-keyed instruments. While this may seem like a satisfactory conclusion, one must take into account how difficult it would have been at the time for players to perform in the key of D, which Handel designates in the score. This is the primary reason why other historians believe it was written for D clarinets, as players would have been more accustomed to transposing and the aforementioned difficulties would be eliminated.⁴⁹ Furthermore, Handel writes a B natural and a B-flat in the same work. This could imply that a three-key instrument was used. According to Eric Hoeprich, this writing would better represent "authentic" clarinet music, or a shift away from the previous trumpet-related writing.⁵⁰ Handel most certainly made the distinction between the chalumeau and the clarinet, as he called for them as separate instruments in his scores. His opera, *Tamerlano* was scored for clarinets in the 1724 production. Evidence was found to suggest that the *cornetti I and II* parts were replaced by *clar et clarin I et*

⁴⁷ Colin Lawson, "Telemann and the Chalumeau," *Early Music* 9, no. 3 (1981): 314, accessed February 2, 2017, JSTOR.

⁴⁸ R.B. Chatwin, "Handel and the Clarinet," *The Galpin Society Journal* 3 (1950): 7, accessed March 2, 2017, JSTOR.

⁴⁹ *Ibid.*, 11.

⁵⁰ Eric Hoeprich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 36.

2 parts in his operas at Covent Garden circa 1830. Since little evidence exists to validate Handel's use of the D clarinet, his role in the D clarinet's history can only be speculated.

Ferdinand Kölbl (1705-1780) is a composer whom we know very little about. He wrote an unusual trio for clarinet, horn and bass titled *Clarinet, Cornu de Schass et Basso*, most likely during the 1740s. The clarinet and horn parts are notated in C major and the bass parts exist in either C major or D major. The range for clarinet extends to G³ and rarely descends into the chalumeau register, making a successful execution very challenging. It is unknown which clarinet Kölbl intended for the trio, however the key in which it was written combined with the knowledge of early works and limitations of early instruments leads me to believe it could have been played on D clarinets.

Jean-Philippe Rameau (1683-1764) utilized clarinets in three of his operas. *Acante et Céphise* (1751) was written for a pair of clarinets in C and D. The clarinet parts included trumpet-like fanfares, scales, and expressive and melodic playing. The clarinet was paired with the horns and violins. During this time, it was common to hear the clarinet and horns playing simultaneously. In an aria from *Acante et Céphise*, a huntsman character is accompanied by clarinets and horns in D.⁵¹ Rameau's writing in this opera catapulted the clarinet to the forefront of new compositions. As the potential of the clarinet became known, the existence of the chalumeau was threatened.

Johann Christoph Graupner (1683-1760) was a German harpsichordist and composer of high Baroque music and a contemporary of J.S. Bach, Telemann and Handel. Graupner used the clarinet later in his life, as his early works were written for various sizes of the chalumeau. After 1734, the clarinet is represented in more than 80 cantatas and 18 instrumental works. His last cantata, *Lasset eure Bitte im Gebet* (1754) called for a pair of D clarinets. The parts are fairly conservative and rely almost entirely on idioms associated with the trumpet.⁵² In his book, *The Clarinet*, Eric Hoeprich writes:

Although Graupner's compositions for chalumeaux show sensitivity to their unique qualities, his writing for the clarinet seems outdated. By 1754, one would expect to see extensive melodic lines written for the clarinet, especially by a composer adept at composing for unusual instruments.⁵³

⁵¹ Eric Hoeprich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 38.

⁵² Colin Lawson, "The Chalumeau: Independent Voice or Poor Relation?," *Early Music* 7, no. 3 (1979): 352, accessed March 2, 2017, JSTOR.

⁵³ Eric Hoeprich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 33.

The potential candidates for performing this work include three clarinetists: Karl Jacob Gozian, who arrived in Darmstadt at the court orchestra in Cologne the year the cantata was composed; David Steger, who also performed with the court orchestra of Cologne, or Johann Peter Schüller, a student of Graupner's. Hoeplich also notes another anonymous work from Darmstadt, *Charivari ou Nopce de Village*. The parts are for two chalumeaux or petite hautbois in the opening movement. However the key of D major suggests that the parts were meant to be played on D clarinet, especially given the demands in the upper range. In one of the editions, players are asked to imitate birds.⁵⁴ After Graupner's death his works disappeared. His original manuscripts became the object of a long legal battle between his heirs and the ruler of Hesse-Darmstadt. The court denied Graupner's family ownership and they were unable to sell or publish any of his works and they remained inaccessible to the public.

Jean Benjamin De La Borde (1734-1794) was one of the first opera composers to write for the classical four-keyed clarinet. He studied composition in Paris with Rameau and included clarinets in D and B-flat in his earliest opera, *Gilles, garçon peintre, z'amoureux-t-et-rival* (1758). De La Borde was one of the few composers to require four differently pitched clarinets in one work and to specify the higher-pitched E-flat clarinet when most preferred the D clarinet.⁵⁵

J.C. Bach (1735-1782) used D clarinets in his first London opera, *Orione, o sia Diana vendicata* (1763). They were used in one version of the outer movements of a three-movement overture. The parts were written in alto clef, but players would transpose the parts by playing them in C major using a treble clef. By playing in C major on D instruments, the usual difficulties of playing in two sharps could be avoided. After attending the opera, music historian Charles Burney wrote:

Every judge of Music perceived the emanations of genius throughout the whole performance; but were chiefly struck with the richness of the harmony, the ingenious texture of the parts, and, above all, with the new and happy use he had made of wind-instruments: this being the first time that clarinets had admission in our opera orchestra.⁵⁶

Bach also employed D clarinets in his overture to *Amadis des Gaules* and *Adriano in Siria* (1765), using the clarinet to provide special orchestral color in a number of his operas. Albert

⁵⁴ Eric Hoeplich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 34.

⁵⁵ Rice, *The Clarinet in the Classical Period*, 117.

⁵⁶ Albert R. Rice, *The Clarinet in the Classical Period* (New York: Oxford University Press, Inc. 2003), 123.

Rice mentions that Bach incorporated it anywhere between one and three arias out of an average twenty arias per opera.⁵⁷

André-Ernest-Modeste Grétry (1741-1813) and Étienne Joseph Floquet (1748-1785) were French composers who utilized D clarinet often in their works. More demanding clarinet parts began to appear during the 1770s, earlier in France than in England. This is likely due to composer interest and the availability of highly skilled players. Grétry employs the clarinet in at least 24 of his 67 operas. *Le Huron* (1768) includes very simple parts for the D clarinet. *L'amitié à l'épreuve* (1770) employs D clarinets in the overture. A year later, Floquet, a contemporary of Grétry, staged his first theatrical work, a *ballet-héroïque* titled *L'union de l'amour et des arts* (1773). It was performed 60 times in the next year. Floquet required clarinets in the keys of D, C, B-flat and A in 15 sections and the overture. They were often paired with the horns and occasionally doubled the oboe parts. One year after Floquet's very successful ballet, Grétry composed *Céphale et Procris*, which was performed in Versailles and scored for D, C, B-flat and A clarinets in 11 sections and the overture.⁵⁸

Giovanni Paisiello (1740-1816) was an Italian classical composer and the first to write for the classical clarinet in Italy. D clarinets were used in the finale to act II of *I scherzi de amore e di fortuna* (1771). His opera, *Nitteti* (1777) was scored for clarinets in D, C and B-flat. The instruments would have likely been imported from Germany or France, as Italian clarinet-makers did not emerge until the 1790s.⁵⁹

Johann Melchior Molter and his Clarinet Concerti

Johann Melchior Molter (1696-1765) is a highly regarded name to those who study early clarinet music. He is best known for his six concerti for D clarinet that almost exclusively employ the altissimo register of the instrument. The concerti represent a significant body of repertoire for the D clarinet and highlight the idea that the clarinet was becoming an important and well-established instrumental voice during Molter's lifetime.

For years Molter was a shadowy figure in history books, with very little information about his life. Klaus Häfner, a German musicologist, who began studying him and has since

⁵⁷ Ibid., 124.

⁵⁸ Ibid., 128.

⁵⁹ Ibid., 130.

devoted much of his life's work to Molter and his music, has discovered much more about Molter's life and influences. Molter was born in 1696 at Tiefenort, near Eisenach, Germany. His father held a position as schoolmaster and cantor, and therefore introduced Molter to music at a young age. Later, he attended the Gymnasium at Eisenach where Telemann was the conductor, and with whom Molter may have studied composition. In 1717, he entered his first musical service at the court of Margrave Karl Wilhelm of Baden-Durlach. The next year he married his wife, Maria Salome Rollwagen, and they had several children. In 1719, the count granted him full salary to travel to Italy and study the Italian style. During his time there, he most likely heard the music of Vivaldi, Albinoni, Marcellos and Scarlatti, and perhaps studied with some or all of them. In 1722, at the age of 27, Molter returned to Durlach to become *Kappelmeister*, a position he would hold for the next 11 years until turmoil struck the country. The war of Polish Succession forced the Margrave to dissolve the orchestra and flee in 1733. Molter returned to Eisenach and became *Hofkapellmeister* in Sachsen-Eisenach where he spent the following years composing and conducting sacred and secular vocal and instrumental works. When his wife died in 1737, Molter again traveled to Italy where he studied the Neopolitan style. In 1741, Duke Wilhelm Heinrich died and Molter returned to Germany only to find the orchestra had dissolved in the hands of Heinrich's successor. Molter was appointed the position of *Kapellmeister* in Karlsruhe that same year and spent the next five years working with Heinrich's grandson to revive the court orchestra, writing a number of symphonies and chamber music. He held this position for the next 20 years until his death in 1765.⁶⁰

Molter's catalogue of extant works includes 172 symphonies, 73 concerti, 22 concertini, 12 concerti for orchestra, 14 overtures, 66 sonatas, 28 duets for two flutes, 14 solo cantatas, six *Sonate a Violino solo e Basso*, Op. 1, five choral-figurations, five minuets and marches, three quartets for four flutes and bass, one *Drama per Musica*, one passion, one quartet for two clarinos and two horns, one aria and one duet. Simon Aldrich reports that specific numbers on Molter's extant works vary, but he believes there are about 413 extant works altogether.⁶¹ It was not until the mid 20th century that the concerti received attention in a publication via mention by Helmut Boese. Geoffrey Rendall later referred to two of the concerti in his book *The Clarinet*,

⁶⁰ Richard Adrian Shanley, "The Fifth and Sixth Clarinet Concertos by Johann Melchior Molter: A Lecture Recital Together with Three Additional Recitals," Order No. 7629169, University of North Texas, 1976, 5, accessed February 2, 2017,

<https://login.proxy.lib.fsu.edu/login?url=http://search.proquest.com/docview/302814306?accountid=4840>.

⁶¹ Simon Aldrich, "The Clarinet Concerti of Johann Melchior Molter," *The Clarinet* 26, no. 3 (1999): 30.

published in 1957. Heinz Becker and Klaus Häfner would become leading figures in the study and publication of Molter's clarinet concerti. Becker produced an edition of the score of four of them in the series *Das Erbe Deutscher Musik* (vol. xli, 1957). This generated interest and some recordings, but the problem remained that they were written for the rarely found high D clarinet. In response, Becker produced practical editions from his scholarly scores. The third and fourth concerti have been published by Breitkopf and Härtel as reductions with solo parts in D and an alternative part for A clarinet. Through extensive study of Molter's manuscripts, Häfner, the director of the music division of the Baden State Library in Karlsruhe, discovered two more clarinet concerti, bringing the total up to six. The fifth concerto was discovered in 1958 and published in 1974, and the sixth concerto in 1969 and published in 1989. Years later, Simon Aldrich mentions the possible discovery of a seventh Molter D clarinet concerto after conversations with Klaus Häfner. The fragments were found in 1992, however Häfner highly doubts the remainder of the manuscript will ever be found.

Inspiration

The history of clarinet repertoire has proven that many composers were inspired by a clarinetist when writing their music. This is seen through the relationships of Mozart and Stadler, Weber and Baermann, and Brahms and Mühlfeld. The question still remains: for whom did Molter write his clarinet concerti? There are three main contenders: Johann Jacob Hengel, his son Jacob Friedrich Hengel and Johann Reusch. All three of these men are believed to have had a relationship with Molter during his residency at the Durlach court. Both Hengels (father and son) and Reusch were employed as clarinetists at the Court of Durlach in Karlsruhe while Molter was *Kappelmeister*, when he composed the clarinet concerti.⁶² While Reusch was Hengel's successor, they may have been playing together. It is possible that Molter wrote for all three of them.

Johann Jacob Hengel was a horn player, clarinetist, and transverse flutist employed at the Court of Durlach for many years. His son, Jacob, was a clarinetist and horn player who was introduced to these instruments at a young age. After his father's death, he held the clarinet position at the court intermittently. However, Jacob did not have a long tenure at the Durlach

⁶² Jonathan Goodman, "The Clarinet Concerti that Inspired the Composition of the Six Clarinet Concerti of Johann Melchior Molter," 2011, *Graduate Student Work*, 4, http://opensiuc.lib.siu.edu/music_gradworks/3.

court like his father, possibly due to ill feelings toward Molter. Instead of giving additional florins (formerly used to describe British coin) from J. J. Hengel's dissolved salary to Jacob, Molter offered it to his own stepson causing tension between the two.⁶³ Johann Reusch was a flutist, oboist, clarinetist and horn player from Bayreuth who ultimately assumed J.J. Hengel's position as clarinetist at the Court of Durlach. He was believed to have been a lackey or servant and Molter may have helped him gain advancement after their relationship developed. A written document from 1760 proves that Molter supported Reusch's request for a pay increase, including a statement about Reusch filling the vacancy in the clarinet and horn choir caused by the resignation of another musician.

The two D clarinets in the Durlach court inventory in 1747 suggest that J.J. Hengel and Reusch were playing clarinet at the same time. It seems that they would be the more likely candidates over J.F. Hengel. He would have been somewhere between the age of eight and 16 at the time the concerti were written, which seems too early to inspire a piece of music. Furthermore, Molter seemingly did not see him as talented, a judgment based upon his offering of extra money to someone else. The concerti must have been written for a musician with extensive experience, as the clarinet was still relatively 'new' for the time and required players to master expansive ranges with very high notes in sixteenth note passages. The D clarinets used at the time only had two keys, meaning the chromatic pitches would have been very awkward in terms of fingering and would entail vigorous training to execute.

Klaus Häfner names J.J. Hengel as the musician who inspired Molter's concerti. His analysis is that Reusch did not start learning the clarinet until after J.F. Hengel left abruptly in 1760. Since the concerti were written sometime around 1750, he could not have been the inspiration for them. On the contrary, Reusch could be a logical choice as he reported in 1769 that he was performing as first flute just as often as first clarinet.⁶⁴ Additionally, Molter lists Johann Reusch as the flutist for one of his pieces, suggesting that Molter held Reusch with high regard.⁶⁵ If Reusch was actually playing clarinet in Durlach in the late 1740s and early 1750s, it is possible Molter wrote a concerto for him. Based on Molter's testimony about Reusch replacing a clarinetist in the clarinet and horn choir, Reusch could have been playing clarinet as

⁶³ Goodman, "The Clarinet Concerti that Inspired the Composition of the Six Clarinet Concerti, 7.

⁶⁴ Jonathan Goodman, "The Clarinet Concerti that Inspired the Composition of the Six Clarinet Concerti of Johann Melchior Molter," 2011, *Graduate Student Work*, 16-17, http://opensiuc.lib.siu.edu/music_gradworks/3.

⁶⁵ Goodman, "The Clarinet Concerti that Inspired the Composition of the Six Clarinet Concerti, 15.

early as 1760. Yet, there is no evidence that he had been playing clarinet prior to that time. The argument that the concerti stem from the 1740s is based on the idea that Reusch was playing clarinet during that time. The lack of evidence raises problems for that argument.

The technical demands of the concerti may offer additional insight as to whom the concerti were written for. The first four concerti have more similarities than the last two, suggesting that the first four were written at an earlier time. The fifth and sixth concerti are simpler in nature, leading me to believe Molter had someone else in mind when composing them. A quick analysis of the concerti would prove that it is highly unlikely that they were written for a beginner on a new and difficult instrument. The technical requirements in respect to finger facility would not have been entirely unachievable for the flutist or oboist, however the embouchure control in the high register of the clarinet would require a lengthy period of training and experience. An argument could be made against Reusch as the likely candidate, as it would mean his clarinet experience would have begun somewhere between 15 and 20 years prior. Molter may have written the first four concerti for J.J. Hengel, a talented and well-versed clarinetist. It seems logical that Molter would have continued to write for a skilled player in the fifth and sixth concerti, unless he was writing for a less experienced musician. Molter may have written the last two for Reusch, writing simpler music to facilitate his amateur clarinet skills. Molter favored Reusch so much that this seems a likely explanation.

Style and Technical Demands

The first four Molter clarinet concerti are believed to have been written around 1741. The music leaves out B¹, suggesting that they were written for a two-keyed instrument on which this note would have been unavailable. Simon Aldrich points out that it does not seem to be a coincidence that B¹ was left out, as there are a number of figures in which the note would be useful.⁶⁶ He highlights two important points that help differentiate Molter's first four concerti from the fifth and sixth:

One particular technique employed by Molter suggests that the first four concerti should indeed be grouped separately from the other two, while also providing us with a plausible composition order of the four. He borrows material from a solo section in the slow movement of one concerto and uses it in a solo section in the first movement of the

⁶⁶ Simon Aldrich, "The Clarinet Concerti of Johann Melchior Molter," *The Clarinet* 26, no. 3 (1999): 31.

presumed subsequent concerto. This practice is evident between the first and second concerti, the second and third, and the third and fourth, but not between the fifth and sixth, any of the first four, or either of the last two.

In addition to this observation, *Concerti No. 5 and No. 6* each contain notes that suggest a different composition date. *No. 5* contains a low G not found in any of the other pieces, and *No. 6* contains a B¹. This would require a three-keyed clarinet, which did not appear until the 1750's, about five years after the estimated date of composition of the first four concerti.⁶⁷

It could also be said that B¹ and low G were abandoned early due to lack of facility. As mentioned, concertos five and six are musically simpler than one through four. It could be argued that five and six were actually written before the first four.

The solo clarinet parts were treated in a 'clarino' manner. The 'clarino' was considered a natural trumpet, normally pitched in D, on which the high trumpet parts were executed. The clarino was only capable of producing natural harmonies, and had a much longer tube than that of the modern valve trumpet to produce a scale in the octave C²-D³. In theory, the concerti could be executed on this instrument, but after careful comparison to a genuine Clarino Concerto by Molter, Heinz Becker finds this improbable. It is also suggested that Denner believed the 'clarinetto' he constructed would provide a better alternative to the clarino, which was difficult to play. The early clarinets pitched in the key of C and D had a more trumpet-like sound than modern clarinets and would have been fitting for Molter's music.⁶⁸

Robert Eitner was the only principal lexicographer to mention Molter. Eitner lists a number of Molter's works, but very little information about his life.⁶⁹ Heinz Becker studied over 70 concertos in his effort to assign a date to Molters' concerti, as they are the only ones cast in the Baroque ritornello style.⁷⁰ His years spent in Italy undoubtedly contributed to this trait in his compositions. Hans Engel, a modern authority on the history of the concerto deems the final date for the replacement of the Baroque forms by sonata around 1760.

⁶⁷ Aldrich, "The Clarinet Concerti of Johann Melchior Molter," 31.

⁶⁸ Oskar Kroll, *The Clarinet* (New York: Taplinger Publishing Co., Inc., 1968), 50.

⁶⁹ Robert Austin Titus, "The Solo Music for the Clarinet in Eighteenth Century" (PhD diss., State University of Iowa, 1962), 111.

⁷⁰ Titus, "The Solo Music for the Clarinet in Eighteenth Century," 117.

No strong grounds exist, therefore, for dating these concertos before 1750. There is no proof the Reusch was playing the clarinet well enough to inspire this kind of writing before 1760. There is no proof that Molter changed his style of composition significantly in the years just before or after 1750. The avoidance in the clarinet solo parts of the low register and of the \flat 1-natural is not necessarily proof that they must be dated before 1750, as it has been pointed out that most likely the addition of keys and improvement in the clarinet's playing capacities occurred in different times at different places. Since Reusch was originally an oboist and then a flutist, his principal duties probably lay in playing these older woodwind instruments, and he may not have kept in touch with changes in the clarinet.⁷¹

The mystery of identifying the composition dates of Molter's concerti remains unsolved. The likely date is 1747, but it is probable, although highly unlikely, that they were composed between 1743-1747.

All six scores are preserved in Karlsruhe and include five parts: Violin I, Violin II, Viola, Violoncello and Cembalo. The first and third cembalo parts are still extant. Oboe parts for the first concerto were added in a later hand. All parts for the third concerto have survived, including two original oboe parts. There are no tempo markings on the manuscript scores, but other markings suggest the first movements should be played 'moderato,' slow second movements in $\frac{3}{4}$ time 'largo,' slow second movements in common time 'adagio,' and the last movements, 'allegro.' Articulation markings are scarce throughout all concerti and their overall length rarely exceeds 12 minutes.

Molter's compositional style reflects influences from Italy and France more than his native German training, perhaps under Telemann. His numerous trips to Italy most likely account for this. The three-movement, fast-slow-fast form and homophonic melodic structure seen in his clarinet concerti is common with the Italian style and could be attributed to his exposure to Vivaldi. Molter also titles a number of his pieces using Italian terminology, adding further proof of potential Italian influence. Simon Aldrich emphasizes a unique aspect of Molter's composition style: the use of unusual instruments and combinations. Among the piccolo clarinet in D, Molter employs the chalumeau, harp, and the flauto traverse d'amour in A-flat. He also requires five timpani in his 99th symphony, a practice more commonly associated with Beethoven and Berlioz almost a century later.⁷² Regrettably, Molter is not recognized today for

⁷¹ Ibid., 119-120.

⁷² Simon Aldrich, "The Clarinet Concerti of Johann Melchior Molter," *The Clarinet* 26, no. 3 (1999): 30.

having been a great composer during his time. Niall O'Loughlin describes Molter's music as "far from being flamboyant" and "pervaded by a dignified restraint.... His music does not aspire to the heights, nor was it ever intended to, but it contains a wealth of subtlety and often deceptive simplicity."⁷³ While his works are not often considered gifted compositions, he broke away from the traditional concerto grosso form and may have contributed greatly to the stylistic transition from concerto grosso to early sonata form. His clarinet concerti began to smooth the transitions between solo and tutti passages and his solo parts were written thematically. Molter creates unstable middle sections that foreshadow the development section to come.

The clarinet concerti are triadic and employ the use of bugle calls in their melodic structure, most of which is played in the upper register of the instrument. There are no major formal or stylistic differences between the concerti, suggesting that they were all composed in close succession, with the exception of the last two, which are an ongoing topic of debate. As previously mentioned, the harpsichord parts for the first and third concerti are extant. Molter writes pauses for the harpsichord at almost all solo clarinet passages with the exception of cadences, implying that it was not viewed as a supporting instrument. This may hint towards the gradual disappearance of the harpsichord in the orchestra during this time as well. Perhaps it was no longer adequate in supporting the solo clarinet, which was still played in a 'clarino' manner. In contrast, Molter limits his compositions to the circle of fifths. This may point to a lack of interest in experimentation. Regardless, his concerti for D clarinet are strikingly beautiful and clearly influenced by the clarino technique. They prove that the clarinet was originally conceived as a Baroque instrument and treated during this time in regards to Baroque sound ideals.

When preparing to perform any of Molter's concerti, there are a number of technical demands to consider. All six employ a high tessitura between C³ and G³ with wide leaps of more than one octave. The solo parts include grace notes, trills, triplet sixteenth figures as well as thirty-second and sixty-fourth note flourishes. They require a high level of embouchure control in regards to tuning and sustainability in the altissimo register. Overall, a high level of clarinet technique is required for a successful execution. The study of Johann Melchior Molter's clarinet concerti are necessary for any clarinetists who aspire to improve their technique on the E-flat and D clarinets.

⁷³ Niall O'Loughlin, "Johann Melchior Molter," *The Musical Times* 107, no. 1476 (1966): 110, accessed October 27, 2014, JSTOR.

CHAPTER THREE

THE CLARINET IN THE CLASSICAL PERIOD

The clarinet's obscure origin has always been a topic of discussion in terms of its history. However, the period between 1750 and 1760 also constitutes a gray area in the development of the instrument. Instrument makers, composers and musicians contributed to the evolution of the somewhat limited clarinet in the baroque period into the more refined and advanced clarinet of the classical period. Composers such as Molter and Rameau showed a great interest in writing clarinet works requiring pronounced skills. It is difficult to say when the two and three-keyed C and D clarinets metamorphosed into the Classical set of five-keyed instruments in C, B-flat and A.⁷⁴ The "bugle-like" tone of the Baroque clarinet was exchanged for a richer timbre much like that of the oboe. The clarinet in the classical period was first established in France as a four-keyed instrument. Germany and England followed suit with five and six-keyed instruments. By the 1770s, these clarinets could be located throughout Europe and had made appearances in Czech Republic, Scandinavia, Spain, Austria and America.⁷⁵ By 1800, this advanced clarinet included many keys and spread to parts of Asia and South Africa. Performing groups developed that made use of the clarinet in lead positions, including wind and military bands and woodwind choirs found in opera and orchestral works. While the two or three-keyed D clarinet enjoyed great popularity throughout the 18th century, it had become relatively rare by the start of the 19th century. E-flat and D clarinets became secondary instruments used in military bands and orchestral music. Interestingly, its previous partner in the key of C remained at the forefront of compositions along with the newly adapted clarinets in B-flat and A.

D Clarinet in the Orchestra

As seen in 18th century court orchestras, the D clarinet's presence in orchestra came early. It became more and more popular to find prominent orchestras employing clarinetists. Composers such as J.C. Bach and Rameau used the instrument early on in a number of their

⁷⁴ Albert R. Rice, *The Clarinet in the Classical Period* (New York: Oxford University Press, Inc. 2003), 3.

⁷⁵ *Ibid.*, 3.

operas. Therefore, the most important and practical use of the D clarinet today will be in orchestral works.

While Stamitz was one of the first composers to introduce the clarinet in his symphonies, it is unknown which instruments he used.⁷⁶ His first symphony was scored in D major and one can speculate based on information about the facility of early instruments, that musicians may have played D clarinets. Xaver Pokorny used German D clarinets in his three D major symphonies in the 1760s. Theodor von Schacht includes clarinets in the keys of D, F, E-flat, B-flat and C in at least seven of his symphonies from the 1770s. Christian Cannabich included D and B-flat clarinets in 12 symphonies.⁷⁷ Berlioz expressed approval of the instrument in his *Grand traité d'instrumentation* (1843): “The clarinet in D is used infrequently, though undeservedly so. Its tone is pure and possesses considerable power of penetration.”⁷⁸

Although often performed on E-flat clarinet, the following composers and their works represent a large body of music originally written for the D clarinet. Strauss' *Till Eulenspiegel* (1896) was written for the both the E-flat and D clarinets. *Der Rosenkavalier* (1911) was scored for four clarinet parts: one part for D, E-flat and A, two parts for A, B-flat and C, and one part of bass clarinet and basset horn. In 1914, Strauss' *Josephslegende* scoring included one part for D clarinet, two parts for A clarinet and one part for bass and contrabass clarinets. Bartok (1881-1945) used the D clarinet in his works from 1918-1924 and scored *Miraculous Mandarin* for E-flat and D clarinets. Mahler (1860-1911) utilized the D clarinet in his works from 1901-1904 in two symphonies. Symphony No. 5 includes a third part for piccolo clarinet in D and Symphony No. 6 requires a D clarinet player in the fourth movement. Perhaps some of the most important orchestral works are those of Igor Stravinsky (1882-1971). The full ballet score for *Firebird* (1910) includes a D clarinet part, as does *Rite of Spring* (1913), which utilizes clarinets in both E-flat and D. Wagner (1813-1883) used the D clarinet in his 1845 opera *Tannhäuser*, and the well-known *Valkyries* (1870). Together with the harp and piccolo, the D clarinet represents the dancing flames of the *Feuerzauber*, or magic fire music.⁷⁹ Arnold Schoenberg (1874-1951) wrote orchestral music for the clarinet between 1906 and 1913. *Chamber Symphony No. 1* used D clarinet in the 15 solo instrument version, labeled in the score as “clar. in ‘re.’” The orchestral

⁷⁶ Eric Hoeprich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 63.

⁷⁷ Albert Richard Rice, “A History of The Clarinet to 1820,” (PhD diss., Claremont Graduate School, 1987), 177-179.

⁷⁸ Eric Hoeprich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 282.

⁷⁹ Oskar Kroll, *The Clarinet* (New York: Taplinger Publishing Co., Inc., 1968), 97.

version calls for E-flat clarinet instead. Schoenberg's opera, *Die gluckliche Hand* (1910-1913) was also written for D clarinet. While Schoenberg's early 20th century repertoire included music written primarily for the E-flat clarinet, he spoke with conviction regarding the soprano instruments: "Clarinets in E-flat and D, but particularly in A-flat, will have a great future, as soon as leading players begin to have more to do with them."⁸⁰ It is evident that composers were fully aware of the D clarinet in the 19th and 20th centuries and were compelled to utilize the instrument in their orchestral works.

D Clarinet in the Military

Since the 18th century, soprano clarinets have had a strong presence in the military bands of Germany, Austria and Spain. Heckel, a name popularized by bassoonists, offered a variety of high-pitched clarinets in his instrument catalogues including those in D, E-flat, G and A-flat.⁸¹ In mid-18th century Salzburg, the infantry regiment of Count Josef Colloredo had a band including two fifes and two clarinets. A separate field music band included fifes, trumpets and two three-keyed clarinets in D with corps de réchange for tuning to C built at French pitch. At the time French pitch existed at A = 410.⁸² Two marches written in Salzburg for two clarinets and two "pfeifer" are extant. Their description reads "2 clarinets in D with a mouthpiece and long B key as well as a joint for tuning it to C."⁸³ Clarinets used in Swedish regimental bands most likely had four or five keys and would have been pitched in D or E-flat.⁸⁴ These instruments had a more brilliant tone and could be heard above the rest of the instruments. Two and three-keyed clarinets continued to be played in military bands throughout the late 18th century and into the early 19th century.

D Clarinet in Jazz

The evolution of jazz in the late 1800s in New Orleans provided musicians with a tool for self-expression and a way out of the dismal conditions they faced. Now that the clarinet was out

⁸⁰ Eric Hoeprich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 283.

⁸¹ *Ibid.*, 285.

⁸² Albert R. Rice, *The Clarinet in the Classical Period* (New York: Oxford University Press, Inc. 2003), 210.

⁸³ Albert Richard Rice, "A History of The Clarinet to 1820," (PhD diss., Claremont Graduate School, 1987), 236.

⁸⁴ Rice, *The Clarinet in the Classical Period*, 212.

of the concert hall and into military bands, it quickly spread to the jazz scene. In the early 20th century, the clarinet was the instrument of choice for many jazz musicians. It ruled the wind section for a few decades before the saxophone became popular. There were many opportunities to perform: on the riverboats of the Mississippi, street parades, cakewalks, dance halls and funeral processions.

The Tio family was the first of the active Creole clarinetists in New Orleans and are believed to have taught the leading players of later generations. The clarinet of choice was the Albert-system instrument in either C or B-flat. Teaching materials included method books by Klosé, Lazarus and Langey. Lorenzo Tio, Jr. may have been the most influential and successful clarinetist of his family. He played on Albert-system clarinets in E-flat for brass bands, but also played on clarinets in B-flat, C, and D, all made by Buffet Crampon.⁸⁵

⁸⁵ Eric Hoeprich, *The Clarinet* (New Haven and London: Yale University Press, 2008), 307.

CHAPTER FOUR

THE D CLARINET IN THE CLARINET COMMUNITY

Until the middle of the 20th century, it was generally accepted that the earliest clarinet concerto was written by Johann Stamitz in 1755. In recent years, more information has surfaced to doubt this assumption in support of Johann Melchior Molter and his concerti for D clarinet.⁸⁶ The first four of Molter's concerti have been transcribed for E-flat clarinet, with a transposed piano accompaniment in an effort to preserve the original clarinet part. However, the clarinet in E-flat is shorter than the clarinet in D and therefore has a brighter sound, thus changing the pieces dramatically. "Playing a modern E flat instrument, although possible, is not really satisfactory, and using the standard A clarinet demands skillful handling of very high notes."⁸⁷ While enticing, these newer editions provide only the opportunity for solo clarinet with piano accompaniment, rather than the larger transcriptions of the orchestral parts intended for performance. Historically, these concerti are important because they represent the first concerti written for the clarinet and the only substantial collection of clarinet concerti from the Baroque era. The outer movements have an energetic quality and the middle movements have an expressive beauty. Perhaps most importantly, they display the unique timbre of the D clarinet. Today, D pitched clarinets are demanded less often than E-flat pitched clarinets, in stark contrast to the 18th and 19th century when larger operatic and symphonic orchestras would have had both D and E-flat clarinets played with the same mouthpiece. Out of orchestral repertoire, the D clarinet is practically extinct. Band music utilizing high-pitched clarinets is composed exclusively for the E-flat clarinet. Today, D clarinets are rare outside of Germany, as most professionals play D clarinet repertoire on the more accessible E-flat clarinet. It is unfortunate that the D clarinet is so rare today, as Molter's concerti would make a worthwhile addition to the instrument's minimal repertoire and its use in modern orchestral performances would potentially allow for its rebirth.

⁸⁶ Simon Aldrich, "The Clarinet Concerti of Johann Melchior Molter," *The Clarinet* 26, no. 3 (1999): 30.

⁸⁷ Niall O'Loughlin, "Clarinet," *The Musical Times* 129, no. 1739 (1988): 28, accessed October 27, 2014, JSTOR.

Interviews with Active Performers

In an effort to better understand the reasons behind the disappearance of the D clarinet and if it has any place in modern repertoire, I sought to speak with those who have extensive knowledge of the instrument. The excerpts in this section are extracted from email interviews that I conducted with clarinet professionals who specialize in the D clarinet. Some are avid performers of Molter's clarinet concerti and orchestral works and regular players of the D clarinet. Others are historians who have written numerous publications on the history of the clarinet and have exceptional knowledge of the D clarinet.

Simon Aldrich is the principal clarinetist for the Orchestre Métropolitain de Montréal and the Orchestra de l'Opéra de Montréal and has had articles published on Johann Melchior Molter. Walter Seyfarth is a clarinetist for the Berlin Philharmonic and has been playing the D clarinet for 50 years. Eric Hoepfich specializes in performing on historical clarinets and has written a book, *The Clarinet*, about the clarinet's development, repertoire and performance history. Elizabeth Crawford is the Associate Professor of Clarinet at Ball State University and an avid proponent of music for the E-flat clarinet.

Not all interviewees' responses are included to each question, as some overlap occurred between answers and the material in this document. Please note that all questions were in regard to the D clarinet specifically.

What do you believe are the main differences between historical performances and modern-day performances?

Simon Aldrich: If you mean historically-informed performances of early music, I feel the main difference is that the spirit of the historically-informed performance is more compelling. Modern performance of early music concerns itself with perfection, while historically-informed performance concerns itself with communicative aspects such as emotion, lyricism and energy; notions often overlooked because of modern preoccupations.

Walter Seyfarth: Mostly different in sound and of course technical problems, which you can hear on recordings.

Elizabeth Crawford: Well, the first thing that comes to mind is the pitch center. Early instruments were likely pitched at about A=415. There would be a difference in sound, because early instruments were made of a much softer wood (boxwood or pear wood) than modern

instruments. The mouthpiece was also made of wood, which would affect the sound and of course, the reeds were held on by the use of string. Denner's clarinet only had 2 keys, a great difference compared to modern instruments.

How are the techniques different?

WS: Mostly in the keys and also in the intonation! On modern instruments, it is easier to tune.

EC: If one is careful to provide the most authentic performance as possible, with good attention to conventional ornamentation, I do not believe there would be many differences in technique, except, of course that the mechanism is vastly different today than it was in 1690.

Do you use a different set-up? If so, please explain.

WS: I'm using the same mouthpiece on both my E-flat and D clarinets.

Why do you believe the instrument is no longer played regularly? *I later revised this question to add "in North America."

SA: The instrument is indeed played regularly. Orchestral E-flat clarinetists in Europe use the D clarinet more than their North American counterparts. I play the D clarinet regularly in orchestra, as do soloists such as David Shifrin, when he plays the Molter concerti. You may have the impression the D clarinet is no longer played because it is played less in North America than Europe.

WS: Many players choose not to order the instrument from an instrument maker. They prefer to transpose everything on the E-flat.

Eric Hoepflich: Obviously the E-flat clarinet has replaced the D clarinet in the past century. This is understandable, given the development of the clarinet key system, and relative ease of playing D clarinet parts a semi-tone lower on the Boehm-system E-flat clarinet. There is more music for the E-flat clarinet than the D clarinet, which makes the preference understandable.

EC: First and foremost because there is no solo repertoire for it other than the Molter concerti. In addition, the orchestral repertoire for D is now transposed by most players to E-flat clarinet, likely because D clarinets are very expensive, and again, because there is so little repertoire for the instrument! Additionally, there are now E-flat clarinet versions of some of the Molter concerti. While these are good teaching tools and provide great exposure to the earliest music for clarinet, I cannot imagine they are as satisfying to perform on E-flat as on D clarinet. But, as I mentioned earlier, the expense of the instrument coupled with limited repertoire have contributed to these new editions.

As a follow-up to the previous question – what do you believe are the contributing factors?

SA: The D clarinet's reduced use in North America might be a financial consideration. Why buy a D clarinet if the D clarinet parts (of which there are many) are all transposed for E-flat clarinet?

It might also be that the E-flat cuts and projects more than the D clarinet. I recently played the E-flat part in Shostakovich 5 with an orchestra other than my own. I play some of the E-flat solos on D clarinet because they lay better on D (like the minuet movement solo, which is in D minor on D clarinet instead of C# minor on E-flat clarinet). After the concert the other clarinetists said they thought the D clarinet sounded almost too “nice” and in tune, compared with the E-flat clarinet.

EH: Convenience, budget

How does the D clarinet affect the clarinet world today?

EH: The clarinet in D is a specialist instrument, relating today mainly to an interest in playing the concertos of Johann Melchior Molter on historical models. Although currently available from makers in Germany, the modern D clarinet is basically superfluous in current practice.

How did you discover the D clarinet?

SA: From my initial interest in the Johann Molter concerti, which were written for the baroque clarinet in D.

WS: During my lessons with Karl Leister as a student of the Karajan-Academy from 1973 to 1975.

EH: The D clarinet has been and remains an interest for specialists in period performance. The music of Handel, Rameau, Molter, Telemann, Graupner and several other composers from the Baroque call for clarinet in D.

EC: I was preparing for an audition with the National Symphony Orchestra and one of the pieces on the list was the Ginastera Variations. I was taking some lessons with Dave Breeden of the San Francisco Symphony at the time and he mentioned that he always played the part on D clarinet because you “only” had to go up to high A instead of high C. So, I started looking for one and found one at Muncy Winds. I bought it and started to learn the part on D clarinet. Let me just say that playing it on D is very friendly, but going to high A on D clarinet *still* isn’t easy!

Was it difficult to acquire the instrument?

SA: Not at all. Buffet makes clarinets, as does Leblanc. One can find Selmer D clarinets on instrument sale sites and eBay. At one point I owned two Buffet D clarinets. I sold one of them to a professional E-flat clarinetist who realized how useful a D clarinet would be. Nor was it difficult to find a period baroque D clarinet replica, since historical clarinet makers make replicas of historical clarinets.

WS: It’s normal in Germany to order a set of E-flat/D clarinets. The manufacturers are used to the orders. I’ve been playing on Wurlitzer instruments for 50 years.

EH: Nearly all the makers of historical clarinets currently build Baroque clarinets in D, usually with three keys, and pitched at A=415 Hz. As for models, there are several original instruments to choose from, mainly in collections in Germany.

Have you considered a commission for the instrument? If so, has anyone accepted?

SA: I have not considered a commission for the D clarinet. In general, the public and other musicians do not like the intrinsic tone of piccolo clarinets.

EC: Several years ago I asked Eric Mandat if he would ever consider writing for D clarinet. He did not seem *disinterested*, but I never pursued it. I imagine that most composers are interested in making their music readily available, so limiting a work to D clarinet may not be of great appeal. Personally, I would love to have a piece for D clarinet!

Should the instrument be re-introduced into the orchestral scene? Why or why not?

SA: If an E-flat clarinetist plays the biggest D clarinet solo, *Till Eulenspiegel*, on E-flat clarinet or D clarinet, I don't think the public nor his/her colleagues would notice the differences in the two instruments. Based on that, there appears to be no need to re-introduce the D clarinet to the North American orchestral scene. If an E-flat clarinetist wants to master the opening noodles of *Daphnis and Chloe*, it takes hundreds of hours of practice on E-flat clarinet, and the result will still usually be hit-and-miss. On D clarinet, the opening noodles of *Daphnis and Chloe* are sight-readable they are so straightforward. Based on that, an E-flat clarinetist can save untold hours of practice if he/she avails him/herself of a D clarinet. That is the crux of the issue for me. With regards to modern D clarinet, I am not on a D clarinet crusade. I simply think that since we have an A and B-flat clarinet, and that we can choose one of those instruments on which to play any passage to produce a more fluid technical result, we should do the same thing with D and E-flat clarinet. One gets to a point where there are things in life much more important than practicing. Playing some E-flat clarinet passages on D clarinet make them more technically fluid and therefore make those passages sound better, while often requiring next to no practice. With the amount of material a professional has on his/her stand at any given moment, this becomes an important consideration at a certain point in one's career.

There are some pieces scored for B-flat or A clarinet that have borderline-unplayable parts, for example the movement in Ginastera's *Variaciones Concertantes* on A clarinet that goes up to a double-high D (6 ledger lines above the staff). One has the option of switching to D clarinet in 8 measures of rest and playing the run in question, which now ascends to a high A.

This is all to say that having a D clarinet gives a professional more options for executing what he/she has to.

WS: It's at home in my musical scene! (Berlin Philharmonic Orchestra) I'm playing all pieces originally composed for the D clarinet on the instrument.

EH: Clarinets in D are used with some frequency in period-instrument ensembles. I doubt they would be of interest to modern players except for performing Molter, which I have seen and heard several times on modern D clarinets.

EC: It would be nice to see the use of D clarinet in contemporary orchestral literature, because it has such a wonderfully unique and dark color. Of course, I suspect most E-flat clarinetists would transpose the part, which would defeat the purpose, but who knows? Maybe in time, it would make a comeback.

In which situation do you believe the clarinet belongs: solo, chamber or orchestral? A combination?

SA: Chamber music is about establishing a line of communication between you and every member of the audience. One can do that more effectively with a richer, deeper, wider voice. Thus I don't think D clarinet necessarily belongs in chamber music, since many people do not like the inherent tone of piccolo clarinets.

A more convincing case can be made for D clarinet's use in orchestral music. Because of its direct sound and high tessitura, the piccolo clarinet is frequently used to portray musical effects that are comical (*Till Eulenspiegel*), grotesque (Mahler symphonies), ferocious (Shostakovich) and risible (Mahler's use of the E-flat clarinet to portray a donkey in *Lob des Hohen Verstandes* from *Das Knaben Wunderhorn*).

WS: It can be used in every category. I prefer to play it in the orchestra (Stravinsky's *Firebird* complete ballet for example is written fantastic!)

EC: I definitely believe it belongs in all of these situations, just as other members of the clarinet family have a place in all of these situations. I would hate to see the instrument relegated to just one genre.

Do you believe this is primarily a historical instrument and should remain in that category, or does it have a place in modern repertoire?

SA: In the Baroque era, the clarinet existed in primarily two keys: D and C. In this sense the D clarinet is an important historical instrument.

Today, however, an E-flat clarinetist can have a long career without ever playing a D clarinet. In that sense, the D clarinet can go without having a place in modern repertoire.

That said, if you are someone who believes that one must play the part on the instrument for which it was written (I am not one of those people), then the D clarinet definitely has a place in modern repertoire, since so much orchestral repertoire is written for D clarinet.

WS: Should be used more in the modern repertoire.

EH: Obviously the original parts by Richard Strauss, for example, could be played on the D clarinet with some convenience and possibly improvement in sound quality. Strauss himself objected (as did most composers) to transposing, although he did acknowledge that players often performed his D clarinet parts on Eb clarinet. The greatest interest lies in repertoire from the Baroque period.

EC: I am unaware of composers post-Schönberg and Bartok who composed for D clarinet. Given that these men have been dead for less than 80 years, though, I cannot dismiss the D clarinet to a

place of only historical significance. These composers obviously knew about the color and uniqueness of sound of the D clarinet, since they wrote major works that included the instrument. I hope that modern day composers will again find a place for this wonderful instrument.

Discussion

The wide range of responses from the interviewees were eye-opening, and offered insight into the D clarinet's place in modern repertoire. As a performer primarily focused on communication with my audience members, I found Simon Aldrich's response regarding the main differences between historical performances and modern-day performances intriguing. He feels that historically-informed performances are more compelling because they focus on emotion and energy, aspects of a performance that our audience members will easily notice. Modern-day performances have become centered around perfectionism and the excitement and communication between performer and audience member can often be lost. What might this say about current teaching practices in general? In recent years, there has been much debate on whether or not performers should speak to their audiences during recitals. Audience interaction, spontaneous applause and improvisation were quite common during Mozart's time. It is evident that a shift has taken place since that time encouraging performers to seek technically perfect execution. Perhaps this is due to the rise in recording technology and the ability to re-record until the performance is considered flawless. Simon Aldrich makes an interesting point about the difference between historically-informed performances and current performance practices. It poses the question of whether or not there should be a divide between the two. Perhaps integrating the concepts of both performance practices would be more beneficial for the modern performer.

As a clarinetist in the United States, I believed that D clarinets were no longer played regularly. As I received responses from D clarinet professionals throughout the world it was

evident that my initial question required revision. The original question read: *Why do you believe the instrument is no longer played regularly?* After receiving responses from Simon Aldrich and Walter Seyfarth, it became apparent the question should have read: *Why do you believe the instrument is no longer played regularly in North America?* Walter Seyfarth, a long-time member of the Berlin Philharmonic and a regular performer on both E-flat and D clarinets expressed that the D clarinet is in fact performed regularly in Europe. It could be a common misconception that the D clarinet has disappeared from common repertoire. According to Mr. Seyfarth, the instrument is right at home in the German music scene.

The reduced use of the D clarinet in North America could be a financial consideration, as pointed out by Simon Aldrich, Eric Hoepfich and Elizabeth Crawford. D clarinets are expensive, which could be a factor as to why E-flat clarinetists choose to transpose orchestral parts. However, my personal experience in acquiring a D clarinet was quite the opposite. When purchased from a European country where they are more regularly played, it is possible to obtain a D clarinet for the approximate cost of an E-flat clarinet in the United States. While shipping costs and duties must be considered, it is still a substantial savings to purchase overseas. Since professionals perform orchestral repertoire regularly with a pair of B-flat and A clarinets, it makes sense to also own a pair of E-flat and D clarinets. B-flat and A clarinets are used in combination by composers who expect the two instruments to have different qualities. Music is centered around tonality and keys, therefore it makes sense to use both instruments. The technique dictated has a direct correlation to the tone color that is produced by each instrument. If the distinction is important enough to make by composers to justify scoring for both B-flat and A clarinets, it should also be important enough to justify other members of the clarinet family (i.e. D clarinet, bass clarinet in A, etc.).

When asked about the possibility of a commission for D clarinet, the overwhelming answer was negative. On two separate occasions, Simon Aldrich states that in general, the public and other musicians do not particularly enjoy the tone of piccolo clarinets. My personal experience has proved quite the opposite, as performances of the Molter Concerti on both E-flat and D clarinets have gained interest. However, this statement must be prefaced with the fact that these performances took place on college campuses with strong music programs, and the audience could not be considered “the general public.” Much to my surprise, the Baroque performances of Molter clarinet concerti received the most attention on recital programs including more traditional clarinet repertoire. This could be due to the mysterious nature of the instrument in most collegiate music programs. Or, maybe certain areas of the country receive the instrument better than others.

Simon Aldrich’s response to the question regarding the D clarinet’s re-introduction into the orchestral scene was the most thought-provoking, as he brings up a number of reasons I had not considered. He begins his response with a comment regarding the audible difference between E-flat clarinet and D clarinet in an orchestral setting. If the solo in Strauss’s *Till Eulenspiegel* was played on the D clarinet rather than E-flat, it is unlikely that the audience and ensemble members would notice a major difference. Based on this, it is reasonable to assume there would be no need to re-introduce the D clarinet to orchestral repertoire. However, he makes a compelling argument for the D clarinet when preparing to perform difficult clarinet excerpts. Many professionals have a large quantity of music to learn at any given time, and owning clarinets in various keys offers the ability to choose the clarinet that allows for the most fluid technique.

CHAPTER FIVE

CONCLUSION

Through extensive research on the D clarinet, it is evident that the instrument played an integral role throughout the development of the instrument. It may have been one of the earliest keys in which baroque clarinets were made, and the D clarinet remained popular throughout the 18th century and even into the early 19th century. Johann Melchior Molter's Clarinet Concerti from the mid 1700s were among the only solo works for D clarinet, and remain the only solo works for the instrument to this day. In the early 18th century, a number of court orchestras employed clarinetists, many of them playing clarinets in the key of D with two and three keys. Major orchestral composers utilized the D clarinet in their works between 1870 and 1924. Wagner's *Valkyries* in 1870 was the first major orchestral work utilizing the D clarinet, and was followed by compositions from Strauss, Mahler, Schoenberg and Stravinsky. The instrument was last used in Bartok's *Miraculous Mandarin* in 1924. The D clarinet clearly saw a short-lived rebirth during this time, as it had not appeared in any major works since Molter's concerti over 100 years earlier. It is difficult to say what caused its disappearance between the mid 1700s and late 1800s.

The popularity of the E-flat clarinet in military bands may have been a contributing factor to the disappearance of the D clarinet. After the wars, the large number of E-flat clarinets could have been passed down through the generations, causing the unintentional demise of the D clarinet. Additionally, the E-flat clarinet was popular in jazz as it had a harsher tone than that of the D clarinet and could be heard above the brass instruments. In general, there is more music written for the E-flat clarinet, as the instrument holds a place in solo repertoire, chamber music, orchestral and band music. Additionally, E-flat versions of some of the Molter clarinet concerti have been published. Elizabeth Crawford points out that they may not be as satisfying to perform on the E-flat as on the D clarinet but the expense of the instrument coupled with the limited repertoire has contributed to new editions and adaptations.

The interviews conducted with D clarinet specialists were eye opening, as they provided insight into a possible future for the D clarinet in modern performances. While a rebirth in solo and chamber literature is unlikely, there is a strong argument to reintroduce the instrument into the orchestral scene. Since the Molter clarinet concerti were composed with a two or three-keyed

clarinet in mind, they will most likely serve as a tool to improve upon modern clarinet techniques and refine historically informed performances. The D clarinet's reduced use in North America has resulted in limited manufacturing, therefore making acquisition of an instrument quite difficult and expensive. During my own quest for a D clarinet, I opted to purchase overseas. After a year of searching the Internet and exhausting all contacts for a used instrument, I decided to purchase new. Purchasing a new D clarinet in London was less than half the cost of purchasing one in the United States, further proving Europe's more consistent use of the instrument. Due to financial considerations, it is understandable why many professionals would prefer to transpose the parts on E-flat clarinet and avoid purchasing yet another clarinet. Consistent use of the D clarinet in the orchestra would require professional orchestral clarinetists to own A, B-flat, E-flat and D clarinets.

The strongest argument for the D clarinet lies within the realm of facility. As Simon Aldrich mentions in his interview, there becomes a point in a professional's career where ease of facility is more practical than spending hours perfecting passages on instrument they were written for. If another clarinet allows the passages to be played more technically fluid, it allows the clarinetist to spend less time practicing near impossible passages and more time to spend on the large quantity of music they are balancing at any given time, not to mention other engagements such as teaching and writing. The D clarinet most definitely has a place in modern repertoire since so much orchestral repertoire is written for it. The time has come for current professionals to re-introduce the D clarinet to the current music scene.

APPENDIX A

MOLTER CONCERTI RECORDINGS

1. Molter: Trumpet & Clarinet Concertos & Symphony in D Major
 - a. Clarinet: Martin Spangenberg (1965-)
 - b. Position: Hanns Eisler School of Music Berlin
 - c. Chamber Orchestra: Wurttemberg Chamber Orchestra of Heilbronn
 - d. Conductor: Ruben Gazarian
 - e. Date of CD: 2013

2. Molter: Clarinet Concertos Nos. 1-5 (complete)
 - a. Clarinet: Laszlo Horvath (1945-)
 - b. Position: Hungarian State Orchestra
 - c. Chamber Orchestra: Budapest Ferenc Erkel Chamber Orchestra
 - d. Conductor: Eszter Bedö
 - e. Date of CD: June 1996

3. Molter: Clarinet Concertos Nos. 1-5 (complete)
 - a. Clarinet: Henk de Graaf
 - b. Position: School for Music and Theatre in Rotterdam & Amsterdam School of the Arts
 - c. Chamber Orchestra: Amadeus Ensemble Rotterdam
 - d. Conductor: Marien van Stalen
 - e. Date of CD: 2007

4. W.A. Mozart, Johann Molter Clarinet Concertos
 - a. Clarinet: Kari Kriikku (1960-)
 - b. Position: soloist, Artistic Director of Avanti! Chamber Orchestra
 - c. Chamber Orchestra: Tapiola Sinfoniette
 - d. Conductor: John Storgårds
 - e. Date of CD: 2005

5. Johann Melchior Molter Concerto for Clarinet, Strings and Continuo, No. 3 in G Major
 - a. Clarinet: Jost Michaels (1922-2004)
 - b. Position: First clarinetist, Städtisches Orchester Göttingen
 - c. Chamber Orchestra: Munich Chamber Orchestra
 - d. Conductor: Hans Stadlemair
 - e. Date of CD: N/A

Notes: Jost Michaels was a professional clarinetist throughout Germany and dedicated much of his writing and research to older and forgotten clarinet music.

6. Johann Melchior Molter: Sechs Konzerte für Klarinette, Streichorchester und Cembalo
 - a. Clarinet: Wolfgang Meyer (1954-)
 - b. Position: Lecturer at the College of Music in Karlsruhe
 - c. Chamber Orchestra: Pforzheim Chamber Orchestra
 - d. Conductor: Vladislav Czarnecki
 - e. Date of CD: 1990

Notes: Wolfgang Meyer is a member of the Trio di Clarone, of the Trio Karlsruher Solisten and of the Calamus-Ensemble. In this recording, he plays on an instrument from Karl Hammerschmidt & Söhne/Burgau in Swabia

7. Molter, Pleyel & Mercandante: Clarinet Concertos
 - a. Clarinet: Thomas Friedli (1946-2008)
 - b. Position: Principal clarinetist of Berner Symphonie-Orchester & Orchestre de Chambre de Lausanne
 - c. Chamber Orchestra: South-West German Chamber Orchestra
 - d. Conductor: Paul Angerer
 - e. Date of CD: 1999

8. Molter, J Stamitz & C Stamitz: Clarinet Concertos
 - a. Clarinet: Lazlo Horvath (1945-)
 - b. Position: Hungarian State Orchestra
 - c. Chamber Orchestra: Franz Liszt Chamber Orchestra
 - d. Conductor: Janos Rolla
 - e. Date of CD: 2014

APPENDIX B

ORAL HISTORY CONSENT FORM

My name is Corinne Smith and I am currently writing a doctoral treatise titled *The Clarinet in D: History, Literature, and Disappearance From Current Repertoire* under the direction of Dr. Deborah Bish. I would like the opportunity to interview you, as I feel you have expertise to offer in regards to the D clarinet.

If you consent to work with me via email correspondence, I would like to attribute my chapter on The D Clarinet in the Clarinet Community to you. After I have read over the responses, I may inquire about using a direct quote in my paper. If so, I will contact you in order to confirm your response.

This process is voluntary, and your answers will be used only as a way to preserve your knowledge of the D clarinet and compile it with the knowledge of other experts in the field. These responses will culminate in a guide on the history and current use of the D clarinet and serve as a resource for clarinet performers and educators.

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BIOGRAPHICAL SKETCH

Corinne A. Smith is a classical clarinetist whose primary interest lies in soprano clarinets. Her quest for studying and learning the minimal repertoire for E-flat and D clarinets has inspired a commission that will highlight the similarities and differences between the two instruments in a trio for E-flat clarinet, D clarinet and cello. She previously served as adjunct clarinet faculty at Troy University has performed with a number of orchestras throughout the region including the Tallahassee Symphony Orchestra, Sinfonia Gulf Coast and the Valdosta Symphony Orchestra. For the last two years, she has been a member of the Trade Winds Recording Ensemble based in Tampa. She holds Doctorate of Music and Master of Music degrees from Florida State University and a Bachelor of Music from Fredonia State University. Her primary mentors have been Deborah Bish, Jonathan Holden and Andrew Seigel.