

## Introduction

When we think about the chalumeau in European *Kunstmusik*, it soon becomes clear that origins of the instrument are not yet fully known. The theory exists that at the end of the seventeenth century, Johann Christoph Denner was making alterations to the recorder in his workshop in Nuremberg, in order to try to increase the volume of the instrument, and this may have resulted in the creation of the chalumeau.<sup>1</sup> However, it is also possible that other instrument makers in Europe, who were making similar experiments at the same time, had arrived at the same result.

Some of the great German composers of the first half of the eighteenth century used chalumeau in their music. When Georg Philipp Telemann began his studies in Hildesheim in 1697, he learned to play numerous instruments, one of which was the chalumeau. Telemann, however, did not compose for the instrument until 1718.<sup>2</sup> From then on, it appeared regularly in his works for the next 25 years. In 1710, Reinhard Keiser first used chalumeau in his opera *Croesus* in Hamburg, while in Darmstadt Christoph Graupner used the instrument in more than 100 cantatas and instrumental works between 1734 and 1753.<sup>3</sup>

In the first decade of the eighteenth century, Vienna became the most important centre for compositions and performances involving the chalumeau. For the next thirty-years or so, the instrument appeared regularly in operas, oratorios, serenatas, and cantatas of Habsburg court composers. However, after the death of emperor Charles VI in 1740, it was used only sparingly.

The beginning of the golden era of the chalumeau in Vienna is considered to be 1705, the year in which Joseph I was crowned emperor. From contemporary sources, we know that he played the transverse flute and the recorder,<sup>4</sup> and possibly also the chalumeau. In 1709, he wrote the aria 'Tutto in pianto', which was inserted into Marc'Antonio Ziani's opera *Chilonida*.<sup>5</sup> This piece shows that he had a good knowledge of the chalumeau and its possibilities.

The bass instrument in the chalumeau family, *Bassone*, also known in Vienna as *Basson* or *Basson de Chalumeau*, first appeared in the Habsburg capital in 1705 in Attilio Ariosti's *La profezia d'Eliseo nell'assedio di Samaria*.<sup>6</sup> One year later, Giovanni Bononcini's *Endimione* became the first Viennese opera, in which soprano chalumeau was heard.<sup>7</sup> At that time, there were at least

<sup>1</sup> RICE, Albert: *The Baroque Clarinet* [= Early Music Series, 13] (Oxford: Clarendon Press, 1992), pp. 17-18.

<sup>2</sup> HOEPRICH, Eric: *The Clarinet* (Yale: Yale University Press, 2008), pp. 55-56.

<sup>3</sup> *Ibid.*, p. 57.

<sup>4</sup> SEIFERT, Herbert: 'Die Bläser der kaiserlichen Hofkapelle zur Zeit von J. J. Fux', in *Johann Joseph Fux und die barocke Bläsertradition: Kongressbericht Graz 1985* [= *Alta musica*, 9], ed. Bernhard HABLA (Tutzing: Hans Schneider, 1987), pp. 11-15.

<sup>5</sup> A-Wn, Mus. Hs. 17157/1-3.

<sup>6</sup> A-Wn, Mus. Hs. 16295, <http://data.onb.ac.at/rep/10044991>.

<sup>7</sup> A-Wn, Mus. Hs. 17685/1-3.

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## Zelenka and the chalumeau

### Abstract

Jan Dismas Zelenka used the chalumeau in nine of his works in Prague and Dresden between 1709 and 1736. This article discusses how Zelenka composed for the instrument and demonstrates how some of the music he wrote in the 1730s cannot have been played on a standard soprano chalumeau. New information is presented on the oboist Johann Wilhelm Hugo (c. 1688-1773), the principal chalumeau player in the Dresden *Hofkapelle*. The article explores how this musician worked on improvements of the instrument with the aim of expanding its range, thus broadening the interpretation possibilities of the chalumeau.

**Key words:** Baroque music; musical instruments; Zelenka, Jan Dismas; chalumeau; Hartig, Johann Esaias von; *Immisit Dominus pestilentiam* (ZWV 58); *Lamentationes pro die Veneris sancto* (ZWV 53); *Sub olea pacis... Melodrama de sancto Wenceslao* (ZWV 175); *Requiem* (ZWV 46, ZWV 48); *Missa Eucharistica* (ZWV 15); *Officium defunctorum* (ZWV 47); *Gesù al Calvario* (ZWV 62); *Missa Sanctissimae Trinitatis* (ZWV 17); Hugo, Johann Wilhelm; Müller, Johann; Dresden Hofkapelle

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two musicians in the imperial court orchestra who played these instruments.<sup>8</sup> 1708 was an especially good year for the chalumeau in Vienna, and the instrument was heard in various combinations in all the major operas and oratorios from Johann Joseph Fux, the Bononcini brothers Giovanni and Antonio Maria, Camilla de Rossi, and Ariosti.

### Vienna – Prague

In the third May issue of the Viennese newspaper in 1708, the death was reported of the 66 year-old Johann Esaias von Hartig, the imperial *Hofrath* and the *Geheimer Referendarius* in the Bohemian Chancery, who had lived in the 'Sussischen Haus' on Singerstrasse in Vienna. The same newspaper issue also noted the arrival of two Hartigs in the city, within only a one-day interval:<sup>9</sup>

Den 9. May. | Stuben Thor. Herr Baron von Hartig kombt von seinem Gut, logirt in Sussischen Haus in der Singerstrassen.

Den 10. Dito. | Herr Baron Hartig kombt von Prag, logirt in Sussischen Haus.

From these two entries, we can assume that two sons of Johann Esaias had learned of their father's illness and rushed to Vienna to be at his bedside, but he died on 9 May and was buried the same day. But which two of his five sons travelled to Vienna? It seems almost certain that his oldest son Johann Hubert made the journey from Prague, where he held important official posts, while the other Hartig may have been his younger brother Ludwig Joseph.<sup>10</sup>

The death of Johann Esaias may have forced the brothers to stay in Vienna for an extended period of time to make arrangements regarding their father's estates. The main responsibility would have fallen into the hands of Johann Hubert, who, as the oldest of the five brothers, now became the head of the family. He and his brother must have arrived in Vienna with at least some of their servants. This begs the following question: Is it possible that Jan Dismas Zelenka travelled with his patron and music teacher Johann Hubert on the journey to Vienna or was perhaps called to the city at a later date? This seems like a natural question to ask: it is now well-established that Zelenka resided in the house of Johann Hubert in Prague and, therefore, was most likely in his service in some capacity, rather than just being a mere tenant.<sup>11</sup> Although no sources have yet been found to suggest that Johann Hubert maintained a musical *Kapelle*, it is well known that he was a learned musician, who owned an extensive musical collection and cultivated connections with composers in Italy and elsewhere. We also know that he had close attachments to the Jesuits in Prague, and therefore he may also have come into contact with the Jesuits in Vienna when visiting the city. Chalumeau parts are found in at least two Jesuit dramas from the Habsburg capital from this period, namely in compositions by Ferdinand Tobias Richter,<sup>12</sup> and Johann Jakob Stupan von Ehrenstein.<sup>13</sup>

While it is not known how long Johann Hubert stayed in Vienna, nor if Zelenka was indeed with him, it is clear that the chalumeau was in frequent use around that time. For example, Fux's opera *Pulcheria*, produced in June 1708, included the aria 'Senza un poco di tormento'

<sup>8</sup> Joseph Lorber was the principal chalumeau player at the time, having entered the service of emperor Leopold I in 1704. In 1718, Johann Joseph Fux described the musician as being not only a good oboist, 'sondern auch in der Flutte allemande vnd Chalimeaux ein sehr gutter Virtuos ist'. See KÖCHEL, Ludwig Ritter von: *Johann Josef Fux, Hofcompositor und Hofkapellmeister der Kaiser Leopold I., Josef I. und Karl VI. von 1698 bis 1740* (Wien: Alfred Hölder, 1872), p. 384, <http://data.onb.ac.at/rep/1041FC87>.

<sup>9</sup> *Wienerisches Diarium*, Num. 498, Wienn / vom 9. biß 11. May 1708, p. [6], <http://anno.onb.ac.at/cgi-content/annoshow?call=wrz11708050916133.010>.

<sup>10</sup> On the Hartig family see KAPSA, Václav and MADL, Claire: 'Weiss, the Hartigs and the Prague Music Academy: Research into the "profound silence" left by a "pope of music"', *Journal of the Lute Society of America* 33 (2000), pp. 47-86, [https://www.academia.edu/3495908/Weiss\\_the\\_Hartigs\\_and\\_the\\_Prague\\_Music\\_Academy\\_-\\_Research\\_into\\_the\\_profound\\_silence\\_left\\_by\\_a\\_pope\\_of\\_music](https://www.academia.edu/3495908/Weiss_the_Hartigs_and_the_Prague_Music_Academy_-_Research_into_the_profound_silence_left_by_a_pope_of_music), and VEVERKA, Karel: 'Hudební mecenát hraběte Jana Huberta Hartiga u pražských křižovníků s červenou hvězdou ve světle řádového listinného archivu', *Hudební věda* 51 (2014), pp. 161-173, [https://cdk.lib.cas.cz/search/img?pid=uuid:b012d285-c656-4fc6-b264-eca65aafcca0&stream=IMG\\_FULL&action=GETRAW](https://cdk.lib.cas.cz/search/img?pid=uuid:b012d285-c656-4fc6-b264-eca65aafcca0&stream=IMG_FULL&action=GETRAW).

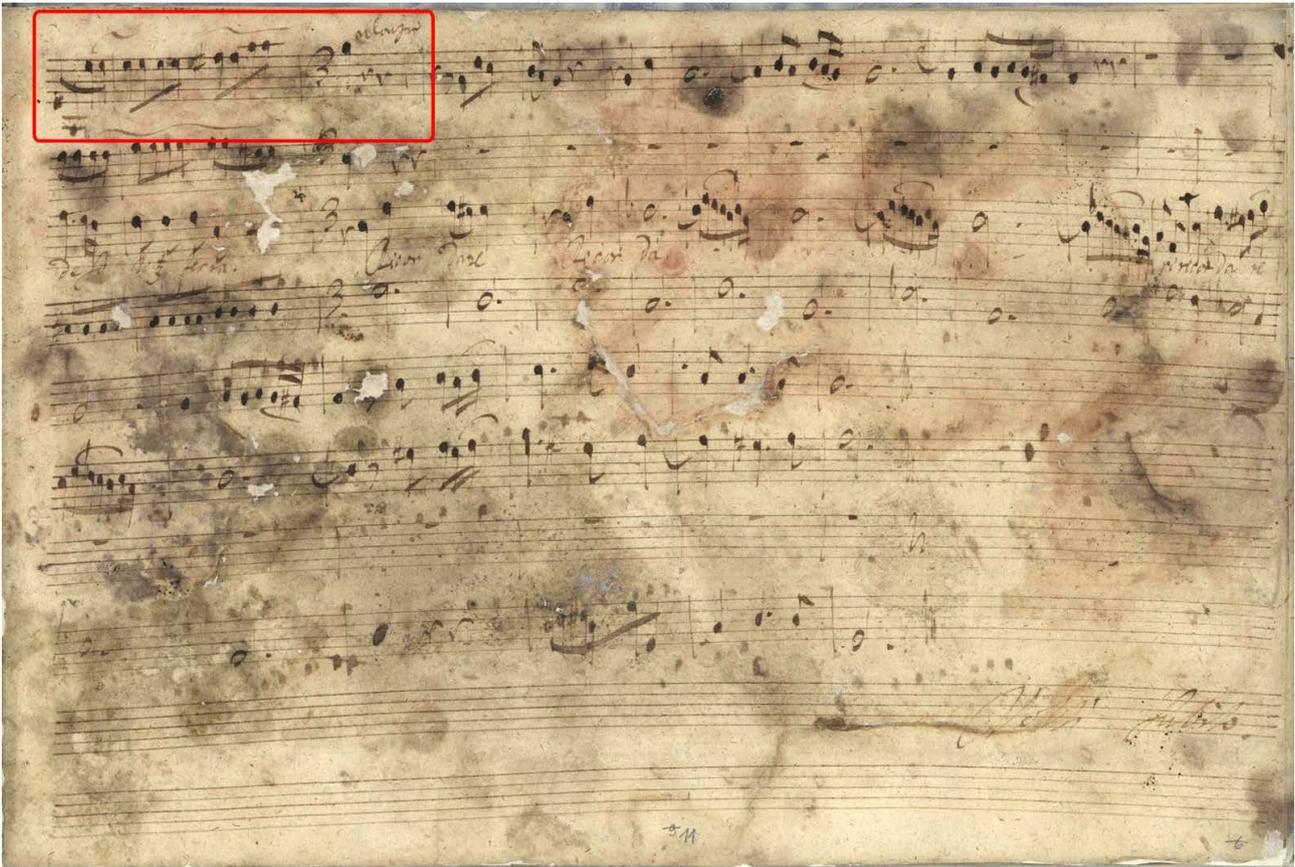
<sup>11</sup> STOCKIGT, Janice B. and ÁGÜSTSSON, Jóhannes: 'Reflections and Recent Findings on the Life and Music of Jan Dismas Zelenka (1679-1745)', *Clavibus unitis* 4 (2015), pp. 7-48, here pp. 7-9, [http://www.acecs.cz/media/cu\\_2015\\_04.pdf](http://www.acecs.cz/media/cu_2015_04.pdf).

<sup>12</sup> A-Wn, Mus. Hs. 18921, *Sacer hymenaeus de profano amore victor in s. Amalia, Flandriae patrona...* (Wien: J. G. Schlegel, 1710), <http://data.onb.ac.at/rep/10043FB8>.

<sup>13</sup> A-Wn, Mus. Hs. 16903, *Nundinae deorum labore omnia vendentium*, ms. (1711), <http://data.onb.ac.at/rep/10046403>.

written for soprano, chalumeau, flute and strings.<sup>14</sup> Thus, it is possible that during his sojourn in Vienna, Johann Hubert purchased a copy of this relatively new instrument to bring back to Prague.

Perhaps it is no coincidence that less than one year later, Zelenka wrote his first music for the chalumeau, after having received a commission from the Jesuits to write music for Easter. This became the sacred sepulchre cantata *Immisit Dominus pestilentiam* (Z WV 58),<sup>15</sup> which was performed in the St. Salvator, the principal church of the Jesuit Clementinum college. 'Recordare, Domine' is a beautiful little alto aria of 87 measures in length, where the chalumeau and the viola are in a dialogue, alongside an alto voice, sometimes in canon, but also in thirds. The chalumeau part is clearly written for a soprano instrument with a range of F1-A2. In measure 58 (➤ Ill. 1a-b), we see an interesting deviation:



Ill. 1a-b:  
Jan Dismas Zelenka:  
*Immisit Dominus  
pestilentiam*,  
'Recordare, Domine'  
(D-Dl, Mus. 2973-D-3),  
a) p. 11, <http://digital.slub-dresden.de/id382214145/15>;  
b) detail

Here, we have a one fifth jump from E1 down to a, and then a twelfth jump up to E2. It is possible to play E1 on soprano chalumeau, even though it goes half a tone below the range, but I do not know of any chalumeau that has a range of two octaves (a-A2). Some may try to explain this deviation by suggesting that Zelenka did not fully understand the possibilities of the instrument, but this is an unlikely explanation. The first thing a composer asks having encountered a new instrument is: What is the range? What is the lowest note and how high

<sup>14</sup> A-Wn, Mus. Hs. 17273.

<sup>15</sup> D-Dl, Mus. 2358-D-75, <http://digital.slub-dresden.de/id382214145>.

can it go? This is then followed by question of what sounds best and what is technically possible. Zelenka was probably no exception here and thus it is highly unlikely that the note in measure 58 is a mistake. However, I do wonder if the composer intended to switch instruments here, by using the violin or violini unisoni in place of the chalumeau, which would then return in measure 61. This is only a conjecture, since there are no markings in Zelenka's autograph to support this idea. I can imagine that the musical effect, which the composer was seeking to produce using a tremolo, shown here by the notation of a wavy line, would have been easier to achieve with the violin or violini unisoni instead of the chalumeau.

Unfortunately, the original parts are long lost, so we might never know the answers to these questions. A copy of the 'Recordare, Domine' aria, made by Simon Brixi in 1729 and held today in the Czech Museum of Music,<sup>16</sup> omits the chalumeau and uses instead either 'Oboà Violino solo'. In 1913, Emilián Trolða made a copy of the Brixi score<sup>17</sup> and, in both of these manuscripts, measures 56 to 60 are different from Zelenka's autograph. In addition, the two copies deviate from the composer's manuscript in several other places.

'Recordare, Domine' is the earliest dated music written for the chalumeau in Prague, and it could well have been the first time the instrument was played in the city. Two undated motets from Zelenka's contemporary Gunther Jacob, held today in the Göttweig monastery in Austria<sup>18</sup> and the University Library in Warsaw,<sup>19</sup> might date from this period. However, there are no other known examples of the use of the chalumeau in the works of Bohemian composers this early in the eighteenth century.

### Dresden

In 1710 or 1711, Zelenka was hired as a double bass player of the *Hofkapelle* in Dresden, and eleven years would pass before he would write for the chalumeau again. This opportunity arose in 1722, when he was commissioned to compose a set of Lamentations for Easter. On the title page of the second part of the *Lamentationes pro die Veneris sancto* (ZWV 53), Zelenka wrote that the music was set for alto, violin, 'chalemeaux' or oboe, bassoon and basso continuo.<sup>20</sup> However, in the inventory of his musical collection that he started in 1726, Zelenka listed this setting as being for the chalumeau only, not the oboe.<sup>21</sup> The conclusion he had reached by then about how the music should be performed seems clear.

The Lamentations is another composition for soprano chalumeau with a range of F1-B62. In the first section, the violin, the chalumeau and the bassoon play solo passages as an introduction and an interlude, in addition to a 'dialogue' with the singing voice. In the second section, the bassoon follows the bass line, but the chalumeau and the violin are fully equal when sharing the solo passages. In the third and last section, the bassoon returns as a solo voice and, again, the three instruments play the introduction and the interlude and repeat the 'dialogue' with the alto voice. The chalumeau plays a leading role, for example by opening all three sections, and has a solo part, which is fully equivalent to the one for the violin. This part for the chalumeau is broader in scope than the one in the 1709 cantata. It is longer, faster in movement and uses broader intervals. In measure 108 in the second part, we see an interesting chromatic scale (E, F, F#, G, G#, A), which is repeated in measure 129. The composition is 282 measures long in total, of which recitatives count for 76 measures. Therefore, the chalumeau part comprises an impressive 206 measures.

In September 1723, Charles VI was crowned king of Bohemia. For the celebrations in Prague, Zelenka composed the music for the Jesuit drama *Sub Olea Pacis: Melodrama de Sancto Wenceslao* (ZWV 175). Here, the soprano aria 'Ave, Deus, ave, redite' includes a part for soprano chalumeau with a range of F1-B62. This is an aria of 136 measures in length, in which the instrument is on equal footing with the soprano voice. The chalumeau solo in the introduction is accompanied by the violins in unison and the viola and counts 25 measures. In measure 18, the chromatic scale (E, F, F#, G) is similar to the one heard in the Lamentations.

<sup>16</sup> CZ-Pnm, Mělník 423.

<sup>17</sup> CZ-Pnm, XXVIII D 71.

<sup>18</sup> A-GÖ, MS 1257, *Motetta de S. Patre Benedicto vel ogni Sancto*. The work is scored for canto, alto, violin, oboe or chalumeau and the organ.

<sup>19</sup> PL-Wu, RM 6177, *Simon dormis?* The work is scored for SATB chorus, 2 violins, violone, oboe, trumpet (lituus), chalumeau and the organ.

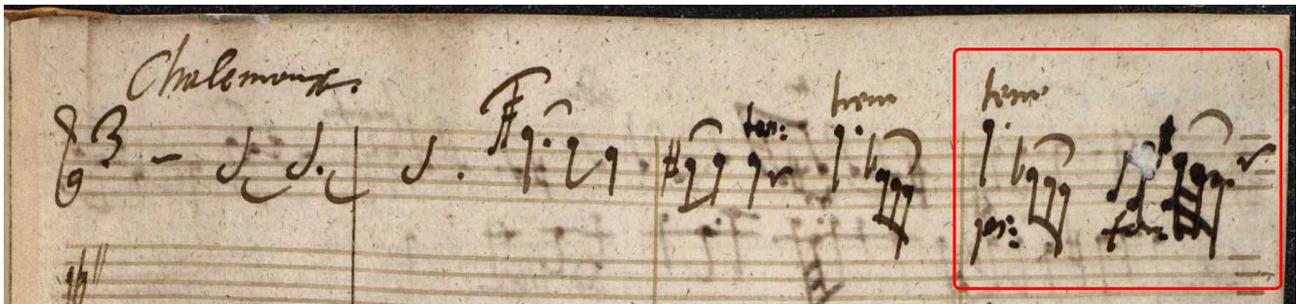
<sup>20</sup> D-Dl, Mus. 2358-D-3d, p. 19, <http://digital.slub-dresden.de/id426603761/21>.

<sup>21</sup> *Inventarium rerum musicarum variorum authorum ecclesiae servientium*, D-Dl, Bibl. Arch. III Hb, Vol. 787 d, p. 55, <http://digital.slub-dresden.de/id425379515/62>.

In 1731, the Saxon crown princess Maria Josepha commissioned a *Requiem* (ZWV 48) from Zelenka to be performed on 17 April,<sup>22</sup> on the occasion of the twentieth anniversary of the death of her father, Joseph I. Here, we can safely assume that one of the reasons why Zelenka decided to use the chalumeau was the late emperor's love of this instrument. Another clear nod to Viennese music traditions is seen in Zelenka's use of the trombone, which had last been heard in his works in the mid-1720s.

The Sequence includes an extensive chalumeau part of 241 measures in length, in the range of the soprano chalumeau. Starting with 'Quantus tremor', the soprano and the bass sing a duet in the first section, while the chalumeau plays solo passages around the vocal line. Remarkably, some of those chalumeau lines recall twentieth-century jazz improvisation and lines played by Jan Garbarek. When the bass starts singing 'Liber scriptus' the oboe takes the solo role to begin with, but the chalumeau slowly enters the scene and, in the middle of the aria, the two instruments become equal. For the ensuing tenor aria 'Qui Mariam absolvisti', the chalumeau takes centre stage again. In two places in this work, we find a chromatic scale (E $\flat$ , E, F, F $\sharp$ , G), not unlike those in the two previous examples.

In 1733, Zelenka wrote parts for the chalumeau in three of his works. In the *Missa Eucharistica* (ZWV 15),<sup>23</sup> the alto aria 'Qui tollis' includes a part for soprano chalumeau, with one deviation though: in measure 4 (> Ill. 2) of the introduction one note falls outside the range (E1). In the middle of measure 18, the same motif reappears but now slightly altered: E changes to D and is raised an octave, probably because it was difficult to play D2 on soprano chalumeau. It is clear that the musician who played this aria had great control over his instrument.



Ill. 2:  
Jan Dismas Zelenka:  
*Missa Eucharistica*,  
'Qui tollis' (D-Dl,  
Mus. 2973-D-27),  
p. 41, detail,  
<http://digital.slub-dresden.de/id426604431/45>

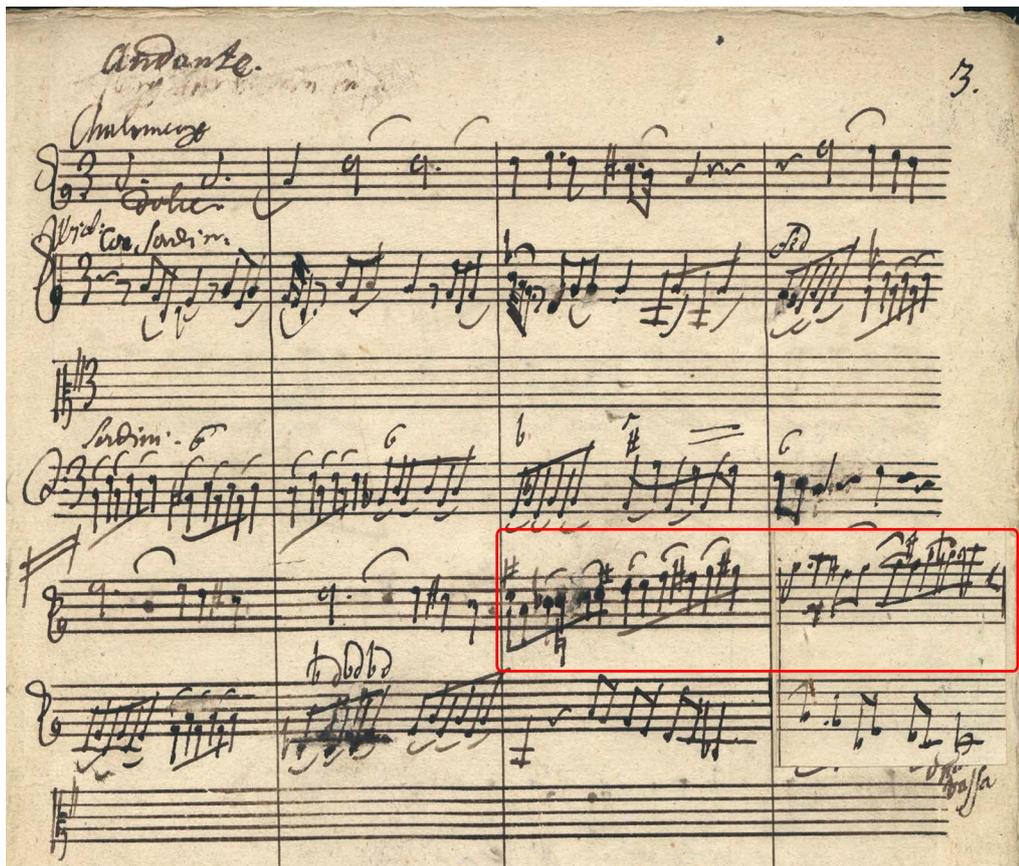
In April 1733, Zelenka directed the Dresden *Hofkapelle* in two important works: the *Requiem* (ZWV 46) and *Officium defunctorum* (ZWV 47),<sup>24</sup> which were composed for the funeral exequies of the Saxon elector and the Polish king August II, who had passed away in Warsaw on 1 February.<sup>25</sup> The 'Recordare, Jesu pie' of the *Requiem* is a duet for alto and tenor and contains a large part for the chalumeau, which is accompanied by the violins 'con sordini' and basso continuo, also 'con sordini'. This is a breathtakingly beautiful duet. When hearing it for the first time, I remember thinking that it was on a par with the 'Recordare, Jesu pie' from Wolfgang Amadeus Mozart's famous *Requiem*. Measure 7 (> Ill. 3a) in Zelenka's duet is of interest for the chromatic scale running from A1 to A2 and with one whole tone interval (D2-E2). This is repeated at the end of the duet. In Zelenka's manuscript, we notice that the composer planned to continue with a chromatic scale from A2-C3 in the next measure (> Ill. 3b), only to later

<sup>22</sup> The original has been lost, but an incomplete set survives in Bratislava: SK-J, H-252. A score copy from 1878 is held in Prague: CZ-Prague. Hlahol archive, Sign. 1847.

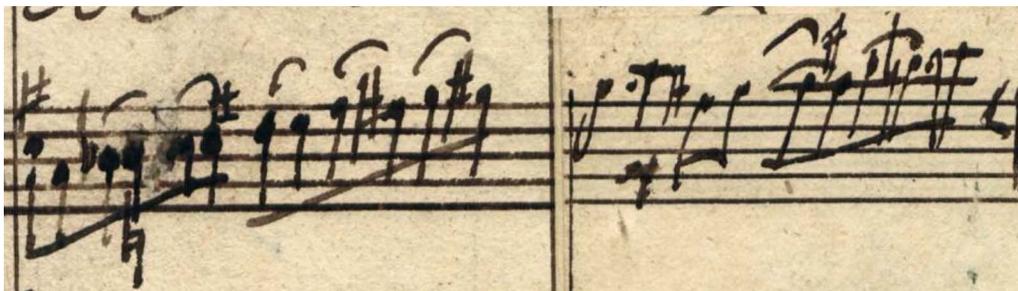
<sup>23</sup> D-Dl, Mus. 2358-D-27, <http://digital.slub-dresden.de/id426604431>.

<sup>24</sup> *Requiem*: D-Dl, Mus. 2358-D-81, 1, <http://digital.slub-dresden.de/id426604652>; D-Dl, Mus. 2358-D-81, 2, <http://digital.slub-dresden.de/id42660766X>; D-Dl, Mus. 2358-D-81, 3, <http://digital.slub-dresden.de/id426604164>; D-Dl, Mus. 2358-D-81, 5, <http://digital.slub-dresden.de/id426604660>; D-Dl, Mus. 2358-D-81, 6, <http://digital.slub-dresden.de/id426600363>; D-Dl, Mus. 2358-D-81, 8, <http://digital.slub-dresden.de/id426607953>; D-Dl, Mus. 2358-D-81, 9, <http://digital.slub-dresden.de/id426602463>; D-Dl, Mus. 2358-D-81, 10, <http://digital.slub-dresden.de/id426605802>; *Officium defunctorum*: Mus. 2358-D-46, <http://digital.slub-dresden.de/id426708474>; Mus. 2358-D-6, 1, <http://digital.slub-dresden.de/id430689659>; Mus. 2358-D-6, 2, <http://digital.slub-dresden.de/id430727097>; Mus. 2358-D-6, 3, <http://digital.slub-dresden.de/id430748140>; Mus. 2358-D-6, 4, <http://digital.slub-dresden.de/id430748280>.

<sup>25</sup> The two works seem to have triggered a short-lived interest in the chalumeau in Dresden. In addition to Zelenka, both the *Kapellmeister* Johann Adolph Hasse and the composer and court organist Giovanni Alberto Ristori went on to write sacred and secular music for the instrument in the mid-1730s. However, after 1738, the instrument was not heard in vocal works in Dresden.



Ill. 3:  
Jan Dismas Zelenka:  
*Requiem, 'Recordare, Jesu pie'* (D-Dl,  
Mus. 2973-D-81, 2),  
p. 17, <http://digital.slub-dresden.de/id42660766X/17>,  
a) upper part;



b) detail

drop the idea. Around the middle of the duet, there is another chromatic scale (B61-E2). This part makes even more demands on the chalumeau player than the part discussed previously.

In the first nocturne of the *Officium defunctorum*, we find the aria 'Peccavi, quid faciam tibi' for alto, chalumeau, 'violini con sordini', violas and basso continuo. The aria is 95 measures in length with a recitative in the middle and is notable for the number of ornamental elements. As in the other works from this period, the instrument used is probably a soprano chalumeau, although measure 27 contains one E<sub>6</sub>.

For Good Friday in 1735, Zelenka composed the oratorio *Gesù al Calvario* (ZWV 62),<sup>26</sup> which contains two items for the chalumeau. The soprano and alto duet 'Santo amor che tanto peni' is accompanied by the chalumeau, the 'violini unisoni con sordini' and the harpsichord and the bassoon, also 'con sordini'. Here, the part for the chalumeau is not a solo part in the sense. We see in the duet a lot of triplet movements in unison or thirds and sixths with the violins and in octaves with the bassoons in the bass line. Of great interest is the large range (D3-A65), which would have been impossible to play on a standard soprano chalumeau. The duet is followed by the soprano aria 'Che fiero Martire' (> Ill. 4), in which all instruments of the orchestra are on full display. Zelenka's creative use of the chalumeau, two oboes, two flutes, two bassoons, violins, violas and the basso continuo results in an especially rich colour palette, where wind

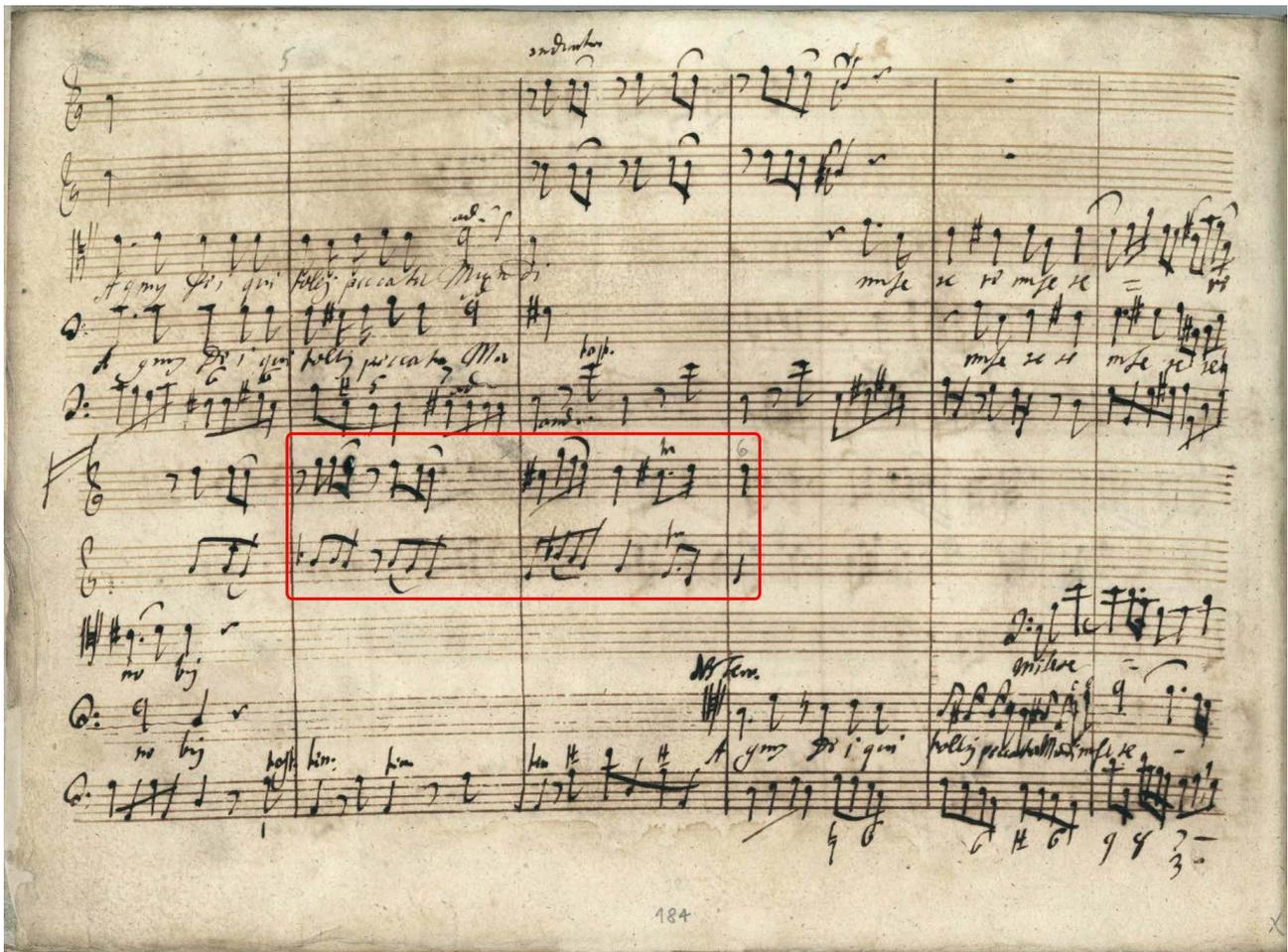
<sup>26</sup> D-Dl, Mus. 2358-D-1 (autograph), <http://digital.slub-dresden.de/id469811625>. A presentation copy dedicated to August III is held as Mus. 2358-D-1a, <http://digital.slub-dresden.de/id434172456>, and a set of 30 parts as Mus. 2358-D-1b, <http://digital.slub-dresden.de/id453799698>.



Ill. 4: Jan Dismas Zelenka: *Gesù al Calvario*, 'Che fiero Martire' (chalumeau part) (D-Dl, Mus. 2973-D-1b), p. 512, <http://digital.slub-dresden.de/id453799698/595>

solos and duos are heard in various combinations, and with great falling chromatic motifs. Again, the chalumeau part is not a full solo voice, but it richly illuminates the canvas painted by Zelenka. The music is written for soprano chalumeau. This extraordinary aria has much in common with the orchestral music of the nineteenth century and reminds me strongly of various sections from Giuseppe Verdi's *Otello*, having performed in that opera many times.

Zelenka's last composition for the chalumeau was the 'Agnus Dei' in *Missa Sanctissimae Trinitatis* (ZWV 17) from 1736.<sup>27</sup> This is a truly wonderful duet for tenor and bass, which are accompanied by chalumeau and oboe parts that are fully equal all the way through. The two instruments fuse together, ebb and flow, and rise and fall in response to the two singing voices. Underneath this lavishly spun web, the bass line flows like a calm river. The point that stands out here is measure 39 (> Ill. 5a-b), in which the chalumeau plays a scale that starts on B $\flat$ 4 and goes down to D4. In addition, the part goes all the way up to A5. It is not possible to play this on a standard soprano chalumeau.



Ill. 5a-b:  
Jan Dismas Zelenka:  
*Missa Sanctissimae Trinitatis*, 'Agnus Dei'  
(D-Dl, Mus. 2973-D-31),  
a) p. 184, <http://digital.slub-dresden.de/id360701914/188>;  
b) detail

<sup>27</sup> D-Dl, Mus. 2358-D-31, <http://digital.slub-dresden.de/id360701914>.

### 'Mr Willhelmi, the virtuoso in Dresden on this instrument'

It remains unclear who played the chalumeau in Zelenka's two Prague compositions in 1709 and 1723. However, when it comes to the music written for Dresden, everything points to the oboist Johann Wilhelm Hugo being the musician who played these parts. Hugo was born circa 1688, but it is not known where. He is first listed in the archival sources in September 1719 as being one of the musicians of the private *Kapelle* of the *Reichsgraf, Feldmarschall* and Governor of Dresden, August Christoph von Wackerbarth. By then, he could have served the count for a number of years.<sup>28</sup> Hugo is almost certainly one of the musicians who were stationed in Vienna between 1717 and 1718, when Wackerbarth was the Saxon ambassador in the Habsburg capital. We know that during his study years in Vienna, Zelenka played with, and composed for, the musicians of Wackerbarth, so he must have been closely familiar with Hugo and his abilities as a player of wind instruments. Late in 1731, Hugo was hired for the court orchestra in Dresden, where he served until 1764, when he was pensioned. He died of apoplexy at the age of eighty-five in September 1773 and was buried in the St. Johannis cemetery.<sup>29</sup>

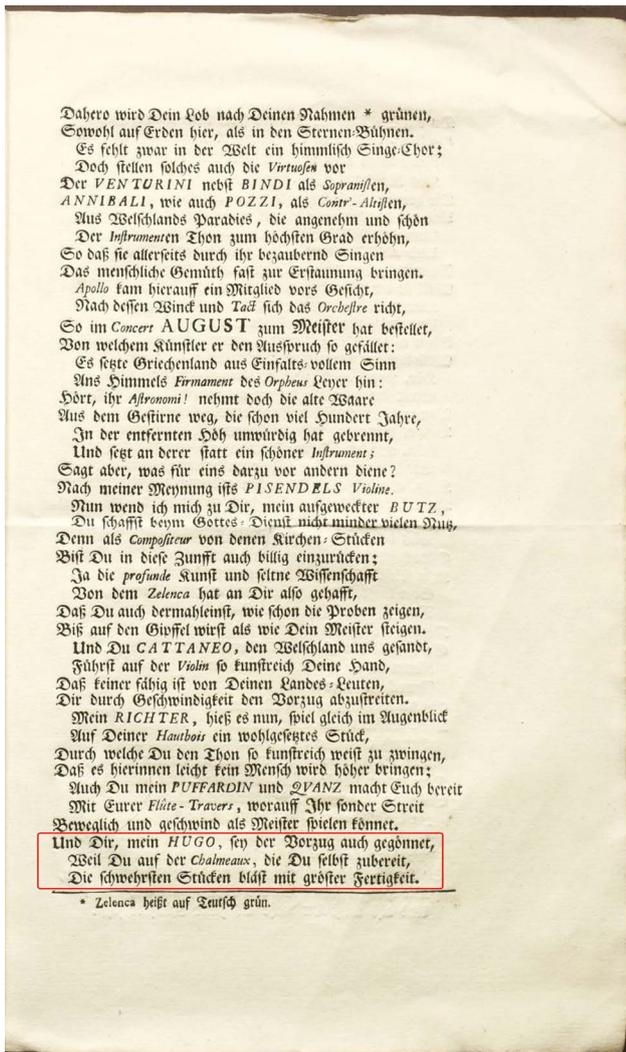
Two contemporary sources suggest that Hugo was the chalumeau player for whom the Dresden court composers wrote their parts. First, when Gottfried Silbermann discussed the organ that he had built in the Frauenkirche between 1732 and 1736, he was reported to have been especially pleased with the eight foot chalumeau voice in his new instrument. According to Sebald Pezold, the organist in the town Greiz in Thuringia, the imitation of the chalumeau was so exact that 'nothing more natural could be heard, in which there was no difference to notice, whether Mr Willhelmi, the virtuoso in Dresden on this instrument, was heard or whether it came from the organ'.<sup>30</sup> Second, in the *Virtuosen* panegyric, written by Johann Gottlob Kittel in 1740 in honour of the musicians of the Dresden *Hofkapelle*, Hugo was praised not only for his musical skills, but also for his craftsmanship (► Ill. 6):<sup>31</sup>

Und Dir, mein HUGO, sey der Vorzug auch gegönnet,  
Weil Du auf der Chalmeaux, die Du selbst zubereit,  
Die schwersten Stücken bläst mit gröster Fertigkeit.

(translation)

And you also, my Hugo, are to be commended here,  
because on your Chalmeaux, having crafted it yourself,  
you play the most difficult pieces with utmost skill.

This revealing verse suggests that Hugo prepared and/or improved his own instrument, with the intention of expanding its possibilities. And even today, it is relatively easy to extend the soprano chalumeau by a few centimetres to reach the low D. By adding a seven-centimetre-long tube to my soprano chalumeau,<sup>32</sup> I am able to produce this tone without any problems. Furthermore, it is possible to place two keys on such an extension in order to make D



### Ill. 6:

Kittel's verses  
dedicated to Johann  
Wilhelm Hugo, 1740.  
For reference and web-  
link, see footnote 31.

<sup>28</sup> STOCKIGT and ÁGÚSTSSON, 'Reflections and Recent Findings on the Life and Music of Jan Dismas Zelenka' (◀ note 11), pp. 14, 25.

<sup>29</sup> 'den 15. Sept[ember]: [1773] | Johann Wilhelm Hucho, Churfürstl[ich]. Cammer-Musicus, ein Ehemann, 85. Jahr alt, an Steckfl[uß]. v[orn] Th[or] Neue Gaße, in H[er]r. Hofrath Mondanußens Hause, - St: Joh[annis].; Stadtarchiv Dresden, Ratsarchiv, Kirchliche Wochenzettel, 2.1.3., C XXI. 20, Nr. 41., fol. 727r.

<sup>30</sup> RICE, *The Baroque Clarinet* (◀ note 1), pp. 23-24.

<sup>31</sup> KITTEL, Johann Gottlob: *Denen Bey Ihro Königl. Majest. in Pohlen und Churfürstl. Durchl. zu Sachsen, Welt-gepriesenen Hof-Capelle Befindlichen VIRTUOSEN [...]* (Dresden: Krause, 1740), p. [5], <https://digitale.bibliothek.uni-halle.de/vd18/content/titleinfo/1179752>. Facsimile published as *Lob-Gedicht auf die sächsische Hofkapelle. Faksimile des Drucks von 1740*, ed. Gerhard POPPE (Beeskow: Ortus, 2008), unpaginated. The English translation was done by the late David Fairservice in 2008.

<sup>32</sup> Made by Brian Ackerman, London 1992.

and E playable. The knowledge to make keys of this kind already existed in the eighteenth century, as we see in oboes from this period.

In 1735, the royal 'Jagd-Hautboist' and instrument maker Johann Müller passed away in Dresden. The inventory of his estate contains a fascinating list of the instruments found in his workshop, and among these were two chalumeaux made of plum wood and a 'clar nettchen' [clarinet], in addition to many other curious winds.<sup>33</sup> There is little doubt that Müller and Hugo knew each other, since they played the same instrument and were both in the service of the Dresden court. Perhaps the two colleagues exchanged ideas on how to improve their instruments. In any case, it is clear that some of the parts Zelenka wrote in the mid-1730s were not played on a standard chalumeau, but rather a specially crafted instrument prepared by the player for whom the music had been written, Hugo.

### Conclusion

In general, it can be said that the parts that Zelenka composed for the chalumeau are in many ways similar to the parts written by Fux and some of his colleagues. However, the music does not contain many fast leaps and technically difficult passages, as seen in some of the works of Antonio Caldara, Georg Reutter Jr. and Francesco Bartolomeo Conti, and later of Giuseppe Bonno and Giuseppe Porsile. However, the use of chromatic scales is more common in Zelenka's writing for the instrument than in the works of his contemporaries and colleagues.

It is also interesting to consider why the composer was the only one of his contemporaries to have used the chalumeau in his Masses and Requiems. Many well-known masters of the Baroque wrote solo parts for a wide range of instruments within these two genres, but for some reason, parts for the chalumeau are almost non-existent. *RISM* currently lists only two examples: firstly, a few Masses by František Ignác Tůma contain parts for the instrument, but in at least one of these works, the chalumeau is thought to be a later addition.<sup>34</sup> A Mass dated 1760 from a little known Austrian composer named Chrysanth Plattner also includes a part for the chalumeau.<sup>35</sup> Finally, Zelenka did not use the instrument in his few chamber and orchestral works, unlike his colleagues Johann David Heinichen and Hasse, as well as Johann Friedrich Fasch in Zerbst. That itself is a worthy subject for a different study.

<sup>33</sup> See AGÜSTSSON, Jóhannes and ÓSKARSSON, Kjartan: *The Nachlass of the Dresden Oboist and Instrument Maker Johann Müller (1663-1735)*, forthcoming. A chalumeau with seven keys made by one 'Müller' survives in the Swedish Museum of Performing Arts (formerly Musikhistoriska Museum) in Stockholm, signature MM, No. 140. The instrument is analyzed in detail in RICE, *The Baroque Clarinet* (↵ note 1), p. 32. I wonder if this could be one of the instruments from Müller's workshop in Dresden. This is perhaps rather a soprano chalumeau with an extension, some sort of a 'chalumeau bassetto'. However, this needs further investigation.

<sup>34</sup> Cz-Pak 953; Cz-Pak 1312.

<sup>35</sup> I-BZf, without signature.