The Baroque Clarinet in Public Concerts, 1726-1762
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The earliest appearance of the clarinet, attributed to the Nuremberg workshop of Johann Christoph Denner (1655–1707), may be dated around the first decade of the 18th century. Its use in public concerts is traced through sources such as concert notices, reviews, and listings of orchestral players. This article sets out to examine the concert appearances of travelling virtuosi, and the orchestral positions held by clarinet players in various parts of Europe.

Travelling virtuosi
Travelling virtuosi played an important part in introducing the clarinet to the concert-going public of Germany, Great Britain and France in the first half of the 18th century. The prospect of financial gain led performers to England in particular. In 1713, the musician and theorist, Johann Mattheson, observed that most European musicians went to England in order to earn a good deal of money:

\[ \text{Wer bey diesen Zeiten etwas in der Music zu praestiren vermeinet/} \]
\[ \text{der begibt sich nach Engeland. In Italien und Frankreich etwas zu} \]
\[ \text{hoeren und zu lernen; in Engeland etwas zu verdienen; im} \]
\[ \text{Vaterlande aber am besten zu verzehren.} \]

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 one plays to gain [money], but in the fatherland it is the best to consume.

Another contemporary writer claimed that the Italian
singer, Francesca Margherita de l'Epine, had 'since her Arrival in England, by Modest Computation; ... got by the Stage and Gentry, above 10000 Guineas'.

The Daily Courant for 24 March 1726 mentioned the first clarinettists to be identified by name, two Germans who gave benefit concerts in London during 1726 and 1727:

For the Benefit of M. August Freudenfeld, and Francis Rosenberg, Clarinets.

At Mr. Hickford's Great Room over against the Tennis-Court, in James's Street, near the Hay-market. To morrow being Friday, the 25th of March, will be performed a Consort of Instrumental Musick by the best Hands. To begin precisely at Seven oClock. N.B. You are desired to come in at James's Street Side.

The identical announcement was repeated in The Daily Courant a year later, with an admission price of five shillings. Freudenfeld or Rosenberg may also have played the chalumeau in concerts at the Richmond-Wells Theatre, for The Daily Post of 31 June 1722 had announced:

RICHMOND-WELLS ... on Mondays will be a select hand of Musick from the Opera ... N.B. There will be several Concerto's every Evening on a new Instrument from Germany call'd The Shalamo; never play'd in Publick before.

In the 18th century, musicians were often initially trained to play a number of wind, string and percussion instruments in a Stadtspfeiferei or town pipers' school, rather than specializing in a single instrument.

Both the 'shalamo' and clarinet were played in London from 1737 by another foreign-born virtuoso, a 'Mons. Charle' also known as 'Mr Charles', whose career has been documented in some depth. Originally from France, he appeared in various cities throughout Great Britain for twenty-two years, and made a significant contribution to the clarinet's new-found popularity. He was first mentioned on 6 October 1733 in the 'Third Musick' between the acts of the play, The Relapse, by Sir John Vanbrugh, at the Haymarket Theatre. This included 'I. Concerto for French Horns, the French Horns by Charle and Giay, lately arriv'd from Paris' and 'III. Solo for French Horn by Charle'. Both Charle and Giay performed again at the Haymarket Theatre on 20 October 1733, this time in a 'Duo for Two French Horns'. Charle's first name is never mentioned in a concert advertisement; he began to call himself 'Mr Charles' in September 1734, when he played a concerto on the French horn at Goodman's Fields Theatre. He continued to appear as a soloist on this instrument, but on 1 April 1735 gave a benefit concert at the Swan Tavern, performing 'several new Pieces on the French Horn and Clarinet'.

It appears that he used the French form of his name when composing; The Daily Advertiser for 10 October 1735, for instance, lists the following works to be performed on the flute: 'Solo on the German Flute by Burchinger, Se Largo by Burchinger and Charle'. Two years later, Charle began to play the chalumeau in his concerts. On 11 March 1737, admission to the Stationers' Hall was advertised at a cost of five shillings for a concert of music 'By the best hands, with a Solo; and several new Pieces on the French Horn, Clarinette, and Sharlarno [sic] by Mr Charles. Also several pieces on the French Horn by an English Gentlewoman, and a Negro boy of ten years old, both scholars of Mr Charles'. Charle was now active as a teacher of the French horn and possibly also the clarinet.

He may have been the chalumeau soloist in Paris at a Concert Spirituel on 21 February 1728, when it was reported in the Mercure de France that

On joua ensuite un Concerto de chalumeau, avec les accompagnements de la Simphonie qui forment les choeurs. Cet instrument qui est fort en usage en Allemagne, imite le Haut-Bois et la Flûte à Bec. Le tout ensemble parut assez singulier et fin plaisir . . .

They played a concerto for chalumeau with the accompaniment of the symphony, who formed the choruses. This instrument, which is greatly used in Germany, imitates the oboe and the recorder. The whole thing had quite a singular effect and gave pleasure . . .

An interesting illustration of French origin, which may have been intended to portray the little-known chalumeau or clarinet, is found in a 1718 tapestry of Gobelin manufacture, entitled 'Mercure et Argus' (see illus.1). Here, Mercury holds in his left hand an instrument with an oboe bell-key for the note c', but a mouthpiece that suggests either the fipple of a recorder or the beak mouthpiece of the chalumeau or clarinet.

According to Pamela Weston, Charle travelled to Dublin in March 1742, where he was heralded as 'the famous French-Horn' and 'Master of Musick from London'. It is possible that he made this journey at the suggestion of Handel, who had preceded him by a few days, and whose works were often included in his concerts. Charle lived in Caple Street at the house of Mr Hunt, an upholsterer; he played in the pit band at the Aungier Street Theatre and is known to have advertised for pupils. Faulkner's Dublin Journal referred...
to him as 'the Hungarian', and this is how he was advertised in the Dublin Mercury for his benefit concert on 12 May 1742. This included popular works such as 'Mr Handel's Water-Music, with the March in Scipio, and the grand Chorus in Atalanta'. Charle himself played 'A Solo on the Hautbois de Amour', and 'A select Piece on the Shalamo', and according to the announcement in the Dublin Mercury, 'The Clarinet, the Hautbois de Amour, and Shalamo, were never heard in this Kingdom before'.

As Charle was himself a composer it is probable that the solos for horn, oboe d'amour and chalumeau, and possibly the clarinet concerto, were all written by him. His success at performing on four different instruments was widely noted in the newspapers, where it was announced that he would, at popular request, give a repeat performance. This was given on 2 June at the fashionable Playhouse or Theatre Royal in Aungier Street. In November, the papers announced that he had taken over 'Mr. Geminiani's Concerns and Great Musick Room in Dame Street', the violinist, Francesco Geminiani, having left in 1741. Here, Charle gave lessons to gentlemen 'and others' from 8 a.m. to 3 p.m., stating his terms as follows 'If to the Room, a guinea entrance, and a guinea for sixteen lessons to a month. If he waits on gentlemen, a Moydore entrance, and a Moydore for sixteen lessons'. Since the Moydore was the equivalent of £3 17s 8d., Charle may have made a handsome profit with a large number of students.

After two more concerts, one of which featured the clarinet, Charle gave up his tenure at Geminiani's house and returned to London. His next concert took place on 1 November 1743 in the Assembly Rooms at Salisbury, and included the usual horn solos, as well as works for clarinet, oboe d'amore and chalumeau. There was an important addition in the form of a trio for three French horns which he played himself, with his wife and son. Handel's music was featured again, and, as in Dublin, the clarinet, oboe d'amore and chalumeau made their first appearances in the city. The family gave a similar concert at Hickford's Rooms, London, on 25 April 1744. Weston suggested that if Mrs Charle or her son were able to perform on the clarinet, Handel's Ouverture in D major (c.1748–49), scored for two clarinets and horn, could have been written for and played by the family trio. Charle and his son continued to perform in provincial cities as the announcement in Barrow's Worcester Journal for 1748 shows: 'Mr Charles, senior and junior, from Vauxhall, performed on the French horn and two foreign instruments, the shalamo and clarinet'. At Vauxhall Gardens, London, they were employed as orchestral players, accompanying vocal solos, and probably playing concertos on the horn and clarinet.

The last concert appearance of Charle and his son was on 22 March 1755 at the Assembly Rooms in Edinburgh, where the style of the announcement—'several select Pieces on the clarinet and other instruments'—suggests the clarinet had become sufficiently important to be the only instrument that was named. Its popularity in the city continued, and from the 1760s it was played at the Edinburgh Assembly, an aristocratic dancing club.

A number of newspapers contain reports of other virtuoso clarinettists active before 1760. The Frankfurter Frag-und Anzeigungs-Nachrichten for 13 October 1739 advertised Zwey gute Clarinetistten sind allhier in der Windmühü auf der Allerheiligten-Gass ankommen; wer solche zu hören beliebet kann dasselbst melden. Two good clarinettists have arrived at the Windmill in All Saints Lane; anyone wishing to hear them perform will be welcome.

At a Concert Spirituel in Paris on 25 March 1750, a concerto for 'clarine' was played by a bassoonist, France de Kermasin. This is the earliest known performance of a clarinet concerto in France. Shortly afterwards, 'A Concerto for Clarinette' was performed at the New Haymarket Theatre in London on 30 December 1751. A 'Concerto for two Clarinettes' was played at the same venue on 7 January 1752; unfortunately the names of the clarinettists are not known.

The earliest appearance of the clarinet as an orchestral instrument in London was probably at a subscription concert for the German composer, Carl Barbandt. Barbandt played the oboe and possibly the clarinet at the court of Hanover, from 1735 to 1752. He then lived in London (1753 to 1770), where he was active as a performer on the flute, oboe, clarinet and harpsichord, as well as a composer and teacher. His 'Great Concerto with Clarinets, French Horns and Kettle Drums' was performed on 25 March 1756. The first English clarinettists were Thomas Habgood and Hugh Pearson, who played a 'grand' concerto at the Kings Theatre on 1 March 1758.

Another foreign-born musician active in London was the German, Carl or Charles Weichsel. He played the oboe at the Kings Theatre, and was probably the 'Mr Wrexell' who played the clarinet in Arne's opera...
Thomas and Sally on 28 December 1760, and in his music for an ‘Afterpiece: An New Musical Entertainment’. Weichsel may also have played the clarinet during 1762 in Arne’s Artaxerxes and J. C. Bach’s Orione. Perhaps it was this same player to whom the writer (known only by the initials ‘J. Pet.) referred in The Harmonicon of 1830.

I conjecture, also, that it [the clarinet] is of German invention, for I have heard that a native of that country played on a clarinet with three keys only, many years ago, in this country.

An 18th-century engraving in the Gemeentemuseum in The Hague depicts an aristocrat playing what appears to be a three-key clarinet (illus.2). As one of 16 different musical scenes on a single sheet, it is small in size, so that only a few details of the instrument are visible. It is shown with a long lower joint, possibly indicating a three-key clarinet (with a thumb key for the notes e/b). The words ‘Joh. Pet: Wolff Seel: Erben etc.’ on the lower left-hand corner may be taken to indicate that the artist’s name was Johann Peter Wolff.

Clarinettists in court orchestras
The earliest evidence of a court orchestra making use of the clarinet dates from 1710, when two instruments were ordered from the maker, Jacob Denner, for the Duke of Gronsfeld. The next surviving reference is from 23 years later, when two clarinets were bought for the ‘Hof music’ in Koblenz, where Johann Peter Spitz played the oboe, clarinet and viola from 1734 to
Another orchestra to own clarinets was that of the court of Sayn-Wittgenstein at Berleburg. A detailed list of instruments dated 1741 refers to 'In einem Flöten-Casten zwey Paar Clarintetten'.

In Hamburg, clarinettists may have been available as early as 1738, since two players of the chalumeau were included in the opera orchestra from this year. On the other hand, there does not seem to be any other evidence that clarinets were regularly used there in the first half of the 18th century. The earliest appearance of clarinets in this court orchestra dates from 1795.

The use of the clarinet at the court of Durlach can be determined by several documents. The city and address directory of 1771 contains the first mention of a clarinettist:

- **Flautotraversist**: Johann Reusch
- **Hautboist**: derselbe
- **Clarinettist**: derselbe

Reusch or Reisch came to Durlach from Bayreuth in 1730 and was entered in the 1737 register as an oboist and footman. On 23 April 1747 he was promoted out of livery to the position of court musician. He was entered only as a transverse flautist in the address directory of 1763. However, a manuscript once owned by the composer, J. M. Molter, dated around 1760, refers to Reusch as either a clarinet or horn player:

**Demnach der durch das austreten des gewesenen Hof Musici, Jacob Hengel, zerrissene Chor de Musique von Clarintetten und Horn, nunmehro durch Besondern Fleiß des Hof Musici Reuschen anwiederum ergänzet und wir nun auch durch erstgenannnten Hengels ausweichen deßen gantze Besoldung ledig werden ...**

[quotation breaks off here]

Since the band of clarinets and horns was broken up by the retirement of the previous court musician, Jacob Hengel, nevertheless the gap is at present being filled through the particular diligence of the court musician, Reusch, and now, since the aforementioned Hengel's salary becomes vacated through his retirement, we ought to ... 

Although the first mention of a clarinettist in the Durlach register occurred in 1771, an ensemble of clarinets and horns must have existed at least ten years earlier. Since Reusch, who is later listed as a clarinettist, replaced Hengel, the latter may be assumed to have played clarinet in this ensemble.

In another petition dated 14 August 1769, Reusch specified that he had for some time been 'concertisten und premier Flauto-Stelle, nicht weniger daß premier Blaßen auf dem clarinet' (performing as first flautist, no less than as first player on the clarinet). Reusch must therefore have played the instrument for some time before taking up this position in 1760, since an inexperienced performer would hardly have been capable of playing the first clarinet parts. Hengel was evidently employed by the court for a long period, his name having been entered in the salary book as a 'Hofmusicus' as early as 1738. Since both Hengel and Reusch were already employed at the court when the orchestra was enlarged in 1747, it is quite possible that the clarinet was played there during the 1740s and 50s.

The court orchestra at Cologne included two clarinettists from 1748: Theodor Klein, originally engaged as a horn player on 3 June 1739, and Joseph Flügel, a viola player engaged on 13 December 1743. They may also have performed at the chapel of St Gereon in Cologne, where clarinets were first purchased from an unnamed maker in 1752. In Frankfurt am Main, a work by the 'Vice Capell-Directore', Heinrich Valentin Beck, was performed on 15 August 1749, with four court virtuosi playing the trumpet, clarinet, horn, and flute or recorder. Clarinet players may have been available at this date in Frankfurt, but were not regular members of the opera orchestra until 1792.

The earliest clarinettists to perform in Paris were Jean Schieffer and François Raiffer, who played in the first performance of Rameau's opera, *Zoroastre*, on 5 December 1749. According to the records of the Opéra, they were among six extra musicians paid for three rehearsals and twenty-five performances of *Zoroastre* during 1749 and 1750. Schieffer probably played the horn at a Concert Spirituel in Paris on 9 April 1751, and Raiffer is listed by this organisation as a clarinettist on 25 March 1775. The number of clarinettists who participated in the 18 performances of Rameau's *Acante et Céphise* at the Opéra between 19 November 1751 to 7 January 1762 is somewhat problematical.

The following payments are listed in the archives:

- Rus Leo a faire Sept Repetition don il luy en est passé trois suivant l'osays 18# 126.
- Flieger pour idem que dessus 126.
- Schencker pour idem que dessus 126
- Louis pour idem que dessus 126

Each of these musicians received 126 livres for 18 performances and three rehearsals. On the basis of this document, it was assumed by La Laurencie that Schencker and Louis also played the clarinet.
although the score indicates only two clarinets and two horns.69 The identification of these players is, however, further clarified by an *etat* of 1763, which names the principal musicians employed by the wealthy amateur, La Pouplinière, in the performance of *Acante et Céphise*: Procksch and Flieger, clarinets; Schencker, 'Harpe-Cor' (harp and horn), and Louis, 'Contrebass-Cor' (contrabass and horn).61 Furthermore, an anonymous 18th-century writer described La Pouplinière's orchestra:

*Il avait la meilleure musique de l'Europe, ayant à ses gages 12 musiciens des plus excellents, en outre 2 clarinettes et 2 cors admirables...* 62

It had the best music in Europe, even before engaging twelve superior musicians, besides 2 clarinets and 2 horns of the highest quality...

It therefore seems likely that Procksch and Flieger played the clarinet while Louis and Schencker played the horn in *Acante et Céphise*.

At Darmstadt, David Steger, who had been listed in the church records as a chamber musician since 1743, was appointed chamber musician to the court orchestra in 1750; in 1757 he was listed as a violin and clarinet player.63 Another member of this orchestra, Karl Jacob Gozian, played violin and clarinet from 1754 until his death two years later.64 He was replaced on 20 February 1756 by the 19-year-old Johann Peter Schüler, who had studied with the court composer, Christoph Graupner, for two years. Schüler played the clarinet and horn and by 1766, the musette or bagpipe.65 It is noteworthy that two C clarinets were included in a 1752 list of instruments in the *Paedagogium* at Darmstadt.66

The earliest reference to the clarinet in Czechoslovakia occurs in the 1751 inventory of instruments at the estate of Bernard Nemec at Olomouc. This large collection included four clarinets which were undoubtedly used to play different types of music: orchestral, church, dance and Turkish.67 These instruments were probably of German origin, some having three keys, as mentioned by J. K. Rohn in his compendium published in Prague in 1768.68

The composer Carl Ditters von Dittersdorf mentioned hearing clarinets in 1754, when they were employed for an outdoor festival at Schlosshof/March.69 There has been some disagreement about the date that these instruments arrived at the Thurn and Taxis court orchestra at Regensburg. Their presence can definitely be documented from 1784, though some scholars have claimed that the names of the players, Wack and Engelhard Engel, are listed 19 or even 29 years earlier.70

The famous orchestra at the Mannheim court hired two clarinettists during the course of 1759, for the names Michael Quallenberg and Johannes Hampel appear in the *Almanach Electoral Palatin pour l'année 1759*, but not the manuscript salary list (*Besoldugsliste*) dated 28 July 1759.71 The contemporary writer Jacob von Stählin recorded the arrival in St Petersburg in 1759 of 'a pair of clever clarinettists', Christopher-Benjamin Langhammer and Compagnon.72 However, recent research indicates that Langhammer, who is mentioned several times as an oboist in the *Archives des Théâtres impériaux*, did not go to St Petersburg until 1763, while Compagnon is not recorded as a member of the orchestra there.73

One more example of the orchestral use of what were probably baroque clarinets occurred in Zweibrücken, where three clarinettists were listed as court musicians in 1760: Johann Kertz, Troller (or Broller), and Wilhelm Weisch, senior.74

In conclusion, at least eight court orchestras in Germany made use of the clarinet between 1710 and 1760. By the middle of the century the instrument was used at the Paris Opéra and in one court orchestra in Czechoslovakia (see Table). The baroque two- and three-key clarinet survived in military bands during the 18th century and the first decade of the 19th, and is documented in Salzburg as late as 1776; Kristiansand, Norway, in 1782; Paris (1783); Amsterdam (1795); and Dublin (c.1810).75 It was slowly supplanted by the classical clarinet which virtuoso players introduced to the great cultural centres of Paris, London and Berlin, where it was eventually adopted by the opera and court orchestras.

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3 The Daily Courant, no.7624 (24 March 1726); GB-Lbl Burney Papers on microfilm, vol.265B
4 The Daily Courant, no.7929 (14 March 1727); GB-Lbl Burney Papers
on microfilm, vol.265B. These players may also have influenced Handel to include two chalumeaux in a sketch for the aria ‘Quando non vede’ in the opera, Riccardo Primo (1727). In later versions, Handel replaced them with oboes by inserting a musically similar aria, ‘Quell’ innocente affitto’. See C. Lawson, The Chalumeau in 18th-century music (Ann Arbor, 1981), pp.145–6.

2Quoted by Pamela Weston in More Clarinet Virtuosi of the Past (London, 1977), p.16


5The London Stage 1660–1800 (Carbondale, 1960–68), iii, p.323

6Ibid, iii, p.328

7Ibid, iii, p.414. A performer named ‘Charles, the Merry Trumpeter of Oxford’ gave performances during the month of October from 1729 to 1733. See The London Stage, 1660–1800, op cit, iii.

8Ibid, iii, p.475

9Ibid, iii, p.517


11Quoted by M. Brenet (pseud. Marie Bobillien), Les Concerts en France (Paris, 1900), pp.135–6; and Weston, Clarinet Virtuosi, op cit, p.20.

12I should like to thank Nora Post for bringing this tapestry to my attention. See M. Fenaille, État Général des Tapisseries de La Manufacture des Gobelins depuis son origine jusqu’à nos jours 1600–1900 (Paris, 1904), iii, pp.127, 129.

13The placement of the key on the bell and the slightly conical bore of this instrument is similar to another illustration of a two-key clarinet in J. P. Eisel’s Musicius Autodidactos (1738, preserved in F-Pn), next to his description of the clarinet.

14Weston, Clarinet Virtuosi, op cit, p.21

15A Biographical Dictionary, op cit, iii, p.179

16Reproduced in Weston, Clarinet Virtuosi, op cit, p.23

17Weston, Clarinet Virtuosi, op cit, p.25

18A Biographical Dictionary, op cit, iii, p.179

19Weston, Clarinet Virtuosi, op cit, p.25


24Weston, Clarinet Virtuosi, op cit, p.27. In More Clarinet Virtuosi, op cit, p.70. Weston states that Charlie was in Dublin during 1756, but gives no details either of his activities or her source.


28The London Stage, 1660–1800, op cit, iv, pp.282, 284

29Weston, More Clarinet Virtuosi, op cit, p.39

30A Biographical Dictionary, op cit, i, pp.279–280

31Weston, More Clarinet Virtuosi, op cit, p.39


33C. F. Pohl, Mozart und Haydn in London (Vienna, 1867/R New York, 1970), i, pp.64, 71–2; ii, p.373. At Covent Garden Theatre, Weichsel received 5s. a night for playing the oboe, and 10s. 6p. for playing the clarinet in Thomas and Sally. See The London Stage, 1660–1800, op cit, iv, pp.815, 827.

34Weston, More Clarinet Virtuosi, op cit, p.267


36Reproduced in European musical instruments in prints and drawings on microfiche. Print collection of the Music Department of the Haags Gemeentemuseum, The Hague, Netherlands. Repertoire International d’Iconographie Musicale (RidIM), fiche no.41 (1.4), inv. nr.810–zj

37This engraving was attributed to an anonymous artist. Cf the Index to European musical instruments comp. M. Klerk ([Zug, Switzerland]: Inter Documentation, [1976]), p.15.

38See E. Nickel in Der Holzblasinstrumentenbau in der Freien Reichsstadt Nürnberg (Munich, 1971), pp.251–2. At the same time, the baroque clarinet found its way into a number of ecclesiastical orchestras. In 1710, six clarinets were bought for the Rheingau abbey of Eberbach from Mainz. Between 1 May 1711 and 30 April 1712, four were made by Jacob Denner for the Frauenkirche in Nuremberg, and two years later, Denner received an order for more for Nuremberg’s Sebaldskirche. See A. Gottron, Mainzer Musikgeschichte von 1500 bis 1800 (Mainz, 1959), pp.115–6; Nickel, p.454, n.1246.

39Staatsarchiv Koblenz 1 CS130 f.108, cited by G. Bereths in Die Musikpflege am kuriertischen Hofe zu Koblenz-Ehrenbreitstein (Mainz, 1964), pp.44, 48

40Inventarlist sämtlicher Mobiliare, aufgenommen nach Ableben des Grafen Casimir 1741’, cited by J. Domp in Studien zur Geschichte der Musik an Westfälischen Adelshöfen im XVIII Jahrhundert (Düsseldorf, 1934), pp.68–9


45Trans. Don Halloran

46Becker, op cit, p.289

47Schiedermair, op cit, p.445, n.2


50Cf Niemöller, op cit, p.66

51Quoted by C. Israël in Frankfurter Concert-Chronik von 1713–1780, p.56: ‘mit 4 Fürstlichen Virtuosen unter wechselnden Trombetten, Clarinetten, Violinhorn, Flaut-travers und à sec etc nur einmal so musicalisch aufgeführt werden’.


53See Mus. Beobachter (Frankfurt am Main, 1792), cited by O. Schreiber in Orchester und Orchesterpraxis in Deutschland zwischen 1780 und 1850 (Berlin, 1938), p.103.

54Etat de Payements qui seront faits à plusieurs sujets cy après nommez, employez à l’Opera, par extraordinaire, depuis le 29 aoust

57See Pierre, op cit, p.260. no.433 and p.303, no.926.

58Etat des Payements à faire à différents Sujets Employés par Extraordinaire dans plusieurs Representations de differents Opera', repr. in N. Stern, 'The Clarinet in the Middle of the Eighteenth Century' (Diplomarbeiten: Bassel: Schola Cantorum Basiliensis, 1983), pl.IV.

59See L. de La laurencie, 'Rameau, son gendre et ses descendants', *RHC*, vii (1911), p.16.

60Contrary to Weston’s assertion (More Clariert Virtuosi, op cit, p.199), the entr’acte between acts 2 and 3 of *Acante* requires two clarinets and two horns, not four clarinets.


64Ibid, p.233

65Ibid, p.237. Graupner’s last sacred cantata, ‘Lasset eure Bitte im Gebet’ (1754), included a pair of D clarinets that must have been played by Steger and Gozian. See Lawson, *The Chalumeau*, op cit, p.108.

66Noack, op cit, p.256


72J. von Stáhlin, ‘Nachrichten von der Musik in Rußland’ in J. J. Haigold [August Ludwig von Schlözer], *Beylagen zum neuveruertenden Russland* (Riga, 1769–1770), pt 2, p.106

73R. A. Moorser, *Annales de la musique et des musiciens en Russie au XVIIIe siècle* (Geneva, 1955), i, p.55; p.203 n.2


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**Table 1 The clarinet in court orchestras, 1710–60**

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