2008

The Chalumeau in Eighteenth-Century Vienna: Works for Soprano and Soprano Chalumeau

Elizabeth Crawford
FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE CHALUMEAU IN EIGHTEENTH - CENTURY VIENNA:
WORKS FOR
SOPRANO AND SOPRANO CHALUMEAU

By

ELIZABETH CRAWFORD

A Treatise submitted to the
College of Music
In partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Spring Semester, 2008
The members of the Committee approve the treatise of Elizabeth Crawford defended on March 17, 2008.

__________________________________________
Frank Kowalsky
Professor Directing Treatise

__________________________________________
James Mathes
Outside Committee Member

__________________________________________
Jeff Keesecker
Committee Member

__________________________________________
John Parks
Committee Member

The Office of Graduate Studies has verified and approved the above named committee members.
Dedicated to my mother and to the memory of my father.
ACKNOWLEDGEMENTS

I would like to thank the members of my committee – Dr. Frank Kowalsky, Professor Jeff Keesecker, Dr. Jim Mathes, and Dr. John Parks – for their time and guidance. Thanks also to the staff of the Österreichische Nationalbibliothek for their assistance and to Eric Hoeprich for his insight and patience.
# TABLE OF CONTENTS

List of Musical Examples ................................................................. vi
Preface ............................................................................................ vii
Chapter 1 – The Chalumeau .............................................................. 1
Chapter 2 – Italian Influence in Vienna .............................................. 8
Chapter 3 – Musical Life at Court .................................................... 13
Chapter 4 – Giovanni Bononcini (1670-1747) ................................. 17
Chapter 5 – Joseph I, Habsburg (1678-1711) ................................. 23
Chapter 6 – Johann Joseph Fux (1660-1741) ................................. 31
Chapter 7 – Antonio Caldara (1670-1736) .................................... 40
Chapter 8 – Francesco Bartolomeo Conti (1682-1732) .................. 49
Conclusion ....................................................................................... 57
Appendix A (Works for Voice and Solo Chalumeau in the Austrian National Library Collection) .................................................. 58
Bibliography ..................................................................................... 60
Biographical Sketch ......................................................................... 65
# LIST OF MUSICAL EXAMPLES

## Chapter Four
- **Example 4.1** Bononcini – ‘No, non piu guerra’ – Mm. 1-17 . . . . . . . . 20
- **Example 4.2** Bononcini – ‘No, non piu guerra’ – Mm. 34-47 . . . . . . . . 20
- **Example 4.3** Bononcini – ‘No, non piu guerra’ – Mm. 18-33 . . . . . . . . 21

## Chapter Five
- **Example 5.1** Joseph I – ‘Tutto in pianto’ – Mm. 1-11 . . . . . . . . . . . . 25
- **Example 5.2** Joseph I – ‘Tutto in pianto’ – Mm. 8-19 . . . . . . . . . . . . 26
- **Example 5.3** Joseph I – ‘Tutto in pianto’ – Mm. 24-40 . . . . . . . . . . . . 27
- **Example 5.4** Joseph I – ‘Tutto in pianto’ – Mm. 45-59 . . . . . . . . . . . . 28

## Chapter Six
- **Example 6.1** Fux – ‘Tutto il bel vorrei’ – Mm. 1-28 . . . . . . . . . . . . . . 33
- **Example 6.2** Fux – ‘Tutto il bel vorrei’ – Mm. 29-55 . . . . . . . . . . . . . . 34
- **Example 6.3** Fux – ‘Tutto il bel vorrei’ – Mm. 56-80 . . . . . . . . . . . . . . 35
- **Example 6.4** Fux – ‘Tutto il bel vorrei’ – Mm. 90-106 . . . . . . . . . . . . . . 36
- **Example 6.5** Fux – ‘Tutto il bel vorrei’ – Mm. 107-129 . . . . . . . . . . . . . . 37
- **Example 6.6** Fux – ‘Tutto il bel vorrei’ – Mm. 138-152 . . . . . . . . . . . . . . 38

## Chapter Seven
- **Example 7.1** Caldara – ‘I’o t’offesi’ – Mm. 1-19 . . . . . . . . . . . . . . . . 43
- **Example 7.2** Caldara – ‘I’o t’offesi’ – Mm. 20-45 . . . . . . . . . . . . . . . . 44
- **Example 7.3** Caldara – ‘I’o t’offesi’ – Mm. 46-54 . . . . . . . . . . . . . . . . 45
- **Example 7.4** Caldara – ‘I’o t’offesi’ – Mm. 55-73 . . . . . . . . . . . . . . . . 46
- **Example 7.5** Caldara – ‘I’o t’offesi’ – Mm. 74-87 . . . . . . . . . . . . . . . . 47

## Chapter Eight
- **Example 8.1** Conti – ‘Per dolce ardore’ – Mm. 1-18 . . . . . . . . . . . . . . . . 51
- **Example 8.2** Conti – ‘Per dolce ardore’ – Mm. 10-34 . . . . . . . . . . . . . . . . 52
- **Example 8.3** Conti – ‘Per dolce ardore’ – Mm. 26-60 . . . . . . . . . . . . . . . . 53
- **Example 8.4** Conti – ‘Per dolce ardore’ – Mm. 71-78 . . . . . . . . . . . . . . . . 54
- **Example 8.5** Conti – ‘Per dolce ardore’ – Mm. 96-110 . . . . . . . . . . . . . . . . 55
PREFACE

The idea for this project came about after taking a course in Baroque music history at Florida State University. I became captivated by the obbligato music for chalumeau, of which the most expressive works are for the soprano chalumeau. This interest led me to purchase a reproduction soprano instrument and to study the instrument with early music expert Eric Hoeprich, who teaches part-time at Indiana University. Because I own only a soprano instrument, and because the majority of music for it is found in the Austrian National Library collection, I decided to investigate the body of music for it found there. Using Appendix B in Colin Lawson’s *The Chalumeau in Eighteenth-Century Music* as a guide, I searched the scores at the Austrian National Library for works specific to soprano, soprano chalumeau, and continuo, as I was most interested in works for this instrumentation.

The bulk of music for the soprano chalumeau was composed by Italians and the composers discussed in this treatise are the only Italian composers in Vienna (except for Fux) who wrote solo obbligato works for soprano and soprano chalumeau. They did this while they were in the employ of the Habsburg court. The composer’s works discussed here are representative works and all composed more than one work for chalumeau.

The discussion about Italian influence in Vienna and musical life at court is important because the Viennese were captivated by Italian art, literature, music, sculpture, and style. The city became a ‘northern Italian’ city because of this influence and the sovereigns and members of court became ‘Italian.’ This interest resulted in the import of Italian musicians to Vienna and because the composers had the chalumeau at their disposal, the result was a wealth of the finest music for the instrument.

This study is by no means exhaustive. There remain numerous works in Vienna for chalumeau and traverso or two chalumeaux and there are beautiful works for soprano chalumeau and contralto. In addition, research into the body of music that was composed in Germany (primarily by Telemann and Graupner) may uncover other works for soprano chalumeau.
CHAPTER 1
THE CHALUMEAU

The period from 1640 to 1740 was viewed as the heyday of the Austrian Baroque because of the influx and dominance of Italian musicians, artists, architects, and literary figures. It was a time when the music of the Italian court composers (lead by the non-Italian Kapellmeister Johann Joseph Fux) was at its peak. This era was dominated by four rulers: Ferdinand III (r.1637-1657); Leopold I (r.1657-1705); Joseph I (r.1705-1711); and Charles VI (r.1711-1740), each an accomplished musician in his own right. These regents demanded music for all sacred occasions as well as for the numerous other celebrations required by the court. As a result, the musicians discussed in this document, Giovanni Bononcini, Antonio Caldara, Francesco Conti, and Johann Joseph Fux, constantly produced new works to meet these demands. Each also had an affinity for the small woodwind instrument known as the soprano chalumeau whose use was always carefully conceived and whose works varied from simple melodies to extensive obbligato solos that exploited its limited range.

The chalumeau is defined in the Grove Dictionary of Music as “a single reed instrument of predominantly cylindrical bore, related to the clarinet,” but other sources use the name chalumeau to indicate many types of single or double reed instruments and pipes, including some bagpipes that are primitive in nature. Adam Carse observes that “in 1732, [Johann Gottfried] Walther defined chalumeau as (a) a shawm (schallmey), shepherd’s pipe (Schäfer-pfeiffe); (b) the pipe of a bagpipes; (c) a small wind instrument with seven holes; (d) a small boxwood wind instrument with seven holes on top, one underneath, and two brass keys.” While the final three definitions may have referred to single-reed instruments, Carse says that there is no proof that the chalumeau before the eighteenth-century was an instrument with a cylindrical bore and a single reed. “Only in

---


the 18th century, after the invention of the clarinet, can such an instrument be definitely associated with the word *chalumeau*..."\(^3\)

Diderot and d’Alembert’s *Encyclopédie* of 1767 has an illustration of a chalumeau in two pieces without a bell, with eight holes, a removable mouthpiece and single reed.\(^4\) The text of the encyclopedia (1753) mentions two kinds of chalumeaux: one is the ancient instrument with no keys and the other is the boxwood heteroglot\(^5\) instrument with no keys. This entry, far behind the times (these instruments were almost obsolete by the publication), also claimed that the instrument was no longer used in France. In actuality, there was no chalumeau music by French composers. Eric Hoeprich suggests that the author was only slightly acquainted with the instrument and because of that, the data is of little use. The only other eighteenth-century illustration of a chalumeau appears in Jost Verschuere Reynvaan’s *Musikjale Konst-Woordenboek*, published in Amsterdam in 1795. This description is similar to that of the *Encyclopédie* and offers little “first-hand information.”\(^6\)

J.F.B.C. Majer said chalumeaux were often described as being at French pitch (*Cammerton*) or German pitch (*Chorton*), even though there is no evidence of the chalumeau in France.\(^7\) These instruments were a major second or a minor third apart from each other respectively and those at German pitch were thought to have been used for sharp keys.\(^8\) The four sizes and ranges of chalumeaux were: soprano (f’-c’’’), alto (or quart) (c’-f’), tenor (f-b-flat’), and bass (c-f’). Albert Rice says that they were “made in a

---

\(^3\) Ibid., 148.


\(^5\) An instrument that is heteroglot uses a reed made of a material different from the instrument itself that is tied on with string. The opposite of this is an idioglot instrument that uses a reed cut from the material of the tube itself and is left attached at one end.


\(^8\) Ibid, 20.

\(^9\) c’=middle C.
family to compensate for their small playing range” and adds that “the ‘quart’ chalumeau was given [its] name because parts for it were transposed down a fourth to provide a convenient fingering for the player.” The player had the option of turning the mouthpiece with the reed up or down (it was always turned down from the time of Denner) and it was not possible for the player to play in both registers of the chalumeau without constantly adjusting the reed and mouthpiece.

The recorder played a role in the development of the chalumeau because it was the only other baroque woodwind instrument with a register hole. Partially opening the hole allowed for changes in register. There were similarities between the early eighteenth-century chalumeau and recorder in physical appearance. The recorder had no bell or barrel, but a foot joint, and its most popular size was approximately twelve inches long. If a single reed mouthpiece were attached a chalumeau would be the result; thus, the chalumeau was probably an attempt “to increase the volume of sound produced by the recorder.” In addition, the fingerings of the chalumeau and treble recorder were similar.

Most of the documented improvements to the instrument took place in Germany. The earliest documented evidence of the chalumeau in Germany was from an inventory (1687) of the Hofkappelle of Duke Heinrich of Saxe-Römhild in which a set of four chalumeaux were purchased from Nürnberg. Nürnberg was the home of woodwind maker Johann Christoph Denner (1655-1707) who founded a workshop there in 1680, and was known as a specialist in making recorders. The assertion by Johann

11 Rice, 20.
15 Lawson, Grove Online.
16 Ibid.
Doppelmayr, in his *Historische Nachricht von den Nürnbergischen Mathematicis und Künstler* of 1730, which credits Denner with the invention of the clarinet and improvement of the chalumeau,\(^{18}\) lends credence to the idea that the chalumeaux of the Hofkapelle came from the workshop of J.C. Denner. As Denner was an expert recorder maker, it seems likely that the chalumeau developed from his experimentation with the recorder. It is also believed that Denner improved the primitive form of the chalumeau by making it of boxwood, using a removable reed, adding two diametrically opposed keys at the top of the instrument, and adding a hole for the right hand little finger.\(^{19}\)

Further evidence of the chalumeau comes from the Göttweig Abbey, forty miles west of Vienna on the Danube. It had a very active musical climate in the early eighteenth-century, as did most abbeys and monasteries in the Baroque era. The abbey had close ties to the Viennese Court and works by Fux and Ziani were frequently performed. After a fire in 1718 destroyed the orchestral instrument inventory at Göttweig Abbey, the abbot, Gottfried von Bessel (1714-1749), purchased eighteen instruments from Jacob Denner (son of J.C. Denner). A document in Denner’s handwriting was found that confirms this. The order was for three *Primieur Chalimou*, one *Second Chalimou*, and two *Basson*, but it is uncertain whether these *chalimou* were actually clarinets or chalumeaux. The chalumeau had undergone many changes by the time of the Denners, from 1716-1720, so it is possible that these instruments were clarinets with three joints, two keys, and seven tone holes.\(^{20}\)

The earliest music for the chalumeau is found in two sources. In 1706, the Amsterdam publisher, Estienne Roger, advertised in a catalogue of music, *Fanfares et autres airs de chalumeau à 2 dessus by J.P. Dreux.*\(^ {21}\) The catalogue includes advertisements for duets for chalumeaux or trumpets, as well as flutes, violins, and oboes.


\(^{20}\) Fitzpatrick, 82.

\(^{21}\) Rendall, 64.
It also advertises chalumeaux for sale on the title page of the catalogue. This would indicate that chalumeaux were quite popular at the time.\(^{22}\)

The second source came from London between 1706 and 1708 and was called the *Fourth Compleat Book for the Mock Trumpet*,\(^{23}\) published by John Walsh. Walsh’s collection contained *ayers* for one or two *mock trumpets* and a fingering chart for an instrument with seven tone-holes, one being placed on the back of the instrument. Evidence of wear has led researchers to believe that Walsh used his engraving plates repeatedly, so it is likely that he used the same plates for his *Fourth Compleat Book* as he did for his first book (1698), *A Collecton of Ayers fitted for the new Instrument call’d the mock Trumpet*. . . \(^{24}\) If this is the case, then it is likely that the instrument in his book from 1706 to 1708 is the same as the one from 1698, making 1698 the earliest recognized date for the publication of chalumeau music.

With regard to music for the instrument, there apparently was no standard notation for the chalumeau. The Viennese used the treble clef for the soprano chalumeau, as did Christoph Graupner. Graupner preferred the soprano clef for the alto chalumeau, and bass or tenor clef for the tenor or bass chalumeau, though he (and others) never indicated the size of chalumeau required for a work. It was up to the musician to decide which instrument was needed based on the range. Although all chalumeaux are in the key of C, they have different fingerings and ranges. The soprano and tenor have the same set of fingerings and their lowest note is F. The fingerings for alto and bass are different and their lowest note is C. Hoeprich says that “composers simply wrote the note they wished to hear, and the player chose fingerings depending on which instrument was being played.”\(^{25}\)

Sometimes composers made mistakes in notation and Hoeprich offers the following:

In several of Graupner’s works for soprano chalumeau the notes

\(^{22}\) Hoeprich, 52.

\(^{23}\) Mock Trumpet was the name the English used to refer to the chalumeau or clarinet; see Thurston Dart, “The Mock Trumpet,” *The Galpin Society Journal* 6 (1953): 39.

\(^{24}\) Ibid., 37.

\(^{25}\) Hoeprich, 61.
E, E-flat, and D appear, which lie well below F, the lowest note on the instrument. Covering the lower end of the chalumeau against the knee can sufficiently lower the bottom F a semitone. Since the soprano instrument is very short, this is awkward, but effective. It does not work for anything lower, however. A second possibility is to rewrite the part with a harmonically acceptable alternative. When the note is doubled by another instrument or vocal line it might be best to leave it out. This has long been standard practice for oboes and flutes in performing music of the eighteenth century where such doubling is common, and the parts being doubled often go beyond the wind instruments’ lowest notes. The extant chalumeau d’amour allows the player to extend the range to low E-flat, another possible solution.26

The chalumeau d’amour had the same range as the alto chalumeau and was “used as a lower soprano instrument by many composers outside Vienna in preference”27 to the soprano that was typically used. The instrument differed from other chalumeaux in that it had a bulbous bell and the range was extended downward by one half-step. It is believed that the maker was trying to change the timbre slightly by adding such a bell and that the instrument was used in a solo capacity rather than as one of a larger group. It is difficult to date the instrument and Colin Lawson states that it may “be regarded as an isolated and comparatively late experiment.” Some works of Graupner are the only ones that regularly require a half-step below the normal range of the chalumeau and these are for the smallest instrument.28

The instrument’s use in the orchestra also dates from the early eighteenth-century. Parts for the soprano chalumeau can be found in Ziani’s Caio Popilio (1704); Giovanni Battista Bononcini’s Endimione (1706) and Turno Aricino (1707); Marc Antonio Bononcini’s Trionfo della Grazia and Ariosti’s Marte placato of 1707;29 Emperor Joseph

27 Ibid.
29 Rendall, 64.
I’s aria that was inserted in Ziani’s *Chilonida* (1709);\textsuperscript{30} and in Keiser’s opera *Croesus* (1710).\textsuperscript{31}

The chalumeau was quite popular with audiences and Hoeprich observes that “despite a lack of reports, the concert-going public must have been captivated by this new sound and the skill with which these composers wrote for it.”\textsuperscript{32} Unless playing a solo obbligato role, the instrument was usually paired with other soft-voiced instruments: flute, recorder, viola da gamba, and viola d’amour. Hoeprich says that “on one occasion a soprano chalumeau is even paired with a trombone, and as unusual as that may seem, it actually works quite well as the two instruments alternately support and imitate each other and the singer, creating an exceptionally rich texture.”\textsuperscript{33}

The chalumeau eventually fell out of favor and was replaced by the clarinet, because of the inadequate range of the former. As improvements in tuning and tone quality to the clarinet took place, “the ‘chalumeau’ register soon equaled that of the actual chalumeau itself, rendering it superfluous.”\textsuperscript{34}

\begin{footnotes}
\footnote{Hoeprich, “The Clarinet” (working paper, 2007).}
\footnote{Ibid.}
\footnote{Ibid.}
\end{footnotes}
CHAPTER 2
ITALIAN INFLUENCE IN VIENNA

Italianate culture and influence captivated Habsburg Vienna beginning with the Romanesque emperor Rudolf. He and subsequent rulers filled the court with “famous poets, musicians, painters, and builders” in an effort to create a cultural empire. The sovereigns became consummate collectors of art and lovers of music. With the advent of the Reformation (1517-1648), the Roman Papacy lost some of its power and influence, and “the court of Hapsburg rose to the forefront among patrons of the arts.” There were other reasons the Italian influence was popular with the Habsburgs. The intermarriages of some Habsburgs with significant Italian families brought the culture to Vienna. In addition, many Protestant landowners had lost their property and moved because of the Counter Reformation (1560-1648). In their place came Italian merchants who were rewarded for their loyalty to the emperor and the Catholic Church. Italian musicians, artists, and architects also immigrated to Austria to seek their fortune, and found permanent employment at court.

The rulers were not just musical spectators, but musicians themselves who were intimately involved in the orchestral and operatic events of the court. They conducted, composed, and participated by singing in productions and dancing. It was a time when everyone in the imperial household was supposed to be involved as a musician or actor. This love and cultivation of music is what Egon Gartenberg says “produced a stream of musical expression unequalled anywhere in its constant flow and flower throughout three centuries.”

“During [the reign of Emperor Maximilian I (1459-1519)] the groundwork was laid which was to lead to the future greatness of Vienna as the most important musical center of all

---

36 Ibid, 8.
38 Gartenberg, 8.
Maximillian I reorganized the Kapelle in Vienna in 1498 after years of disorganization and sporadic musical activity, and under his rule the city “witnessed a number of celebrations of musical significance. Printed music first began to appear in Vienna during Maximilian I’s reign.” The first printed textbook appeared in 1509 and the first printed German lute tablatures appeared in 1523.

The Hofkapelle was disbanded when Maximilian died in 1519 and it was not re-established until 1527 under Ferdinand I (1503-1564) when he issued a decree stating. Ferdinand I was the founder of the Austrian Habsburgs and was responsible for importing musicians from the Low Countries and Italy. At this time, many of the musicians were eminent Netherlanders, but several Austrians also contributed to the rise of the Hofkapelle. One of these was the schoolmaster Wolfgang Schmeltzl, who in 1547 documented Vienna’s musical importance in his Lobspruch der Stadt Wien. He also “introduced vernacular Schuldrama to Vienna.”

From the time of Ferdinand I, instrumental music at court had been relinquished to the Italians. Ferdinand I died in 1564 and when Ferdinand II (1578-1637) ascended, many prominent Italian musicians arrived at court beginning a “200-year association with Vienna.” Gartenberg says, “In 1619, Emperor Ferdinand II brought his private orchestra from Graz to Vienna and merged its sixty musicians with the court orchestra making an orchestra of over eighty (primarily Italian) musicians. Some of these

---


41 Ibid.


45 Gartenberg, 8.
musicians came via Innsbruck (where there were ties with the court at Ferrara) and at this
time, “Italian music flooded the entire Danube Valley, as well as the Alpine lands south
and west of Vienna.”\textsuperscript{46} Within twenty years, the city experienced the operas of
Monteverdi, Cavalli, and others.\textsuperscript{47} When Ferdinand II married Eleonora Gonzaga of
Mantua (1598-1655) in 1622, a crucial link was formed between the musical culture in
Vienna and Italy. Because of the princess’s Italian heritage the “Italian language
acquired an important position in religious services.”\textsuperscript{48} In addition, a relationship with
Claudio Monteverdi (who was serving at court in Mantua) was formed. He dedicated his
\textit{Selva morale} (1640) to the Empress Eleonora and his eighth book of madrigals to
Ferdinand III.\textsuperscript{49}

Musical interest and Italian influence at court declined during the Thirty Years’
War (1618-1648). It was not until the wedding of Ferdinand III (1608-1657) in 1631 to
Maria Anna of Spain that there was a renewed interest in music, evinced by a
performance of Bonarelli’s opera \textit{Allegrezze de Mondo} at the wedding. In 1637, the
‘Golden Age of music in Austria’ began with Ferdinand III’s accession.\textsuperscript{50} His reign
brought an exceptional brilliance to the Viennese court that lasted through 1740 and the
reign of Charles VI. During this period, Italian music became “the highest expression of
musical art”\textsuperscript{51} and Vienna became ‘Italian’ because of it. Ferdinand participated in the
selection of musicians at court and was always involved in stage activities.\textsuperscript{52} He was the
first in a succession of four Habsburg rulers who actively composed and performed.
During this one hundred year span, also called the Austrian Baroque, Vienna far outshone
the other musical centers of Graz and Innsbruck.

\textsuperscript{46} Max Graf, “The Death of a Music City (Vienna: 1600-1938)” trans. Arthur Mendel, \textit{The

\textsuperscript{47} Gartenberg, 8.

\textsuperscript{48} Sheih, 77.

\textsuperscript{49} Antonicek, “Vienna: The Baroque era,” \textit{Grove Music Online}.

\textsuperscript{50} Egon Wellesz, \textit{Essays on Opera}, trans. Patricia Kean (London: Dennis Dobson, Ltd., 1950), 47.

\textsuperscript{51} Gartenberg, 8.

\textsuperscript{52} Sheih, 73.
Perhaps the most notable musician of all the Habsburg rulers was Ferdinand III’s successor, Leopold I (1640-1705). He “made the imperial capital a magnet for foreign musicians”\textsuperscript{53} and was probably the most talented of all the regents. A skilled harpsichordist and flutist, his compositions included sacred and secular dramatic works written in both German and Italian, dances for violin and continuo, vocal chamber works, and several arias that were inserted into dramatic works of court composers.\textsuperscript{54} Under Leopold, the genres of opera and oratorio flourished and Vienna became the most important place for sacred music outside of Italy. Oratorios were regularly performed beginning in 1660 with Leopold I’s \textit{Il sacrifizio d’Abramo} for Good Friday.\textsuperscript{55} Additionally, in the last half of the seventeenth-century over 400 new operas were produced in Vienna.\textsuperscript{56}

Leopold I’s stepmother, Eleonora Gonzaga II was also instrumental in bringing Italian culture to court. She maintained her own \textit{Kapelle} of significant musicians and many performances were given in her honor. The genres of oratorio and \textit{sepolcro}\textsuperscript{57} were very important both in her \textit{Kapelle} and at the imperial court and were performed only at Lent. Opera and similar genres, such as serenata, dominated the musical climate at court the remainder of the year.\textsuperscript{58}

Leopold’s successor was Joseph I (1678-1711) who reigned for just six years. Joseph I has often been viewed as one of the best leaders of the Habsburg Empire because of his financial acuity, his intelligence, his charm, and energy. His death at the age of thirty-two was an unfortunate blow to the Austrian Empire.\textsuperscript{59} Joseph was a gifted

\textsuperscript{53} Sheih, 85.

\textsuperscript{54} Bennett, 87.


\textsuperscript{56} Fissinger, 13.

\textsuperscript{57} Wellesz defines \textit{sepolcro} as a type of Italian oratorio established in Vienna that was performed on Thursday or Friday of Holy Week. These works were known for their “pathetic style.” See Wellesz, 48.

\textsuperscript{58} Antonicek, “Vienna: The Baroque era,” \textit{Grove Music Online}.

\textsuperscript{59} Bennett, 69.
musician and dancer and is believed to have been influenced by Giovanni Bononcini and Alessandro Scarlatti. One particularly beautiful aria, “Tutto in pianto,” which will be discussed later in this document, was inserted into Ziani’s opera Chilonida and demonstrates Joseph’s knowledge of the soprano chalumeau. In addition, during his reign, there was an increase in chapel personnel and the opera house was rebuilt in two sections—“one for Italian plays and comic opera and the other for opera seria.”

Charles VI (1685-1740), the younger brother of Joseph I, had been Archduke of Spain prior to his brother’s death in 1711. This strong Spanish influence followed him to Vienna when he succeeded Joseph as did many of the artists and musicians from Barcelona where he ruled. Charles VI was also an avid supporter of music and “was able to maintain a court atmosphere of rare artistic quality.” He was trained thoroughly in music and studied counterpoint with Johann Joseph Fux. He often conducted performances from the keyboard and encouraged all members of the royal household to participate in musical occasions. Charles founded Vienna’s Academy of Music and was known to have been accompanied on his travels by “his entire orchestra of 140 musicians.”

The death of Charles in 1740 brought an end to the glorious days of Viennese court music, because his successor, Maria Theresa, faced an economic crisis that forced her to economize. During the Baroque era, the city witnessed magnificent changes, including an expanded Hofkapelle. Johann Joseph Fux took over as Kapellmeister from Marc’Antonio Ziani in 1715 and below him were two musicians who were also highly regarded, the Vice-Kapellmeister, Antonio Caldara, and the court composer, Francesco Conti. These three musicians dominated the genre of opera for years.

---

60 Ibid, 89.
61 Fissinger, 13.
62 Bennett, 73.
63 Gartenburg, 14.
64 Fissinger, 12.
65 Gartenburg, 14.
CHAPTER 3
MUSICAL LIFE AT COURT

Musical life in Vienna in the first three quarters of the eighteenth-century focused on the court, the church, and the Kapelle.\textsuperscript{67} Around the turn of the century, the Habsburgs made three important changes in the Kapelle. First, the position of Court Composer was created (Carlo Agostino Badia was the first) in 1694. In 1700, women were admitted to the Kapelle, and in 1709, the position of Musik-Oberdirektor was created. This position was usually held by a member of the lesser nobility and was an administrative position in charge of organization of the Kapelle. It was also one in which the title holder acted as a liaison between the Kapellmeister and the Oberhofmeister.\textsuperscript{68}

The Kapellmeister was in charge of all music at court. The Vice-Kapellmeister was second in charge and below these positions were numerous other court composers, singers, copyists, instrumentalists, and student musicians.\textsuperscript{69} The posts of Hofkapellmeister and Vice-Kapellmeister were among the most prestigious and demanding of their kind throughout Europe.\textsuperscript{70}

All musicians belonged to the Hofkapelle and the Kapellmeister and Vice-Kapellmeister auditioned, trained, and supervised the instrumental musicians and choir. The chaplains were also musicians who were responsible for making sure that religious services were properly conducted. The imperial court chapel was the model for religious services and determined what music was to be played.\textsuperscript{71}


\textsuperscript{68} Lawrence Edward Bennett, “The Italian Cantata in Vienna, c. 1700-c. 1711” (Ph.D. diss., New York University, 1980), 90-91.

\textsuperscript{69} Edwin Russell Fissinger, “Selected Sacred Works of Antonio Caldara” (DMA diss., University of Illinois, 1965), 16.


\textsuperscript{71} Fei-Wen Shieh, “Musical Patronage and the Styles of Keyboard Dance Suites during The Reign of the Habsburg Emperors Ferdinand III (1637-1658) and Leopold I (1658-1705)” (Ph.D. diss., University of Oregon, June 1997), 35.
For most of the seventeenth-century, Venice was the leader in the production of opera, but this changed in the eighteenth-century with the interest of the Habsburg rulers. Two centers of the Habsburg realm, Milan and Naples, were influential, as were Rome and Verona, but because of its geographic location, Venice was the most prominent. Unlike Venetian opera, which was performed for the public, opera in Vienna was specifically for the aristocracy and was more like opera composed in Mantua, Modena, or Rome. Fei-Wen Shieh says that “seating arrangements in the theater made it possible to show off the monarch to those in the hall... and it was more important for those in attendance to be able to see the imperial family than it was for them to see the scenery on stage; the royalty had to be the focal point.” The works honored a particular member of the royal family and often included hidden references to that person. It usually concluded with a licenza, “which specifically paid tribute to the honored person.” This practice was common in the courts of northern Italy from where most of the Habsburg composers came so it seems natural that the trend would transfer to Viennese court opera.

Not only were Italian composers and musicians employed at court, but the Habsburgs also employed Italian theater architects and the best librettists of the day: the Italians Apostolo Zeno, Pietro Metastasio, and Pietro Pariati. All of these musicians, composers, architects, and poets combined to make what Susan Wollenberg calls a “court opera recipe,” an opera with minimal plot, numerous exit arias, and short scenes that concluded with a licenza.


73 Shieh, 38, 47.

74 Shieh, 124.

75 According to the *Grove Dictionary of Music*, licenza was “an epilogue inserted into a stage work (opera or play) in honour of a patron’s birthday or wedding, or for some other festive occasion.” See William C. Holmes, “Licenza,” in *Grove Music Online* [database in-line]: available from http://www.grovemusic.com.proxy.lib.fsu.edu; internet; accessed 20 March 2008.

76 Bennett, 97.

77 Wollenberg, 336.
With regard to instrumental music, Austria was the first place where the genre gained acceptance outside of Italy. Wollenberg says that “instrumental writing . . . was designed to display the skills of particular performers. Its brilliance suggests both the high standard expected by the Kapellmeister and the levels of expertise available to him: this was a virtuoso orchestra,” that in addition to the string body was made up of oboists and bassoonists, the dominant woodwinds. If oboes were omitted from the score, it was probably because the oboists were needed to play flute. The bassoon was commonly used as a bass instrument, though there was little music written for the instrument until composers began using it in the tenor register.

Scores show that flutes, chalumeaux, and oboes rarely played simultaneously. Oboes were essential but not flutes or chalumeaux. Carse says that “in all 18th century orchestration, of whatever period, any one instrument is liable to be singled out to act as a soloist for a complete movement, or sometimes a pair was similarly treated.” If the woodwind instrument was not used in a solo capacity, it took a place as an equal to the strings and was expected to balance appropriately.

Most oboists were doublers and would have played the flute or chalumeau parts where needed. There were five oboists at the Viennese court between 1710 and 1721, and at least two of them played chalumeau. Fux said, in 1717, that not only was oboist Joseph Lorber a virtuoso oboist, but was also a virtuoso on the Flute allemande and chalumeau. In 1721, Fux said Andrè Wittman was “an oboe and chalumeau virtuoso such as I have never before heard.”

---

78 Shieh, 103.

79 Wollenberg, 337.

80 Adam Carse, The Orchestra in the XVIIIth Century (Cambridge: W. Heffer and Sons, Ltd., 1940; reprint, 1950), 33 (page citations are to the reprint edition).

81 Ibid., 34.

82 Ibid., 37.

83 Ibid., 37.

Regarding range of chalumeaux used in compositions, Colin Lawson has this to say,

The Vienna repertory reveals a consistent use of one or two soprano chalumeaux, rather than the combination of lower sizes preferred by Telemann and Graupner [who worked primarily in Germany]. Indeed, musical sources as well as theoretical literature suggest that the smallest size was the first to be developed and widely disseminated. Viennese composers, however, sometimes substituted one of the lower chalumeaux for the bassoon on the continuo line.\footnote{Colin Lawson, \textit{The Chalumeau in Eighteenth-Century Music} (Ann Arbor: UMI Research Press, 1981), 40.}

As will be discussed in subsequent chapters, four composers – Giovanni Bononcini, Antonio Caldara, Francesco Conti, and Johann Joseph Fux – were the major contributors to the repertoire of the soprano chalumeau in eighteenth-century Vienna. While its use in their operas, oratorios, serenatas, and sepolti was rare, it will be shown that its use was always carefully and appropriately placed.
CHAPTER 4
GIOVANNI BONONCINI (1670-1747)

Giovanni Battista Bononcini was born in Modena in 1670, the son of esteemed composer, Giovanni Maria Bononcini. Giovanni’s father was probably his first teacher, but after Maria’s death in 1678, little is known of Giovanni’s musical education. Anthony Ford suggests the elder Bononcini’s employers, the Duke of Mantua (Francesco II) and Count Alessandro Sanvitali, might have taken an interest in the young Bononcini’s upbringing, because Battista dedicated his Op. 1 and Op. 2, respectively, to them. Soon after his father’s death, Bononcini moved to Bologna where he probably studied with Giovanni Paolo Colonna, maestro di capella at San Petronio. Bononcini was inducted into the Accademia Filarmonica in 1686 as its youngest composer and distinguished himself by “providing compositions for the annual mass in honour of the Accademia’s patron saint, Anthony of Padua.” His first foray in the direction of opera was his oratorio, La vittoria di Davide contro Golia, performed on the Fourth Sunday in Lent in 1687. His second oratorio, Giosuè, was performed in Bologna and in Modena (1688) where he maintained close ties with the Duke of Mantua. In 1691, he dedicated a set of ten Duetti da Camera, Op. 8, to Leopold I and because of their popularity they were reprinted in 1701, which affirmed his reputation as a cantata composer.

Bononcini’s first operas were composed in Rome, but his most influential opera, Il trionfo di Camilla, premiered in Naples in 1696 or 1697. Its Viennese premiere was in 1697, which coincided with his first visit to the city. He stayed there for many years and his name appears in city records as a court composer from July 1, 1700, to September 11, 1711. On that date, Charles VI forced him to retire when he reorganized the Kapelle, but Bononcini remained in Vienna, where he composed over twenty operas and serenatas, thereby establishing his reputation throughout Europe.

Regarding Bononcini’s Viennese operas, Anthony Ford says:

87 Ibid., 696.
88 Ibid., 696.
89 Ibid., 676.
The composer’s Vienna operas contain a type of aria unique in his output, accompanied by wind only. These are sometimes scored for two oboes and bassoon, but more usual are chalumeau, flute and bassoon, two flutes and bassoon, or chalumeau and bassoon duet. The incidence of such pieces is comparatively rare, between two and four per opera being the norm. The oboe pieces are usually dance songs, but those requiring flute or chalumeau occur invariably in moments where an intimate-sounding accompaniment is appropriate, soliloquies, for example. . . .

Bononcini’s opera *Endimione* of 1706 was the first work in which the chalumeau was notated in the score. *Endimione* has two arias that include chalumeau, “Cara pianta a te legato,” for voice, chalumeau, traverso, and continuo; and, “È sempre inquieto quel core infelice,” for contralto, chalumeau, and continuo. Bononcini used the chalumeau on two occasions in his opera *L’Abdolomino* (1709) which was composed for Carnevale and set to a libretto by Silvio Stampiglia. In Act I, he paired the chalumeau with the traverso to accompany the soprano (Clomiri) in the aria, “Ebbi di lui pietà.” The later occurrence is in Act III, Scene V, when the soprano is accompanied by only the chalumeau with the basson (tenor chalumeau) and bassoon in the bass. Like most of Bononcini’s operas, it is in three acts. Ford observes that Bononcini’s operas, based on Classical history, are heroic in character. While some are based on mythology, almost all include a “strong love interest with the inevitable triangle of relationships.”

*Abdolomino* is no exception. The opera has two pairs of lovers: Clomiri and Rosmeno; and Mitilene and Eldorado. Each woman is loved by a monarch; Alessandro

---


91 Eric Hoeprich, *The Clarinet* (London: Yale University Press, 2008), 52. According to Geoffrey Rendall, the chalumeau was first used in Marc’Antonio Ziani’s opera *Caio Popilio* (1704) though investigation of the score, held at the Austrian National Library, Vienna, does not reveal a part for the instrument. See Geoffrey Rendall, *The Clarinet: Some Notes upon its History and Construction*, 3d ed. (London: Ernest Benn Limited, 1957), 64.

92 Lawson, 47.

93 Lawson, 41.

94 Ford, 108.

95 Ibid., 110.
loves Clomiri and Abdolomino loves Mitilene. The idea of becoming queen causes Mitilene to waver in her faithfulness to Elidoro when Abdolomino proclaims his love for her. Ford says, “Mitilene has cruelly told Elidoro, who not without reason has doubted her fidelity, to tell Abdolomino that she loves him.”

Elidoro is heartbroken by this and does not know if he can tell Abdolomino. Mitilene delights in his discomfort and “rejoices that she has punished him for doubting her.” By comparison, Clomiri loves Rosmeno utterly, even after Emperor Alessandro declares his love for her. Ford says, “Stampiglia thus contrasts Mitilene’s fickleness with Clomiri’s fidelity, Mitilene’s dissatisfaction, and insecurity with Clomiri’s inner calm.”

Ford continues the synopsis of Act III: “Rosmeno having learnt of Alessandro’s love for Clomiri, accuses her of infidelity, [and] Clomiri calmly pleads for peace between them in an aria, “Nò, non più guerra, nò.” The text reads:

\[\text{Nò, non più guerra, nò} \quad \text{No, no more war, no}\]
\[\text{ritorna, ritorna in pace} \quad \text{return, return in peace}\]
\[\text{pace si bell’Idol mio} \quad \text{peace, yes, my beautiful Idol}\]
\[\text{altri che te non vo’ dolce mia face} \quad \text{nothing else do you want, my splendorous light}\]
\[\text{non mi sprezzar così, che t’ho fatto io?} \quad \text{do not scorn me this way, what did I do to you?}\]

The accompaniment of this aria is chalumeau with bassoon and basson, a similar instrumentation to Clomiri’s Act I aria with chalumeau (Example 1). This instrumentation never occurs in Mitilene’s arias, a “factor in the characterisation.” The score of this Da Capo aria indicates largo but the key signature of one flat reveals a tonal center of B-flat.

---

96 Ibid., 114.
97 Ibid., 114.
98 Ibid., 114.
99 Ibid., 116.
100 Translation by Elizabeth Elmi.
101 Ibid., 116.
102 The lack of an E-flat in the key signature is a holdover from the days of musica ficta when it was common for accidentals to be left out. See Harvard Dictionary of Music, 4th ed., p. 445.
Example 4.1 Bononcini, *L’Abdolomino*, Act III, Scene V, mm.1-17

E-natural occurs only four times in the aria. Of these, three act as leading tones in the chalumeau part, while the fourth occurs in the bass in measure 38 (Example 4.2).

Example 4.2 Bononcini, *L’Abdolomino*, Act III, Scene V, mm. 34-47
Of interest is the fact that the E in measure 38 happens when the soprano is singing about her lover’s scorn. The alternation between dominant and second inversion chords for the next several bars contributes to Clomiri’s feeling of unrest and is an example of Bononcini’s use of the libretto to affect the music. A similar example of this occurs in measure 29 (Example 3), where a half cadence occurs the first time Clomiri asks the question, *Che t’ho fatto io?* (What did I do to you?). Throughout the aria, the harmonic movement is straightforward, alternating much of the time between the tonic and dominant with occasional sub-dominant and supertonic chords. Perhaps this simplicity is what caused Ford to remark, “Its mood of calm assurance is established from its very first phrase.”\textsuperscript{103} The calmness of the music and its simplicity reflect the character of Clomiri whom Ford calls “a paragon of virtue.”\textsuperscript{104}

Example 4.3 Bononcini, *L’Abdolomino*, Act III, Scene V, mm.18-33

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example4.3.png}
\caption{Bononcini, *L’Abdolomino*, Act III, Scene V, mm.18-33}
\end{figure}

\textsuperscript{103} Ibid., 116.

\textsuperscript{104} Ibid., 117.
The music is not technically challenging for the chalumeau player, though some difficulties arise because of the e"-flats, which require cross-fingerings. The occasional b"-flat also presents a challenge to the performer. The note is unstable on the instrument because it is played using only the left-hand thumb and index finger on the two keys and its approach from f" is awkward. This note is played by covering the tone hole on the back of the instrument with the thumb and one on the front with the second finger. A similar problem occurs when b"-flat is preceded by a". The a" is played by depressing only the front key with the left index finger. The biggest problem going from a" to b"-flat occurs because the pitch is unstable on both notes. It is possible to bend each note up or down by one whole step so the performer must be sure in his approach to the note. Quite often, the performer adds fingers to the b"-flat making the instrument more stable and the pitch somewhat better.105

Bononcini did not exploit the technical possibilities of the chalumeau in this aria, but the doleful timbre of the instrument and the simplicity of the scoring contribute to the message that Clomiri was trying to convey to Rosmeno. Ford finishes his synopsis of L’Abdolomino by stating: “Bononcini, by his care to match music with text, mood and character, has enhanced the librettist’s portrayal of the two ladies. The high standard of the music allotted [to Clomiri] plays a large part in achieving this.”106

105 Giovanni Bononcini, L’Abdolomino, Vienna, 1709.

106 Ford., 117.
CHAPTER 5
JOSEPH I, HABSBURG (1678-1711)

Joseph I was the eldest son of Leopold I. He became the Habsburg emperor and Holy Roman Emperor upon Leopold’s death on 5 May 1705. Like his father, Joseph studied music. He played both harpsichord and flute, and as many of the previous emperors had done, participated in Viennese court performances as singer, dancer, and flautist. It is believed that Giovanni Bononcini influenced Joseph’s music because he was the emperor’s favorite court composer who only composed for special celebrations that beatified either the Emperor or Empress. Alessandro Scarlatti was Joseph’s primary influence and his few surviving compositions reveal this temperament.

It was common practice at court for any number of the emperor’s compositions to be inserted into a dramatic work. Several of Leopold’s arias were utilized in this manner and Joseph I carried on the tradition. One of the earliest obbligato parts for chalumeau is the aria “Tutto in pianto il cor struggete” which Joseph composed for insertion into Marc’Antonio Ziani’s opera Chilonida. Joseph’s aria “Si trova in tempeste” was inserted into Bononcini’s Endimione and two other arias, “Si, cor mio, confida,” and “Non è morta in me la speme,” were also inserted into Ziani’s Chilonida.

Ziani was born in Venice and became one of the most influential composers in Vienna in the eighteenth-century. On 1 April 1700, he became Vice-Kapellmeister under Antonio Pancotti and until his death in 1714, he composed exclusively for the Habsburg court. He made the first use of a chalumeau in an opera (Caio Popilio, 1704). His opera Chilonida was set to a libretto of Nicolo Minato and was premiered at the

---


109 Wessely, Grove Music Online.

110 Bennett, 86.

111 Wessely, Grove Music Online.

112 Ibid.

113 Bennett, 182.
Vienna Hoftheater. It is believed that it was composed for the Carnevale of 1710, but it is possible that it was performed earlier, on 21 April 1709.\footnote{Harris S. Saunders, “Ziani, Marc’Antonio,” in Grove Music Online [database in-line]: available from \url{http://www.grovemusic.com.proxy.lib.fsu.edu}; internet; accessed 14 November 2006.}

Chilonida is an historical allegory about the Spartan princess Cleonima. The story is the basis of Antonio Draghi’s opera \textit{Chilonida} of 1677 and tells the tale of a young woman who remains “equally faithful to her husband and her father, although they are at war with each other.”\footnote{Richard Strohm, “Dramatic Dualities: Metastasio and the Tradition of the Opera Pair,” \textit{Early Music}, Vol. 26, No. 4 (November 1998): 552-553.} The author assumes that the historical basis for Ziani’s opera of 1709 was the same as Draghi’s in 1677. Certainly, the text of the aria, “Tutto in pianto,” points to Chilonida’s struggle and suggests a similar synopsis.

\begin{center}
\begin{tabular}{ll}
Tutto in pianto il cor struggete, & O harsh pangs that afflict me, 
fiere pene ond’io son cinta. & you destroy my grieving heart. 
Se desio della mia morte & If a faithless husband desires 
hà un consorte senza fè & my death, may I fall lifeless 
al suo piè si daca estinta! & at his feet!\footnote{Translation by Stephen Bemrose.}
\end{tabular}
\end{center}

The tonal center of this \textit{Da Capo} aria is D minor and the work begins with an instrumental ritornello for the chalumeau, basson de chalumeau, and contrabass, without cembalo (Example 1). The introduction is primarily in D minor except for a change to F major in measures 4 through 6. Joseph’s limited compositional skills are recognizable from the very beginning by his use of parallel octaves between D and E in measure 1. In spite of these weaknesses, the mournful statement by the chalumeau foreshadows the sadness of the text.

It is also interesting to note the emperor’s use of the chalumeau in this opening statement. There are numerous cross fingerings: from f'' to e'', from c''-sharp to b', and in the thirty-second note passage from b'-flat to a'. By placing the c''-sharp in measure 8 on beat one, he draws attention to the unusual timbre and weakness of the note.
Example 5.1 Joseph I, “Tutto in pianto,” mm.1-11

The entrance of the soprano occurs in measure 10 with a variation of the opening ritornello. In measure 12, Joseph reuses the second half of the chalumeau theme, a technique that unifies the piece (Example 2). When the soprano enters again in measure 15, she sings of her fierce pain (*fiere pene*). In measures 18 and 19, she repeats these words and this time the chalumeau accompanies in thirds, which adds emphasis.\(^{117}\)

The second part of the A section is very colorful, in part, because Joseph incorporates some characteristics of *seconda pratica*\(^{118}\) (Example 3). He begins the section in measure 27 by taking the performers through a circle of fifths progression with a sighing motive in the chalumeau as the soprano again sings about her grief. This is followed by several more instances where the music reflects the text. For example, the tritone between the soprano and bass in measure 30 occur when she is singing *fiere pene*.

---

\(^{118}\) *Seconda pratica* refers to music dating from the time of Gesualdo and Monteverdi in which the meaning of the text directed the harmony. This was the opposite of *prima pratica*, in which the beauty of the part-writing was of principal importance.
In measure 31, an extension of the word *pene* occurs with rising parallel tenths between soprano and bass. The chalumeau takes over the soprano’s line in measure 32 and the final utterance of the word *pene* is dramatized by Joseph’s leap of a seventh in the soprano into measure 37, and the descending, unresolved diminished seventh in the chalumeau part. This is the epitome of *seconda pratica*. The section ends on a perfect authentic cadence at measure 39.  

Example 5.3 Joseph I, “Tutto in pianto,” mm.24-40

---

119 Ibid.
The ritornello finishes the section, this time with strings, oboe, bassoon, and harpsichord, but without the passing modulation of the opening statement. The second section continues in measure 45 and begins in F major (Example 4).

Example 5.4  Joseph I, “Tutto in pianto,”mm. 45-59

The theme of this section begins with the soprano but is restated by the chalumeau in measure 47. The first four bars are harmonically simple and like the opening, Joseph
uses parallel octaves between beats one and two and again in measure 47. A descending line in the chalumeau adds some interest in measure 48 when the soprano sings *cada estinta* (falling lifeless). In measure 49 there is an abrupt change of key to A minor and the dissonance created when the raised seventh in the bass on beat three is placed against the D in the chalumeau again reminds the listener of Chilonida’s sorrow. In measures 51 and 52, Joseph’s word painting on the descending chromatic line in the chalumeau to the words *cada estinta* ends on a strong beat, but a very weak note on the instrument (b’). This usage is similar to measure 8 when a weak note was placed on a strong beat in an effort, perhaps, to have the color of the note bring meaning to the text. The timbre of these notes gives the sense of the delicacy of the situation. In measure 53, Joseph uses the upward leap of a seventh in the soprano to signify the climax of this section. This is followed by the descending and unresolved diminished seventh in the chalumeau into measure 54, a similar usage to measure 37. The g'-sharp in the chalumeau part in this measure is a very challenging note to play, because it requires a delicate half-hole technique in the right hand. It is even more difficult because of its placement on the strongest beat of the bar. Joseph concludes this section in the same way he concluded the A section, with the chalumeau and soprano in thirds.\(^{120}\)

Measure 57 is the most difficult bar of the entire work for the chalumeau player. The half-hole g'-sharp immediately followed by an f’ is difficult, because it requires the performer to execute a rolling technique with the third finger of the right hand in order to cover the hole to play f’, a note that uses all fingers. To make matters worse, an e’, a note that is not available on the instrument, follows the f’. The only way to play this note is to somehow use one’s body to cover the bottom of the instrument, thus lowering the f’ to an e’.

An additional suggestion comes from Robert Donnington’s compilation which cites Rameau’s preface to *Pièces de clavecin en concerts*:

> With regard to notes which pass beyond the compass at the bottom of the flute [take the passage an octave up, between the signs shown; but] in a rapid passage of several notes, it is sufficient to substitute for those which descend too low the neighbouring ones

---

\(^{120}\)Joseph I, Habsburg, “Tutto in pianto,” Vienna, 1709.

\(^{121}\)Conversation with Eric Hoeprich, November 5, 2007.
in the same harmony, or to repeat those which one deems fit.\textsuperscript{122} While this was obviously a common practice in the eighteenth-century, in this instance it is not satisfactory because it breaks up the line and does not sound good. Fortunately for the performer the \textit{tutti} can fill in the measure so it is acceptable to omit the e'. One final difficulty in this closing ritornello occurs in measure 59 with the g'-sharp on beat one of the measure. As previously stated, this is a difficult note to produce and quite often insecure. Performance practice of the day demanded that one place a trill from a' to g'-sharp here, an added obstacle for the performer.\textsuperscript{123}

When Emperor Joseph I died in 1711 during the War of the Spanish Succession, there was “an interruption of the operas for two years. Joseph’s brother Charles VI continued from 1713 to his death in 1740 to maintain a splendid Italian operatic establishment, employing Pietro Pariati, Antonio Caldara, Francesco Conti, Apostolo Zeno, Pietro Metastasio and many other Italians.”\textsuperscript{124}

The interest that Joseph and the other Habsburg rulers took in music had a direct influence on the classical Viennese school. They were instrumental in the development of music by increasing the number of court musicians and organizing them into a \textit{Musikcollegien}. In addition, they trained the court-scholars or \textit{Hofscholaren} (which helped secure the future of the court’s “musical establishment”); brought in foreign musicians, particularly Italians; and lastly, they contributed to the cultural climate as performers and composers.\textsuperscript{125}


\textsuperscript{123} Joseph I, Habsburg, “Tutto in pianto.”


\textsuperscript{125} H.V.F. Somerset, “The Habsburg Emperors as Musicians,” \textit{Music and Letters} 30/3 (July 1949): 204+207+209.
CHAPTER 6
JOHANN JOSEPH FUX (1660-1741)

Austrian composer and theorist Johann Joseph Fux lived from 1660 to 1741. Perhaps his most famous contribution to music was his treatise on composition, *Gradus ad Parnassum* (1725). Fux began studies at the Jesuit Ferdinandum in Graz in 1681, but he finished at the Jesuit University in Ingolstadt in 1687. Fux’s official appointment as Court Composer in Vienna dates from 1698, though there are ambiguities about this date and he could have begun service as early as 1693. His first duties were to compose music for the church and the chamber and he eventually “introduce[d] elements of late Baroque style into the sacred and secular genres cultivated at court.”¹²⁶ Fux originally served the Viennese court under Leopold I. In October 1711, toward the end of Joseph I’s reign, Fux became *Vice-Kapellmeister* under Ziani. In 1715, he became *Kapellmeister*.

Fux’s early operas used several popular late seventeenth-century techniques, such as arioso in recitatives; but for the most part, they combined his preference for counterpoint with his skill in vocal and instrumental writing, and his use of obbligato instruments. He had an individual style that was based on scoring, texture, and motivic-thematic combination.¹²⁷ He used the chalumeau more than any of his contemporaries in Vienna and the instrument became his favorite obbligato instrument because of its sound. He used it primarily in chamber operas and avoided its use in large-scale productions. His obbligato pieces were typically scored for chalumeau, two bassoons, trumpet, cembalo, viola da gamba, and others, with or without strings; and, he often used a range of “homophonic and contrapuntal textures”¹²⁸ in his compositions. Fux used the chalumeau in “a greater variety of key- and time-signatures”¹²⁹ than any other composer of the day. Most of the time the chalumeau was played in minor keys, which helped to confirm its gentle, somber nature. Typically scored with other delicate sounding


¹²⁷ Ibid.

¹²⁸ White, *Grove Online*.

instruments such as the flute, recorder, viola d’amore, or theorbo, its use was generally in emotional or highly dramatic scenes.  

Fux composed nine chamber operas in which the chalumeau was used. Of these, at least six are based on mythological figures. His opera *Giunone placata* (1725) was one of these six and was his only use of the chalumeau in a solo obbligato role. The opera was a one act *festa teatrale* (theatrical celebration) and was performed on November 19, the name-day of Elizabeth Christina, the wife of Charles VI. It was set to a libretto by Ippolito Zanelli and was for small orchestra with *licenza*. The opera is about the Roman goddess Juno, the queen of the gods. According to myth, Juno was the sister and the wife of the god, Jupiter. Jupiter had many consorts and this angered Juno. It is the author’s belief that this opera, which translates to ‘Juno placated,’ is about the end of a lovers quarrel in which Jupiter has appeased Juno. In the aria, Juno hopes to be the one and only love of Jupiter.

The soprano aria in which the chalumeau has its solo role is entitled, “Tutto il bel vorrei raccolto. The text is as follows:

Tutto il bel vorrei raccolto nel mio volto I wish for all that is beautiful to be recollected in my face

che ho in sen tutto l’amor. like all the love that I have in my breast.

Ch’allor sol sarei l’oggetto e il diletto For at that point I alone would be the object and the delight
de’ tuoi sguardi e del tuo cor. of your gaze and of your heart.  

The aria is scored for chalumeau, soprano, and continuo without harpsichord (Example 1). This *Da Capo* aria begins in B-flat major but modulates to F in measure 10, then back to B-flat in measure 21 with frequent modulations between dominant and tonic throughout the work. In the A section there are two themes. The first theme is stated by the chalumeau for twenty bars and is repeated by the soprano on her entrance in measure 36. The second theme begins in measure 21 and lasts for fifteen bars. The opening theme is recalled in part in measure 27. Throughout this section, the harmony and counterpoint are simple, the melody is easy, and there is little ornamentation. From a

---

130 Ibid., 85.


132 Translation by Elizabeth Elmi.
In the performance standpoint, the only difficulties arise in the cross-fingerings from b'-flat to a' (mm. 9-10, 25-26) and from e'-flat to d' (mm. 23-24). The passages which include a' to b'-flat (m. 11) are also challenging because of the instability of the notes as was discussed in chapter four. The most difficult moment for the chalumeau player occurs in bar 21 with the trill from e''-flat to d'^133. This presents a challenge because of the cross-fingering. A trill from the e'-flat is extremely awkward, so one must begin the trill on the e'-flat and then trill from e'' to d''. Because of the timbre of the instrument, if the trill is played quickly the ear does not detect that an e'' is being played instead of an e''-flat.

Example 6.1 Fux, *Giunone placata*, “Tutto il bel vorrei raccolto,” mm. 1-28

---

The soprano enters in measure 36 with a re-statement of the opening theme (Example 2). Fux imitates this theme in the chalumeau in measure 40. Each time the soprano sings *come ho in sen tutto* (like all the love I have in my breast), beginning

Example 6.2  Fux, *Giunone placata*, “Tutto il bel vorrei raccolto,” mm. 29-55

in measure 46 and repeated in measure 48 in the chalumeau, Fux makes use of a motive that occurs in one of two forms. He uses either two quarter notes followed by dotted quarter and eighth or two quarter notes followed by four eighth notes (Example 3)
This occurs in measures 46, 51, 63, 78, and 93 and the chalumeau plays in counterpoint (mm. 51, 63, and 93) or imitation (mm. 46 and 78) to this motif. In measures 59 to 61, he uses the voice and instrument in homophony on the word *tutto* which sounds like a sigh. This is his only use of homophony between the two voices in this work. The A section ends on a perfect authentic cadence with a return of the opening theme in the chalumeau (Example 4).
The B section is in G minor and opens with the soprano singing the same thematic material as the opening of the A section (Example 4). The more serious and sad tone of this section may be because of Juno’s realization that she is not the ideal of beauty that she sings about earlier, so she will not be the object of Jupiter’s gaze and heart. Much of the opening idea is repeated in the chalumeau and in the soprano acting in imitation (mm. 105 and 109) (Examples 4 and 5).
The chalumeau’s counter-melody in measure 119 takes material from the opening of the aria and the downward motion here (mm. 119-125) seems to signify sadness. The final
statement (*sol sarei l’oggetto e il diletto*) begins in measure 139, this time in D minor (Example 6).

Example 6.6 Fux, *Giunone placata,* “Tutto il bel vorrei raccolto,” mm.138-152

The line follows the D minor scale and the passage ends with a melisma on the word *cor* (heart) in measures 147 to 148. This leads to the climax of this section with the leap of a
seventh in the voice into a dominant chord in measure 149. The section ends quietly in D minor before making the return to the A section.\textsuperscript{134}

Colin Lawson remarks that most Viennese works featuring the chalumeau are in slow tempi or are marked \textit{Affettuoso}. He finds an exception in this work and calls it a “stylised Gavotte.”\textsuperscript{135} Certainly, there are aspects of this style. The work is in 2/4 and uses many dotted quarter and eighth note rhythms. It also has passages of eighth notes that may be played as \textit{notes inegales}. The German theorist and scholar Johann Mattheson felt a gavotte referred to a joyous work, but others considered it a pastoral dance that was “pleasant [and] tender [while] avoiding extremes of emotional expression.”\textsuperscript{136} This definition seems to refer to the simple and elegant work presented here.

\textsuperscript{134} Ibid.

\textsuperscript{135} Lawson, “Chalumeau in the Works of Fux,” 87.

CHAPTER 7
ANTONIO CALDARA (1670-1736)

Antonio Caldara was born in Venice about 1670 and died in Vienna on 28
December 1736. 137 Little is known of Caldara’s early years though it is believed he was
a choirboy at San Marco as a youth. He was a founder of the Società Santa Cecilia in
1687 and had his cello Suonate Op. 1 published in 1693. Italian registry records note that
he was hired as a musico contralto at St. Mark’s on 16 January 1694 or 1695 and earned
a sizable income for someone of his age (80 ducats). According to Eleanor Selfridge-
Field, this was either because he had a very good voice or he had duties in addition to
singing (e.g., as a cellist). He was likely working outside of Venice in the 1690s, though
records at St. Mark’s indicate he was still employed there in 1698. In 1700, he became
maestro di cappella for the Duke of Mantua so it is presumed he left San Marco then.138

Caldara’s early operas (1688-1699) were composed for the theater in Venice,
though his output was hampered by Italy’s involvement in the War of the Spanish
Succession. During this time he also composed two sets of trio sonatas and twelve
chamber cantatas. 139 He was invited to the court of Charles VI in Barcelona in 1708
where he and his patron became good friends. This was a short-lived appointment
because of the poor health of Caldara’s wife.140 In 1709, he moved to Rome where he
became maestro di cappella to the Marquis Francesco Maria Rispoli until 1716. Because
of a papal ban on opera, his work here focused on oratorios and cantatas, in particular
secular cantatas.141 He maintained an association with the Habsburgs in Milan and upon
Ziani’s death, he was promoted to Vice-Kapellmeister under Charles VI in Vienna. He
held this post from 1716 and 1736. Due to the rigorous ceremonial requirements at court,

139 Pritchard, Grove Music Online.
he composed over thirty-five dramatic works during this period. These *dramma per musica* and similar works were required for the “secular feasts, the birthdays and name-days of the emperor and empress.”\(^\text{142}\) With the illnesses of Fux and Francesco Conti in the late 1720s, more demands were placed on Caldara, and additional occasions for which he composed included the annual carnival, wedding festivities, and private performances of *componimenti* (dramatic poems set to music).\(^\text{143}\) His output includes over seventy operas, thirty oratorios, thirty masses, and many smaller liturgical works. In addition, from 1716 to 1728, he “supplied the Archbishop of Salzburg, Franz Anton von Harrach, with operas, oratorios, and masses.”\(^\text{144}\)

Caldara wrote numerous works for obbligato oboe and trumpet prior to his appointment in Vienna and Selfridge-Fields says he “contributed to a volume of cantatas which allowed for optional trumpet and recorder parts. The foundations of the skillful and fluent obbligato writing demonstrated in so many of his Viennese works may well be traced back to the resources at his disposal during these formative years.”\(^\text{145}\) Perhaps his writing for recorder inspired him to write for the more versatile chalumeau when he had it at his disposal in Vienna. According to Selfridge-Field, his obbligato writing is where he found his “greatest expression.”\(^\text{146}\)

Caldara’s compositions with arias for soprano, chalumeau, and continuo, composed while he was in Vienna, include three liturgical works and one opera.

\(^{142}\) Pritchard, *Grove Music Online*.


\(^{144}\) Fissinger, 8-9.


\(^{146}\) Ibid., 130
Apostolo Zeno set the oratorio *Gerusalemme convertita* for two sopranos, alto, tenor, and bass, with strings and chorus. It was completed on 14 March 1733 and first performed on 31 March 1733 in Vienna. *San Pietro in Cesarea* is also to a text by Zeno with the same scoring. It was completed in Vienna on 30 March 1734 and first performed on 30 April 1734. The only opera for this scoring was the opera *Caio Marzio Coriolano*, composed in 1717 and set to a libretto of Pietro Pariati.

The oratorio *Morte, e Sepoltura di Cristo* (Death and Burial of Christ) was composed in 1724 in Vienna and set to a text by Francesco Fozio. Its first performance was on 23 March 1724 and it had subsequent performances in Salzburg, Dresden, and Brünn (1730). It is for two sopranos, alto, tenor, and bass, with accompaniment of violin, viola, and cello.

The only aria with chalumeau occurs in the first part of the oratorio. The text is as follows:

\[
\begin{align*}
\text{Io t’offesi, e piaghe atroci} & \quad \text{I offended you, and you will prepare} \\
\text{preparai col mio fallir.} & \quad \text{atrocious curses with my failure.} \\
\text{Fur mie colpe, e chiodi, e croci,} & \quad \text{They were my faults, and nails, and crosses,} \\
\text{lo cagion del tuo morir.} & \quad \text{the cause of your death.}
\end{align*}
\]

This aria is an excellent example of the chromatic writing for which Caldara was known. According to Selfridge-Field, most of Caldara’s emotionally intense writing is found in the slow arias with texts devoted to pain and suffering, “grief and remorse.” The words *piaga, dolore,* and *pianto* might be accentuated with “chromatically inflected

---

147 The two most important librettists of the first half of the eighteenth century were Pietro Metastasio and Apostolo Zeno. That Caldara set so much of their texts to music was a testament to the high esteem in which he was held. See Bernard Toscani, *Antonio Caldara: Six Introduzioni and One Sinfonia*, The Symphony: Italians in Vienna. Series B, Vol. II, ed., Barry Brook (New York: Garland Publishing, Inc., 1983), xliii.


149 Ibid.,128.

150 Text by Francesco Fozio.

151 Translation by Elizabeth Elmi.
intervals,” but the shape of the phrases with their “tense harmonies and unexpected tonal shifts in the accompaniment” demands the most consideration.¹⁵²

This aria has a tonal center of G minor though the key signature indicates D minor (Example 1).

As with the other arias in this document, the voice is introduced by the chalumeau. The somber tone is set from the beginning by the diminished seventh into the second measure and the diminished third in measure 4. In measures 13 and 14, the augmented sixth and the descending chromatic line in the bass forecast the sorrowful nature of this

¹⁵² Selfridge-Field, 138.
composition. The voice enters in measure 16 in a partial re-statement of the melody with interjections by the chalumeau. Caldara uses an extended vocal line to emphasize the second statement of the phrase *preparai col mio fallir* (my failure) and follows this with the same music in the chalumeau (Example 2).

Example 7.2 Caldara, *Morte, e Sepoltura di Cristo*, “I’o t’offesi,” mm. 20-45

Here (m. 22) the key has changed to B-flat major, but it returns to G minor with the re-statement of the text in measure 32. This time there is more interplay between chalumeau
and soprano with an extended section on the words *preparai col mio fallir*. His use of sixteenth notes in a circle of fifths movement for five measures (mm. 43-46) lends emphasis to the text again before coming to a cadence in bar 49 (Example 3).

Example 7.3  Caldara, *Morte, e Sepoltura di Cristo*, “I’o t’offesi,” mm. 46-54

Here the repeated half-step movement between g" and f"-sharp in the chalumeau and then d" and c"-sharp in the soprano on the words *e piaghe atroci preparai* (prepare atrocious curses) are examples of the “chromatically inflected intervals” to which Eleanor Selfidge-Field referred. The chalumeau’s opening melody returns to finish out the A section of this *Da Capo* aria in measure 71 (Example 4).
The B section, in D minor, is highly chromatic, and clearly represents the text with the use of dissonance (Example 4). A series of harmonic tritone dissonances begins in measure 76 between the chalumeau and bass and is repeated in measures 78 to 80 between soprano and bass on the words *colpe, e chiodi, e croci* (faults, nails, crosses) (Example 5).
This is followed by a three-bar fragment of the opening A section in the chalumeau (mm. 81-83). The motif from measure 50 comes back in measure 84 as an augmented sixth on the words *Io cagion del tuo morir* (the cause of your death) and the section closes in measure 87 with a downward stepwise movement to G minor.

With regard to performance, the opening statement presents numerous challenges. In measure 8, the resolution of the trill from f'' to e''-flat, and the trill from the same f'' to e''-flat in bar 9 are problematic because of the cross-fingerings. As was discussed in the previous chapter, to trill from f'' to e''-flat, one must play f'' to e''-flat to establish the sound of the e''-flat, and then trill from f'' to e''. Another issue is in measure 40 on the trill from b''-flat to a''. The instability of the notes with regard to pitch and the unsteadiness of the instrument are the concern here. One final small challenge occurs in the B section in measure 82 on the cross fingering from b' to c''-sharp.\(^{153}\)

---

Caldara was a master at chromatic writing who made use of key, meter, tempo, ornamentation, and melody as a means to represent the text.\textsuperscript{154} While this was common during the period, many of his progressions are different from other composers with regard to color. Cecil Gray explains that the uniquely personal way in which they are used lends an expressive and “musical intensity” to his work. “Caldara excels in the treatment of rather somber themes”\textsuperscript{155} and \textit{Morte} is a perfect example of this.

Caldara’s “years of residence in Venice and Vienna coincided with the peak decades of the ensembles attached to the institutions by which he was employed.”\textsuperscript{156} His contributions “helped to demonstrate Vienna’s importance as a musical center in Europe in the eighteenth century.”\textsuperscript{157}

\begin{flushright}
\begin{enumerate}
\item\textsuperscript{156} Selfridge-Field, 142.
\item\textsuperscript{157} Toscani, xliii.
\end{enumerate}
\end{flushright}
CHAPTER 8
FRANCESCO BARTOLOMEO CONTI (1682-1732)

Francesco Conti was born in Florence on 20 January 1682. He moved to Vienna in April 1701 on an appointment to the Habsburg court, after having distinguished himself on the theorbo in Milan, Florence, and Ferrara. By 1708, he became principal theorboist of the court orchestra and was regarded (in an account by Quantz) as the greatest theorboist of all time. The position of theorboist was an important one in the orchestra of the Baroque era because the instrument could function either in a solo capacity or as part of the basso continuo. In addition to his duties as court theorboist he worked as a composer, though court records until the death of Joseph I offer little insight into Conti’s musical life. While he may have composed outside of court, by 1706 two of his works were performed there. These were the oratorio Il Gioseffo and the opera Clotilde. He officially became Court Composer (Hofcompositor) in 1713 during the reign of Charles VI, when Fux was promoted to Vice-Kapellmeister. Conti was commissioned to write many dramatic works, operas, and serenatas, depending on what the occasion dictated, and almost each year between 1713 and 1726, he wrote a work to commemorate Empress Elizabeth Christina. He also wrote twelve of the Carnival operas between 1714 and 1732. These types of dramatic works were typically full-length compositions that were performed several times throughout the Carnival season. Conti’s oratorios could be called operas because of their dramatic elements and are “considered equal in musical importance to the Carnival opera.”

Conti is regarded as one of the finest composers of chamber cantatas in the first part of the eighteenth-century. He was not as prolific as Caldara, but at least eighty cantatas are extant, though few are dated. Most of his works are for soprano and continuo (the soprano part would have either been sung by a castrato or a female) and there are no solo cantatas for alto voice. About one quarter of the works are scored for strings alone or for strings with obbligato instruments. The rest are for basso continuo.

---


Conti’s cantatas in the Austrian National Library collection demonstrate a mature level of composition. As with other cantatas composed in Vienna, they differed from those found in the rest of Europe in the use of obbligato instruments. Conti used more instruments in his works than other composers of the period, and these included flute, chalumeau, oboe, bassoon, lute, theorbo, trumpet, and tympani. Sometimes he used violins and violas in obbligato roles.\(^{160}\)

Five cantatas held in the Austrian National Library include the chalumeau. Conti wrote for the instrument for the first time in the oratorio Il martirio di San Lorenzo (1710) and the next year in the opera Il trionfo dell’amicizia e dell’amore (1711), so it is likely he composed the cantatas about the same time though that cannot be confirmed.\(^{161}\) The first cantata uses the chalumeau in unison with the lute and violins, while the second cantata calls for its use as a solo instrument in the aria “Ride il prato.” Conti gives a choice of flute or chalumeau in a later aria. Conti’s third cantata includes parts for chalumeau, lute, and two violins. The middle aria, “I bei fregi,” specifies obbligato chalumeau, voice, and continuo. The aria is in E minor and is marked \textit{adagio}. According to Hermine Williams, the use of the minor key and slow tempo were “two elements composers in Vienna often incorporated into arias featuring the chalumeau as an obbligato instrument.”\(^{162}\) Cantatas four and five use the instrument with violins and lutes, but it is also used in a solo capacity.

Conti’s chamber cantatas of the first part of the eighteenth-century are stereotypical works, like those associated with Scarlatti, and show the trend of development toward a “more pretentious, instrumentally accompanied festival piece.”\(^{163}\) He maintained the tradition of alternation of \textit{Da Capo} aria and recitative and made use of the instrumental resources available at court. Conti’s libretti are primarily drawn from

\(^{160}\) Ibid., 108 +111.


\(^{162}\) Ibid., 114.

the Hebrew Scriptures and never from the *sepolcro* type relating to Christ’s 
crucifixion.  

In Conti’s fourth cantata (*Vaghi augelletti che d’amor*), there is only one 
obligato aria for chalumeau, soprano, and continuo. The text of the aria follows:

*Per dolce ardore, che seme al core,*  For the sweet fiery passion, that seed of the heart  
a ma e sospira la Tortorella.*  the little Turtledove loves and sighs.  
*D’intorno al fido suo caro nido*  From around his dear trusted nest,  
vola e s’aggira la rondinella.*  the little swallow flies and circles about.*

This *Da Capo* aria is marked *adagio* and is in the key of D minor, two elements Williams  
referred to, but the simple text refers to the pretense the Fruchtmans described (Example  
1).

---

Example 8.1  Conti, “Per dolce ardore,” mm.1-18

---

*164* Williams, *Conti* (Ashgate), 198.

*165* Librettist unknown.

*166* Translation by Elizabeth Elmi.
The A section is in two parts and uses an instrumental ritornello. The voice enters in bar 17 with a repetition of the opening chalumeau music and the chalumeau’s counter-melody, which begins in measure 18 for thirteen bars, incorporates the opening motivic material (Example 2). This interplay between voice and soprano has a cooing effect that may represent the turtledove and the figure weaves its way throughout the entire aria.

Example 8.2 Conti,“Per dolce ardore,”mm.10-34
The second part of the A section begins in measure 33 with a motif that is closely related to the initial motive. The brief alternation between the chalumeau and soprano remains in the tonic (Example 3). This section lasts ten measures before Conti returns to the original material and a concluding ritornello.

Example 8.3 Conti, “Per dolce ardore,” mm. 26-60
The B section begins in F major in measure 73 and uses the same rhythm as the second part of the A section, but to new music, a unifying effect (Example 4).

Example 8.4 Conti, “Per dolce ardore,” mm. 71-78

Several measures into this section, Conti’s use of rhythmic diminution gives the effect of a trilling bird and his use of a deceptive cadence in measure 107 creates tension before the return to the beginning (Example 5).
Conti’s use of the chalumeau is much more creative than many of his contemporaries and he was not afraid to exploit the technical and musical possibilities of the instrument. The thirty-second note passages are a challenge to the performer, especially the passages in measures 96 and 98. The cross fingerings between b'-flat and a' and c" and e"-flat in measure 96, and between d" and e"-flat in measure 98 demand careful execution on the part of the performer.

Hermine Williams sums up Conti’s use of the chalumeau here: “Since Conti associates the chalumeau with introspective and quiet moods, such as might prevail in contemplative or pastoral scenes, he tends to use this reed instrument within the context of a thinly-scored texture. Hence, one is apt to find the chalumeau acting as the primary
instrument for either a two- or three-part accompaniment with the lowest part scored for continuo or for basson chalamaux senza cembalo."¹⁶⁷

¹⁶⁷ Williams, Conti, (Ashgate), 104-105 + 108.
CONCLUSION

Eighteenth century opera had its roots in the seventeenth century Italian Renaissance. The arrival of musicians to Italy from the Low Countries as far back as the fourteenth century led to the flourishing of the Italian Renaissance and the genres of Italian church music and Italian chamber music paved the way for the introduction of Italian opera to European courts. In addition, Italians began to arrive in the north as the Netherlands stopped their influx and Italian poetry and music were used inside and outside of court circles, not just for private entertainment.  

Reinhard Strohm says, “The seventeenth-and eighteenth-century musical migration corresponded to the rapid urbanisation of the Central and Northern European courts in this period. These courts moved from their strongholds into the cities and exchanged their castle chapels and banqueting halls for city churches, ballrooms and opera houses....”  

The expensive operatic art form “locked these courts into a patronage relationship with Italian artists which needed recurrent investment and conceptual renewal for many generations to come.”

The composers cited in this document (except for Joseph I) were all a part of this patronage system and all helped to elevate Viennese culture. Egon Gartenberg says that “the mere fact...that the polyphony of Fux and the operas of Caldara...flourished side by side in Vienna and cross-pollinated each other indicates the musical stature Vienna had attained. Its power of absorbing and fusing these vari-colored influences into a homogeneous one was to produce in time the unique ‘Vienna Style.’”

With regard to the chalumeau, composers conscientiously used the instrument’s tone color in dramatic works to convey the character of the text. Each example in this study was a single, carefully placed instance in the opera or cantata. Both Bononcini and Fux used the doleful timbre of the instrument to represent the pleading of Clomiri and the

---


sadness of Juno respectively, but they were careful not to exploit the instrument technically. Caldara, Conti, and Joseph I were not swayed by the technical limitations, and like Bononcini and Fux, used the instrument in settings of a somber nature. Caldara’s highly chromatic harmonies express the pain and guilt of the soprano in *Morte* and Joseph’s rhapsodic use to express Chilonida’s anguish differ from the simpler context used by Conti, but these composers did not shy away from complicated passages to set a mood or reflect the text. While their use was more *cantabile* than that of Fux or Bononcini, all contributed to a rich but limited repertoire.

The demise of the instrument came about in part with the rise of the clarinet and its more flexible nature. The critic Christian Friedrich Schubart wrote in 1784-5 that “the whole gamut of music would sustain an appreciable loss if the instrument became obsolete,”172 but by the beginning of the nineteenth-century the chalumeau gradually disappeared.

---

172 Lawson, *Grove Online*. 

58
## APPENDIX A

### WORKS FOR VOICE AND SOLO CHALUMEAU IN THE AUSTRIAN NATIONAL LIBRARY COLLECTION

<table>
<thead>
<tr>
<th>Works for soprano and soprano chalumeau</th>
<th>Library catalogue number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bononcini, G. L’Abdolomino Act III, Scene V (1709)</td>
<td>17698/9</td>
</tr>
<tr>
<td>Caldara, A. Caio Marzio Coriolano Act II, Scene XIII (1717)</td>
<td>18232</td>
</tr>
<tr>
<td>Caldara, A. Morte, e Sepoltura di Cristo (1724)</td>
<td>17120</td>
</tr>
<tr>
<td>Caldara, A. Gerusalemme Convertita (1733)</td>
<td>17071/2</td>
</tr>
<tr>
<td>Caldara, A. San Pietro in Cesarea (1734)</td>
<td>17104,18140</td>
</tr>
<tr>
<td>Fux, Johann Giunone placata (1725)</td>
<td>17268/9</td>
</tr>
<tr>
<td>Ziani, M.A. Chilonida (attributed to Joseph I, 1709)</td>
<td>17157</td>
</tr>
<tr>
<td>Conti, F. Con più luci</td>
<td>17593</td>
</tr>
<tr>
<td></td>
<td>La beltà che il core adora</td>
</tr>
<tr>
<td></td>
<td>Lontananza dell’amato</td>
</tr>
<tr>
<td></td>
<td>Ride a prato e fra l’erbe</td>
</tr>
<tr>
<td></td>
<td>Vaghi augelletti che d’amor</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Works for contralto and soprano chalumeau</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bonno Eleazaro (1739)</td>
<td>17054</td>
</tr>
<tr>
<td>Bononcini, G. Endimione, Act II, Scene X (1706)</td>
<td>17685/6</td>
</tr>
<tr>
<td>Bononcini, G. Muzio Scevola, Act III, Scene XI (1710)</td>
<td>18269/70</td>
</tr>
<tr>
<td>Caldara, A. Santa Elena al Calvario (1731)</td>
<td>17104</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY


__________. “Vienna: The rise of the imperial Hofmusikkapelle.” Grove Music Online.


“Music and Drama in the Operas of Giovanni Bononcini.”


BIOGRAPHICAL SKETCH

Elizabeth Crawford is Assistant Professor of Music at Ball State University (Muncie, IN). In addition to teaching studio clarinet, she is also a member of the Musical Arts Quintet, principal clarinetist of the Muncie Symphony Orchestra, and clarinetist for the reed trio, ReedDefined, with colleagues Timothy Clinch (oboe) and Keith Sweger (bassoon). A native of Louisville, Kentucky, she received the Doctor of Music degree from the Florida State University College of Music, the Master of Music degree from the University of Michigan School of Music and holds a Bachelor of Music, magna cum laude, from Furman University.

She was a member of the Jacksonville Symphony Orchestra for ten years and has worked with the Baltimore Chamber Orchestra, the Annapolis Symphony, the Monterey Symphony, the Colorado Music Festival, Baltimore Opera Orchestra, the Fort Wayne Philharmonic, and the Indianapolis Symphony. In the United Kingdom, she was a finalist for several orchestra positions and she performed extensively with the Royal Philharmonic Orchestra, the Philharmonia, the BBC Philharmonic, the BBC National Orchestra of Wales, the City of Birmingham Orchestra, the Royal Liverpool Philharmonic, and the Royal Scottish National Orchestra. She has recorded for the BBC and done sessions at Abbey Road, Angel, and Olympic studios in London. She also recorded Stravinsky’s *Rite of Spring* with Robert Craft and the Philharmonia.

In 1995, her performance at the International Clarinet Association’s conference was included on a “Highlights from ClarinetFest ‘95” CD, one of only a few performances selected from the conference. Elizabeth has also performed at ICA conferences in 2001, 2003, 2004, 2007, and 2008, as well as for the International Double Reed Society conference of 2008. She has been a soloist with the Brevard Music Center Orchestra, the Jacksonville Symphony, and the prestigious Robert Marcellus masterclasses.

She has performed in some of the world’s major concert halls such as the Kennedy Center, Carnegie Hall, Orchestra Hall in Chicago, the Royal Albert Hall, the Concertgebouw, the Zurich Tonhalle, La Scala, and for the *Maggio Musicale* in Florence. Her teachers include David Breeden, Dr. Robert Chesebro, Dr. Frank Kowalsky, Dr. John
Mohler, Theodore Johnson, and Fred Ormand. Elizabeth has taught clarinet at the Florida Community College at Jacksonville, Jacksonville University, the University of North Florida, the Robert Louis Stevenson School in Monterey, and the Hill House School in London.