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THE CLARINETISTS THAT INSPIRED THE COMPOSITION OF THE SIX
CLARINET CONCERTI OF JOHANN MELCHIOR MOLTER

by

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B.M., Crane School of Music at SUNY Potsdam, 2009

A Research Paper

Submitted in Partial Fulfillment of the Requirements for

MUS 501 Music Research and Bibliography

Department of Music

in the Graduate School

Southern Illinois University Carbondale

May 2011

RESEARCH PAPER APPROVAL

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A Research Paper Submitted in Partial

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For the Class

MUS 504 Music Bibliography and Research

in the field of Music Performance

Approved by:

Dr. Douglas P. Worthen, Chair

Graduate School
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10/3/2009

AN ABSTRACT OF THE RESEARCH PAPER OF

JONATHAN M. GOODMAN, for the Master of Music degree in Music Performance, presented on 21 May 2011, at Southern Illinois University Carbondale.

TITLE: The Clarinetists that Inspired the Composition of the Six Clarinet Concerti of Johann Melchior Molter

MAJOR PROFESSOR: Dr. Douglas Worthen

Throughout the history of the clarinet, composers have written pieces for the instrument with a certain clarinetist in mind. Carl Nielson used Aage Oxenvad's emotional extremes to compose his *Konzert for Klarinet og Orkester*. Richard Mühlfeld's dark, impassioned, and romantic sound inspired Johannes Brahms to compose his sonatas for clarinet and piano. Even Mozart's Concerto (k.622) was intended for the virtuosity of Anton Stadler.

Johann Melchior Molter followed the same pattern when he composed his six concerti for clarinet sometime during the years of 1743-1765. Molter composed these pieces with the intention of a certain clarinet player performing them. It is unclear whom this clarinetist was due to lack of dedication on the manuscript and multiple inconsistencies. The concerti have said to have been dedicated to three possible musicians who were employed at the Court of Durlach at the same time as Molter during his second appointment as *Hofkappelmeister*. These names include Johann Jacob Hengel, his son Jacob Friedrich Hengel, and Johann Reusch (Johann Hengel's successor). All are thought to have played clarinet sometime during Molter's second appointment at Durlach.

This research paper shall examine the documents annotated in Klaus Häfner's catalogue of the collection of documents and manuscripts relating to Johann Melchior Molter (*Der Badische Hofkappellmeister Johann Melchior Molter (1696-1765) in seiner Zeit*). The paper will also examine the manuscripts and the critical editions of the music itself and compare it to accounts of the musician's playing ability on the instrument. In addition, taking into account the other attributions of the concerti, this paper will come to a conclusion whom, whether it be a mixture of all three clarinetists or just one or two, the six Molter *Klarinetten Konzerten* were written.

ACKNOWLEDGEMENTS

I would like to formally thank Dr. Douglas P. Worthen and Meghan Lotts for both of their help in the research for this project. Additionally I would like to thank Dr. Richard Shanley for his guidance on research on the subject.

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CHAPTER 1

INTRODUCTION: MOLTER FOLLOWING A CLARINET TREND

Throughout the history of the clarinet, it has long been established that the composition of many pieces of solo clarinet literature were inspired by the players of the instrument. Aage Oxenvad's fiery temper and emotional extremes was the inspiration for Carl Nielsen's concerto.¹ Richard Mühlfeld's luscious and warm sound inspired Brahms to write not only the two passionate sonatas (Op. 120), but also his *Trio for Clarinet, Cello, and Piano* and a quintet (Op. 114 and 115).² Mozart even wrote K.622 with Anton Stadler's impressive virtuosity in mind.³ As we progress back in time, we continue to see clarinet virtuosi being the inspiration behind the creation of much of the clarinet repertoire.

Johann Melchior Molter may not have been an innovator in terms of writing music with a certain musician in mind, but may have been in the clarinet world. The six clarinet concerti he wrote (MWV VI/36, VI/37, VI/38, VI/39, VI/40, and VI/41) are some of the earliest solo repertoire for the clarinet. The earliest record of the clarinet used as a solo instrument with orchestra was in 1728 with two concerti written by Johann Valentin Rathgeber (German) for *clarineto* and strings.⁴ A clarinet concerto was also written by Giuseppe Antonio Paganelli

¹ Grove Music Online, S.v. "Clarinet", (by Janet K. Page, et al) <http://www.grovemusic.com> (Accessed Sept. 29, 2009).

² Pamela Weston, *Clarinet Virtuosi of the Past* (London: Hale, 1971).

³ Grove Music Online, S.v. "Anton Stadler", (By Pamela Poulin) <http://www.grovemusic.com> (Accessed Nov. 11, 2009).

⁴ Albert Rice, "The Earliest Clarinet Concertos: Johann Valentin Rathgaber's Chelys Sonora (1728)," *The Clarinet*, vol. 20, no. 4. (1990). 24-38.

(Italian) in 1733.⁵ Although the possibility exists that these composers wrote for specific performers, research on the subjects is limited and doesn't provide much insight on the objects of their creation. The next clarinet concertos are the subject of this paper. After Molter's, the next pieces that can be said to have clarinet as the intended solo instrument, would be the E-flat and B-flat Concerti of Franz Xaver Pokorny (Bohemian) in 1765. The E-flat concerto is the "earliest known dated autograph of a clarinet concerto, but without a clarinet dedicatee."⁶ Again, little information exists about for whom these two pieces were written. Molter, then, is the earliest known composer of a clarinet concerto that we can even speculate a clarinetist as the object of composition for a clarinet concerto.

The works and writings related to Johann Melchior Molter, thanks to the cataloguing of Klaus Häfner, have been well organized and examined. The entire collection of his manuscripts, documents, and exhibits can be found in the *Badische Landesbibliothek* in Karlsruhe, Germany. Häfner also produced an annotated catalogue to provide for a more accessible version of the more than 300 documents that exist in Karlsruhe. *Der Badische Hofkapellmeister Johann Melchior Molter (1696-1765) in seiner Zeit*, aided in the research of the subject matter in lieu of travel to Germany.⁷

⁵ Eric Hoepfich, "The Earliest Paintings of the Clarinet", *Early Music* 23, no. 2 (May 1995) <http://www.jstor.org> (Accessed Sept. 29, 2009).

⁶ Robert A. Titus, "The Early Clarinet Concerti", *Journal of Research in Music Education* 13, no. 3 (Autumn 1965) <http://www.jstor.org> (Accessed Nov. 11, 2009).

⁷ Klaus Häfner, *Der Badische Hofkapellmeister Johann Melchior Molter (1696-1765) in seiner Zeit* (Karlsruhe: Selbstverlag der Badischen Landesbibliothek, 1996), 81-82.

Through examination of the annotations of certain documents, the existence of three clarinet players will be established as being possible inspirations for the creation of these works. The first was Johann Jacob Hengel, the horn player, clarinetist, transverse flutist, and multi-faceted virtuoso, who had been employed at the Court of Durlach for many years. The second possibility would be Hengel's successor, Johann Reusch, the flutist, oboist, clarinetist, and possible horn player from Bayreuth.⁸ The third is Johann Jacob's son, Jacob Friedrich Hengel, also a clarinetist and horn player.

In addition to these documents, the manuscripts of all six clarinet concerti, at least in score form (some having string parts preserved) are included in the Molter collection. Through the examination of other experts' analysis of the piece, and examination of the critical edition (the work of Heinz Becker) put out by Breitkopf and Härtel⁹, each player's assumed ability to be able to negotiate the expert technical and chromatic passages of the 6 concerti will be examined. A decision will then be made as to whom these *Klarinetten Konzerten* were written.

⁸ Albert Rice. "The Baroque Clarinet in Public Concerts, 1726-1762," *Early Music* 16, no. 3 (Aug. 1988). <http://www.jstor.org> (Accessed Sept. 29, 2009).

⁹ Johann Melchior Molter, *Klarinetten-Konzerte des 18. Jahrhunderts*, in *Das Erbe Deustcher Musik* vol. 41, ed. Heinz Becker (Wiesbaden: Breitkopf and Härtel) 1-52.

CHAPTER 2

THE ESTABLISHMENT OF MOLTER, REUSCH, AND BOTH HENGELS IN KARLSRUHE FROM 1743-1765

According to Klaus Häfner, Johann Reusch was long thought to be the inspiration behind the six clarinet concerti of Johann Melchior Molter. Although with the clarinet concerti being written anywhere from 1743 until 1765, and Reusch becoming accomplished on the clarinet not until after 1760, Johann Jacob Hengel and his son Jacob Friedrich can be said to be other instrumentalists of inspiration for these works.¹⁰ Johann Reusch, Johann Jacob Hengel, and Jacob Freidrich Hengel all played clarinet at the Court of Durlach in Karlsruhe during the time when Molter was both *Hofkappellmeister* and also composing the six clarinet concerti. Johann Jacob Hengel was the earliest of the three to learn the instrument. Johann Reusch and Jacob Friedrich Hengel were his successors, but for a time possibly playing at the court together. If Reusch, both Hengels, and Molter himself were all in Karlsruhe during the time when the writing of these concerti took place, it is possible that all three clarinet players possibly had a concerto written for them.

Johann Melchior Molter was born on February 10, 1696 in Tiefenort, Germany (near Eisenach), although he spent most of his life near Karlsruhe, travelling only occasionally to other places. His life is typically divided into the following parts: Early Life and Childhood (Eisenach 1696-1717), Baden-Durlach Court I (Karlsruhe 1717-1733), First Journey to Italy (Venice, Rome 1719-1721),

¹⁰ Häfner, 58, 222, 364.

Saxe-Eisenach Court (Eisenach 1734-1742), Second Journey to Italy (Venice, Rome 1737-1738), and Baden-Durlach Court II (Karlsruhe 1743-1765). Molter died on January 12, 1765, while in Karlsruhe.¹¹ The part of his life that will be examined is his time in Karlsruhe from 1743 until his death in 1765. According to the *Molter Werke-Verzeichnisses*,¹² this has been determined to be the period when Molter wrote his six clarinet concerti. His movement back to Karlsruhe can be attributed to *Austellung* (Exhibit) 98 in the collection of Molter's documents in Karlsruhe, "*Wiedereinstellung Molters als Hokapellmetister, Karlsruhe, 11. Februar 1743*".¹³ The annotation of the document reads:

Die offenbar erfolgreiche Aufführung der Trauermusik für Schilling von Canstatt bedeutete für Molter den Durchbruch, den sie war ganz sicher der Auslöser für die nur wenige Tage später verflügte Wiedereinstellung des Komponisten, der nun nach fast 1 ½ Jahren wieder sein sicheres Auskommen hatte.

The apparently successful performance of the requiem for Schilling of Canstatt represented a breakthrough for Molter. It was certainly the trigger for the reinstatement of the composer. Now, after almost a year and a half, Molter would again have a secure livelihood.

¹¹ Grove Music Online, s.v. "Johann Melchior Molter," (by Klaus Häfner), <http://www.grovemusic.com> (accessed Nov. 10, 2009).

¹² Häfner 251.

¹³ Häfner 349.

Since there is no further record indicating his travel elsewhere during this period after 1743 until his death 1765, and he had the position again at the Court of Durlach, it can be assumed that he wrote the clarinet concerti for clarinetists at the Durlach Court.

Johann Jacob Hengel, for whom we lack a date of birth, is first recorded as being a member of the Durlach Court in 1722. In the *Instrumentenliste*,¹⁴ dated November 10th, 1722 in Karlsruhe, Hengel is recorded as playing one of the oboes owned by the Durlach Court. He didn't actually hold the position of *Hofmusicis*, or court musician, until 1738.¹⁵ In addition to oboe, he is also recorded as playing horn, clarinet, transverse flute and even viola de gambe. He is also attributed to leading the "*Chor de Musique von Clarinetten und Horn*", as implied in *Austellung 172* in Häfner's catalogue.¹⁶ Johann Jacob Hengel died of unknown causes in the first half of 1760. Since Molter's first clarinet concerto is said to have been composed around 1750¹⁷, Johann Jacob Hengel can be said to have played clarinet in the Durlach Court around probably 1747 until 1760. We will say 1747 because of a two year period on either side of 1750 of when the concerti were actually written (because of the word "around"), and three year

¹⁴ Häfner, 101, "*Dokumente 26: J.M. Molter: Instrumentenliste, Karlsruhe, 10.11.1722.*"

¹⁵ Rice, "The Baroque Clarinet in Public Concerts, 1726-1762."

¹⁶ Häfner, 222. This exhibit mentions his son as having this position in 1762, before he leaves Karlsruhe because of his negative feelings towards Molter. This is before Reusch takes the position in the same year. Since Johann Jacob's salary went partially to his son, Jacob Friedrich, it can be said that Johann Jacob also held this position.

¹⁷ Häfner 364.

buffer to learn the instrument and get good enough to inspire Molter to write a concerto for him.

Jacob Friedrich Hengel, the son of Johann Jacob, was born in Karlsruhe in 1737. He is mentioned as already being Hofmusician sometime before or around 1757 in *Austellung 164*.¹⁸ Like his father, Jacob Friedrich also played clarinet and horn, and probably started practicing the instruments from an early age. Jacob Hengel probably did not become proficient, much less virtuosic, on the clarinet until he was promoted to court musician. Unlike his father, Jacob Friedrich Hengel does not have a long tenure at the Durlach court. In December 1761, Jacob Friedrich expressed his negative feelings toward Johann Molter as being the reason of his leaving the Court of Durlach. The negative feelings are in reference to Molter's giving of an additional 50 florins (from Hengel's father's dissolved salary) to his (Molter's) stepson, Johann Phillip Müller.¹⁹ Thus, because of these two documents, Jacob Friedrich Hengel can be said to have played clarinet for the Court of Durlach from 1757-1761.

The successor to the position (that Johann Jacob Hengel officially had, and that Jacob Friedrich Hengel held intermittently) was Johann Reusch (or sometimes referred to as Reisch²⁰). Reusch was born in Ansbach, Germany in 1717. He eventually moved to Karlsruhe from Bayreuth in 1730 and was first

¹⁸ Häfner, 214-215. "*Dokumente 164: J.M. Molter Gehaltsberechnungen für das Marschallamt [Karlsruhe, Juni 1760]*".

¹⁹ Häfner, 219-220. "*Dokumente 168: Jacob Friedrich Hengel zeihet Molter der Parteilichkeit [Straßburg, Ende Dezember 1761]*".

²⁰ Both Häfner and Rice refer to him as both Reusch and Reisch, for the sake of this document however we will use Reusch, to remain consistent with both Häfner's catalogue and Rice's article.

recorded in the ledger of the Court of Durlach in 1737 as an oboist. He was later promoted to *Hofmusicis* on April 23, 1747.²¹ According to a memorandum by J.M. Molter, dated June 1762 in Karlsruhe,²² Reusch took up Johann Jacob's previously held position that year. It reads:

Unterhänigstes *Pro memoria!*

Demnach der, durch das Austretten des gewesenen Hof*Musici*,
Jacob [Friedrich] Hengels, zerrißene *Chor de Musique* von
Clarinetten und Horn, nunmehr besonderen Fleiß des Hof*Musici*
Reuschen anwiederum ergänzet, und wie nun auch durch
erstgenannten Hengels ausweichen deßen ganzte Beslodung Ledig
worden; so ware ihme Reischen...

Humbly, for the record!

According to this, by the resignation of the court musician, Jacob
[Friedrich] Hengel, who has since left, and who broke up the Horn
and Clarinet ensemble, henceforth, through the extreme diligence
of the court musician, Johann Reusch, shall the salary of Hengel go
to Reusch...

²¹ Rice, "The Baroque Clarinet in Public Concerts, 1726-1762."

²² Häfner, 222. "Dokumente 172: J.M Molter: *Prememoria an das Hofmarschallamt wegen Besoldungsfragen, [Karlsruhe, Juni 1762]*"

After the death of Johann Jacob Hengel in 1760, he learned clarinet and transverse flute, which Hengel had already been playing. The term, “extreme diligence”, suggests two things: that Reusch only took up seriously learning the clarinet “recently” (around 1760, in response to Jacob Friedrich Hengel resigning from the court), or that he had been working for a while to hone his clarinet skills. Since there were two D clarinets in the inventory of the court since 1747,²³ and with the orchestra being enlarged that same year, Reusch could have been playing clarinet at the same time as Johann Jacob Hengel.²⁴ Reusch was employed as a flutist, oboist, and clarinetist with the Durlach Court until his death in 1787. Reusch can either be described as playing the clarinet from 1747-1787, or from 1760-1787, depending on how one interprets *Dokumente 172* in Häfner’s catalogue.

²³ Richard Shanley, “Fifth and Sixth Clarinet Concerti of Johann Melchior Molter: A Lecture and Recital Together with 3 Additional Recitals” (PhD Thesis, University of North Texas, 1976).

²⁴ Rice, “The Baroque Clarinet in Public Concerts, 1726-1762.”

CHAPTER 3

EXAMINATION OF THE THREE CLARINETISTS AND THE MUSIC

Since all three clarinetists can be said to have been employed at Durlach at some point during the same time as Molter (during his second tenure as the lead musician), the question of whom Molter found to be the ideal clarinetist for his concerti can be examined. Since manuscripts of all six of these works lack a definite date of composition, this is rather difficult. According to Klaus Häfner, these concerti were written around 1750.²⁵ Heinz Becker (the person who has examined the manuscripts of these specific pieces thoroughly) states that they were probably written in the late 1740s.²⁶ The same opinion is held by William Lichtenwanger.²⁷ Albert Rice states that clarinet was played in the Court of Durlach in the 1740s and the 1750s.²⁸ Niall O'Loughlin states that Molter wrote the concerti in the 1740s and 1750s.²⁹ Giving more weight to the "experts", Häfner and Becker, we will say, for the sake of some solidarity, that these concerti were written sometime in between the years of 1745 and 1753.

Jacob Friedrich Hengel, the son, is probably least likely to have been the inspiration for these pieces, the biggest reason being his age at the time when

²⁵ Häfner, 364. "Austellung 131: J.M. Molter: Klarinettenkonzert A-dur BWV VI/41, um 1750".

²⁶ Heinz Becker, Preface to *Klarinetten-Konzerte des 18. Jahrhunderts*, in *Das Erbe Deutscher Musik*, vol. 41 (Wiesbaden: Breitkopf and Härtel, 1957), IX.

²⁷ William Lichtenwanger, "Review: Untitled", *Notes*, Second series 16, no. 3 (June 1959), <http://www.jstor.org> (Accessed Sept. 29, 2009).

²⁸ Rice, "The Baroque Clarinet in Public Concerts, 1726-1762."

²⁹ Niall O'Loughlin, "Johann Melchior Molter", *The Musical Times* 107, no. 1476 (Feb. 1966), <http://www.jstor.org> (Accessed Sept. 29, 2009).

these concerti were written. At the earliest, he was only 8 years old, and at the latest 16. Although, it is conceivable that Hengel was the reason one of the concerti was written (especially if he had been studying clarinet from an early age, at the same time as his father). If the concerti had been written towards the end of the speculated period (1745-1753) when the six concerti were written, this could have been the case.

This is highly unlikely, considering he probably wasn't noticed by Molter until he became a court musician in 1757. Even if some research were to come up, putting the speculated dates of these concerti later, it would also be unlikely. This is due to the fact Molter didn't like or consider Hengel as talented of a musician as of 1760, after he gave more money to his step-son, Johann Phillip Müller, rather than Hengel. This happened when Hengel's father died and his salary dissolved to the rest of the orchestra in 1760.³⁰ The clarinet playing of Jacob Friedrich Hengel was probably not on the mind of Molter for any of the clarinet concerti. Even if he was, the thought of Hengel was probably erased from Molter's mind when Hengel publically accused Molter of partiality towards other musicians, and not giving him his "right" of a bigger portion of his father's dissolved salary.³¹

Since the clarinet concerti of Johann Melchior Molter are challenging pieces, it would have been more likely that it was written for a musician with

³⁰ Häfner, 214-215. "*Dokumente 172: J.M. Molter Gehaltsberechnungen für das Marschallamt [Karlsruhe, Juni 1760]*".

³¹ Häfner, 219-220. "*Dokumente 168: Jacob Friedrich Hengel zeiht Molter der Parteilichkeit [Straßburg, Ende Dezember 1761]*".

experience with other wind instrument fingering systems. This is especially the case considering the clarinet was still very new.³² First off, these concerti (written for the D sopranino clarinet) had expansive ranges (at least for how new the instrument was). Most of them have many notes in the solo part playing above d^3 , and up to g^3 in many cases. These notes aren't played as whole or half notes the majority of the time, they are part of sixteenth note sequences. Richard Shanley provides the following tables in his doctoral thesis:

Table 3-1: Ranges and Keys of the Molter Concerti³³

Concerto (MS #) (#) (Key)	Mov't 1	Mov't 2	Mov't 3	Notes above d^3
MWV VI/36 (328) (VI) (D Maj)	$c^1-f\#^3$	g^1-e^3	g^1-f^3	18
MWV VI/37 (332) (V) (D Maj)	d^1-g^3	c^2-f^3	c^2-d^3	20
MWV VI/38 (334) (II) (D Maj)	$c^1-f\#^3$	c^2-e^3	g^1-e^3	10
MWV VI/39 (337) (IV) (D Maj)	g^1-g^3	c^2-g^3	c^1-e^3	52
MWV VI/40 (302) (III) (G Maj)	c^1-g^3	c^2-g^3	c^1-e^3	27
MWV VI/41 (304) (I) (A Maj)	c^2-g^3	$d^2-f\#^3$	d^2-d^3	49

Johann Jacob Hengel and Johann Reusch are better candidates, considering they were seasoned musicians at the time of the composition.

³² Grove Music Online, S.v. "Denner," (by Martin Kirnbauer) <http://www.grovemusic.com> (Accessed Nov. 16, 2009). The first record of clarinets that we have from Jacob Denner was in 1710, with orders from the Medici Court in Florence.

³³ Shanley.

Please note that the last two concerti have a couple of significant differences to them. The number of notes written above d^3 in the last two concerti (MWV VI/37, MWV VI/36) is less than the average of the first four concerti written. Also, the range of the second two movements of the last two concerti is significantly less than the other four. The first four cover a 2 to 2 ½ octave range, the last two concerti cover only a span 1 to 2 octaves. These observations will be brought back up in Chapter 4.

In addition to the range and rhythm combination, the amount of chromatic pitches within these pieces is also extensive. Edward Francis Lanning, in his doctoral thesis, provides us with the following table showing the presence of chromatic pitches in each of the concerti:

Table 3-2: Chromatic Pitches in the Molter Clarinet Concerti³⁴

Concerto (MS #) (#) (Key)	b^1	$c\#^2$	$d\#^2$	$e\#^2$	$f\#^2$	$g\#^2$	bb^2	$c\#^3$	$f\#^3$
MWV VI/36 (328) (VI) (D Maj)			x		x		x	x	x
MWV VI/37 (332) (V) (D Maj)	x	x	x		x	x	x		x
MWV VI/38 (334) (II) (D Maj)		x	x		x		x	x	x
MWV VI/39 (337) (IV) (D Maj)		x	x	x	x	x		x	x
MWV VI/40 (302) (III) (G Maj)			x		x	x	x		x

³⁴ Edward Francis Lanning, "The Clarinet as the Intended Solo Instrument in Johann Melchior Molter's Concerto 34." (PhD Thesis, University of Missouri – Kansas City, 1969), 8.

MWV VI/41 (304) (I) (A Maj)		x	x		x	x	x	x	
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Since the D clarinets they were using at the time had only 2 keys,³⁵ the presence of all of these pitches suggests that the clarinetist, who played these concerti, had a lot of awkward finger combinations to negotiate.

Johann Jacob Hengel was a talented musician, playing the oboe, transverse flute, the clarinet, and even possibly the Viola de Gambe.³⁶ The annotation to *Dokumente 132* mentions MWV IX/22, a concertino written for flute, *Soprano-Gambe, Gambe*, and basso continuo, mentions that Johann Jacob Hengel probably played the viola de gambe for this. Not to mention that by the time that the clarinet concerti were written, Hengel had been playing in the Court of Durlach for almost 30 years (since 1738). Hengel was probably the more experienced of the two, considering he was most likely older than Reusch at the time of the composition of the concerti (Reusch was only in his 20s at the time).

As previously stated Johann Jacob Hengel played clarinet from around 1747-1760, and as per Albert Rice, Johann Reusch could have been playing the clarinet at the same time as Hengel. In addition, the same piece, for which Hengel probably played gambe, Johann Reusch is named, as the flutist for the piece. The flute part has “Johann Reusch” written in the handwriting of Molter.³⁷ This is the only attribution of Reusch or Hengel to a piece of music by Johann

³⁵ Albert Rice, *The Baroque Clarinet* (New York: Oxford University Press, 1991), 109.

³⁶ Häfner, 366.

³⁷ Häfner, 366. “*Austellung 132: J.M. Molter: Concertino à 4 für Flöte, Sopran-Gambe, Gambe, und B.c. G-dur MWV IX/22, UM 1750*”.

Melchior Molter. This suggests that Molter held Reusch in high regard. He would later hold Reusch in even higher regard for his “extreme diligence” for taking over the position of Johann Jacob Hengel.³⁸ So, if Reusch really was playing clarinet in the Durlach court during the years of 1745-1753, it is possible that he was written a clarinet concerto.

³⁸ Häfner, 214-215. “*Dokumente 172: J.M. Molter Gehaltsberechnungen für das Marschallamt [Karlsruhe, Juni 1760]*”.

CHAPTER 4

CONCLUSIONS: THE MOST PROBABLE CLARINETIST(S)

Klaus Häfner names Johann Jacob Hengel as the reason for the writing of all six clarinet concerti. He mentions two reasons in two separate sources of why this is the case. In his catalogue,³⁹ he mentions that Reusch did not start learning the clarinet, according to his interpretation to *Dokumente 172*, until after Jacob Friedrich Hengel left abruptly from Karlsruhe in 1760. Since the concerti were written sometime around 1750, he could not have possibly been the inspiration for these works. He also mentions in his article on Molter⁴⁰ in Grove Music Online that the works were created to “provide a repertory for Karlsruhe musician Johann Jacob Hengel”.

Richard Shanley’s thesis sites a source that the first four of the concerti (MWV VI/41, MWV VI/38, MWV VI/40, and MWV VI/39, or HS 304, 334, 302, and 337) were written for Johann Jacob Hengel, and the last two were for Johann Reusch, considering two clarinets were in the inventory at the court in 1747.⁴¹ Reusch is the logical choice as well because he later recorded on August 14, 1769, that he had been “*concertisten und premier Flauto-stelle, nicht weniger*

³⁹ Häfner, 223.

⁴⁰ Grove Music Online, s.v. “Johann Melchior Molter,” (by Klaus Häfner), <http://www.grovemusic.com> (accessed Nov. 10, 2009).

⁴¹ Shanley, 16.

daß premier Blaßen auf dem Klarinett”, or performing as first flute, and no less as first clarinet.⁴²

This could also be the case due to the differences that are in the last two concerti written (MWV VI/37, MWV VI/36), as compared to the other four. As stated in Chapter 3, the ranges of these two pieces are noticeably smaller, and the number of altissimo notes used is significantly less. Since Johann Reusch was possibly the second clarinet at this time (if he were employed on clarinet by the Durlach court after 1747, when clarinets were introduced), or at the very least the second best clarinet player in the court, these less difficult concerti were possibly made for his repertory.

However, due to lack of further evidence on the subject, we can not make a more educated opinion. Thus, for the time being, it will stand that either the six clarinet concerti of Johann Melchior Molter (MWV VI/36, VI/37, VI/38, VI/39, VI/40, and VI/41) were all written for the well-seasoned *Karlsruher Hofmusicis* Johann Jacob Hengel, or that only the four of them were written for Hengel and the last two were written for the future (in terms of the time of the writing of the concerti, 1745-1753) *Hofmusicis* from Bayreuth, Johann Reusch. Furthermore, we can rule out Jacob Friedrich Hengel as the musician these concerti were written because of his age at the time of the composing, his later negative relationship with Molter, and the insignificant amount of time he was employed as *Hofmusicis*. Further research or the discovery of additional documentation of the

⁴² L. Shiedermaier, from the “*Staats und Adresse Kalendar auf das Jahr 1771*” in *Die Oper an den badischen Hofen des 17. Und 18. Jahrhunderts*, (SIMG, 1912-1913), P. 445; quoted in Rice, *Baroque Clarinet in Public Concerts, 1726-1762.*”

events that occurred at the Court of Durlach, during the period of 1745-1753, may eventually lead to a more definite answer as to who the inspiration was for these clarinet concerti.

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