

The Clarinetist-Composers of Nineteenth-Century Italy: An Examination of Style, Repertoire and Pedagogy

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Since the eighteenth century, clarinetists who also functioned as composers have made many contributions to the instrument's repertoire. For example, Joseph Beer, one of the first great clarinet virtuosos, also wrote several clarinet concertos as well as a variety of chamber works. Franz Tausch, the prominent German clarinetist and teacher, is known to have produced two solo concertos, two double concertos, and an extensive repertoire of duos, trios, and quartets.

In addition to solo and chamber works, many clarinetists also produced pedagogical literature, following a great tradition of teachers creating the specific music their pupils would study. Although many such works amount to simple, harmonically-driven exercises, a large body of études, caprices, duos, and accompanied solos also exists, representing music of artistic merit, and reflecting the unique voice of the region and time period in which it was produced.

A "clarinetist-composer" brings a unique perspective to his or her works. Early clarinetists, such as Beer and Tausch, undoubtedly wrote new works at least partially out of necessity; even as late as 1800, the instrument's repertoire was remarkably small. Nevertheless, due to their understanding of the most intimate details of clarinet performance, clarinetists themselves may be among the most qualified to write idiomatic works for the instrument.

The clarinet came to prominence in Italy rather early in its history. In a 1716 oratorio, Vivaldi included parts for two "clarenis" – possibly the earliest orchestral use of the clarinet. In 1770, the Neapolitan composer Gregorio Sciroli wrote what may be the earliest sonata for the clarinet. This three-movement work was written for B-Flat clarinet, and included a single basso continuo line accompaniment. Furthermore, Mozart's earliest work to employ clarinets, the Divertimento, K.113, was written during a visit to Milan in 1771. In opera, Giovanni Paisiello used two D clarinets in *I scherzi de amore*, which was first performed in Naples in 1771. Later, in Venice, Ferdinando Paer made substantial use of clarinets in C, B-Flat and A in his opera *L'intrigo amoroso* of 1795. Undoubtedly, by the turn of the century, the clarinet enjoyed widespread acceptance in most Italian musical centers.

As the nineteenth century progressed, many native-born Italian clarinetists built successful performing careers. Among the most important and best-known players were Ernesto Cavallini and Luigi Bassi. Both of these musicians have been dealt with extensively in the related literature, including in dictionaries, periodical articles and dissertations. Many of their compositions, including the caprices and solo works of Cavallini and the operatic fantasias of Bassi, are widely available in modern performing editions. However, at least ten additional nineteenth-century clarinetists also produced important clarinet compositions. These works reflect the unique attributes of each individual clarinetist's performing skills, the qualities and limitations of the types of clarinets being used in Italy at the time, performance practice issues unique to the region, and the stylistic and artistic climate that was nineteenth-century Italy. The purpose of this study is to examine and explore the works of these other musicians, with special

emphasis on how their works illustrate both the history of the clarinet—and the history of musical style in general—on the Italian peninsula.

The earliest Italian clarinet treatise of the nineteenth century appeared in approximately 1802. Vinatier Adami, an active player and teacher in the city of Torino, produced a *Method for Clarinet* that was subsequently published by Reycend. Born in northern Italy, Adami evidently arrived in Torino no later than the early 1760's, as his son Giuseppe, who was also an important clarinetist, was born there in 1762. Several authors mention the existence of Adami's *Méthode*, although a complete copy has apparently failed to survive. Regardless of its exact content and format, the existence of a complete Italian clarinet method at such an early date suggests that a clear, systematic course of instruction was firmly in place by at least the late decades of the eighteenth century. Furthermore, Adami's proficiency as a teacher is proven by the rapid development of his son Giuseppe, who later became first clarinetist at La Scala and the first clarinet teacher at the Milan Conservatory.

At approximately the same time, Giovanni Battista Gambaro developed a far-reaching reputation as clarinetist, composer and publisher. Contemporaries described Gambaro's chief attributes as "a beautiful sound, and a noble and expressive manner of singing on the instrument." Over the course of his short 43-year life, Gambaro played a significant role in the musical life of both Italy and Paris. Born into a well-known musical family in Genoa, Gambaro relocated to Paris sometime around 1812. By 1816, he served as first clarinetist in the orchestra of the Italian Theater, and continued an active and successful performing career until ill health afflicted him in the late 1820's.

During this period, the Gambaro family built a successful music publishing firm in Paris. The company published works by both members of the Gambaro family (including Giovanni and his brother Vincenzo) as well as works by other composers. The fact that many of these works were published simply under the name "Gambaro" makes creating a definitive list of Giovanni's compositions highly problematic. However, it does seem that Giovanni produced a variety of unaccompanied études and caprices, duets, quartets, and several solo works for clarinet and piano.

One notable aspect of Giovanni's career was his decision to make Ivan Müller's 13-key clarinet his instrument of choice. Gambaro touted the advantages of Müller's instruments to others (most notably Frédéric Berr), and even published Müller's method for the instrument. The Müller clarinet allowed for substantially more technical dexterity than other clarinets of the day, and this aspect is clearly evident in Gambaro's works. For example, in the airs and variations for clarinet and piano, the clarinet parts require rapid, florid passagework in diatonic and chromatic patterns. In addition, the Gambaro caprices extend beyond C and F major and into such keys as E-flat major and C minor. Gambaro's virtuosic style in many ways foreshadows the characteristics of later Italian works, including those by Cavallini and Bassi.

Among the many clarinetists active in and around Milan, Benedetto Carulli holds a special place. In many ways, Carulli bridged a generational gap: as a student of Giuseppe Adami at the Milan Conservatory, he maintained a direct link to the earliest systematic clarinet program in Italy. Later, during a long and prosperous tenure as clarinet professor at the same institution, he nurtured the next generation of Italian players, including such prominent musicians as Cavallini, Bassi and Romeo Orsi. Although he did not produce a clarinet method of his own, he did

complete a new edition of the *Méthode* of Jean-Xavier Lefevre.

Carulli's compositions include a variety of solo works, as well as small chamber works. He also was among the earliest Italian clarinetists to write reductions and fantasias based on popular Italian operas, a practice that would become common for later Italian clarinetist-composers. Carulli wrote works based on Rossini's *Semiramide*, Petrella's *Marco Visconti*, and Verdi's *Rigoletto*. On the other hand, his chamber works largely follow the eighteenth century model. The Trio for Two Clarinets and Bassoon, for example, utilizes a clearly structured sonata form for its first movement. The third movement follows a minuet and trio format (as opposed to the more Romantic scherzo), and the finale is a rondo.

Further south, in the city of Naples, Ferdinando Sebastiani held the prestigious position of professor at the Naples Conservatory, and also performed as first clarinetist in the orchestra of the San Carlo Theater. Like Carulli, Sebastiani produced numerous operatic fantasias, including works based on Bellini's *Norma* and Rossini's *Semiramide*.

From a pedagogical perspective, Sebastiani produced an important treatise in 1855, during the midst of his tenure in Naples. His *Method* was likely the first clarinet method published in Italy since Adami's 1802 treatise. Among its more significant features are illustrations and sketches indicating the use of a 13-keyed clarinet performed with the reed on top of the mouthpiece. The book consists of five parts, including sections on mechanical construction, ornamentation and embellishment, and 84 progressive duets (many based on the violin works of other composers). A complete review of Sebastiani's *Método* appeared in the July 1855 issue of the Italian journal *La Musica*, in which Sebastiani was described as an "esteemed artist" and the "first clarinetist of Europe."

Domenico Liverani held the most important clarinet posts in the city of Bologna, where he also taught at the Liceo Musicale from 1835 to 1870. A proponent of the newer Boehm system clarinet, Liverani played a major role in popularizing this instrument in Italy; he also supported the appearance of the saxophone in Italy, an instrument that would later be promoted by Romeo Orsi. As with other mid-century Italian clarinetists, Liverani wrote works based on Rossini, Bellini, Donizetti and Verdi. He also wrote a trio for clarinet, cello and piano, a concerto, and numerous smaller works for clarinet and piano.

Many of Liverani's works follow the Romantic idea of "character pieces," complete with descriptive titles. For example, individual movements in his 6 *Morceaux* bear such titles as "Tranquillity," "Gaity" and "Expectation." His works also demonstrate the advanced capabilities of the Boehm system clarinet, complete with highly florid passagework, chromatic lines, and arpeggiated figures in complex keys.

Giovanni Bimboni, one of the most prominent Florentine clarinetists of the century, enjoyed a 29-year tenure in the orchestra of the Teatro della Pergola. He also served as a professor at the Florence Conservatory, teaching not only clarinet, but also flute and saxophone. Bimboni developed a far-reaching reputation, earning the respect and admiration of Mercadente and Cavallini, among others. Notable aspects of Bimboni's career include his decision to play with the reed on the bottom of the mouthpiece, and his early performance and promotion of the saxophone in 1848, coming just two years after the instrument received a formal patent.

Due to the fact that Giovanni had a brother named Gioacchini, who was also a musician, significant confusion has surrounded the authorship of his compositions. Gioacchini, a brilliant trombonist, taught both trumpet and trombone at the Florence Conservatory, and even wrote an early method for the euphonium. As both men were apparently of short stature, they were also known by the respective nicknames of Giovanini and Giovacchini. The problem is further complicated by the frequent transcription of Giovanni's works for trombone, and Gioacchini's works for clarinet.

Among the compositions we can definitively ascribe to Giovanni Bimboni are a variety of method books, including mechanical exercises on scales and chords. He also produced two books of studies and caprices. Bimboni's *Variations on Lucrezia Borgia* follows the typical model of an Italian operatic fantasia. The work consists of an introduction, theme, and five variations (although variations 1 and 3 are for piano solo). However, these variations present far fewer technical demands on the clarinetist, probably because the work was issued simultaneously for trombone and piano.

In Naples, Gaetano Labanchi succeeded Sebastiani as the leading clarinetist in the region. Replacing Sebastiani in both the court orchestra and the Teatro San Carlo, Labanchi also became professor of clarinet at the Naples Conservatory from 1892-1908. In addition, like Sebastiani before him, Labanchi produced a highly influential *Progressive Method*, but in this case intended for the Boehm-system clarinet. Carl Fischer published portions of this method in 1914 and again in 1961. A new edition, including thirty-six etudes from part two and all ten duets from part three, appeared in 2002. The etudes cover all key areas (including C-Flat Major/A-Flat minor and C-Sharp Major/A-Sharp minor), and are generally very long (some over 200 measures). The complexity of the writing, particularly in complicated key areas, highlights the superiority of the 18-key Boehm system instrument favored by Labanchi. The duets are also very long (number 10 alone is 384 measures), and feature the ornate, lyrical, *bel canto* style typical of Romantic Italian music. In particular, these duets demonstrate the influence of Cavallini, with whom Labanchi had studied in Milan.

In addition to his method, Labanchi followed the Italian trend of composing operatic fantasias, including works based on Verdi and Mercadante. He also produced a *Gran Duetto* for oboe, clarinet and piano based on themes from Donizetti, and an original *Fantasia* for clarinet and piano written for and dedicated to the *Accademia di Santa Cecilia* in Rome.

In the later nineteenth and early twentieth century, Italian clarinetists continued to focus on pedagogical literature. Ferdinando Busoni, perhaps best-known as the father of Ferruccio Busoni, maintained a successful career as a traveling soloist in Italy, France and Austria. His *Method*, published in 1883, continued to propagate the more traditional Italian method of performing with the reed on top of the mouthpiece.

In Milan, Romeo Orsi worked not only as a clarinet soloist, but also developed an important musical instrument factory in 1880. Here he built standard brass and woodwind instruments, and also developed such novel ideas as a unique clarinet capable of changing from low pitch to high pitch due to additional tubing. Orsi also became a strong proponent of the saxophone, producing

a saxophone method in 1893. Although primarily intended for soprano saxophone, the title page states additional uses for alto, tenor and baritone saxophone, as well as for clarinet. Ricordi subsequently published a separate edition for alto and bass clarinet.

Aurelio Magnani, the last great clarinetist-composer of the century, enjoyed a successful career as a performer, teacher and composer. A student of Liverani, he taught at the Marcello Liceo in Venice, and later at the Academy of Santa Cecilia in Rome. Magnani's solo works with piano include two Divertimentos, a Solo de Concert (dedicated to the French clarinetist Charles Turban), and the Mazurka Caprice. He also produced a Romanza based on themes from Gounod's Faust, and a number of large-scale unaccompanied duets.

Maganani also wrote the final Italian clarinet treatise of the nineteenth century, a three-part method published by Evette and Schaeffer in 1900. Intended for the Boehm-system clarinet, this method indicates the growing acceptance of the French clarinet on the Italian peninsula. Republished in 1949, the text was translated into French, English and Spanish, indicating wide spread acceptance of Magnani's pedagogical ideas.

In comparing the works of these musicians, several stylistic trends become evident. In the early nineteenth century, most compositions tended to follow simple forms, including theme & variations, minuet & trio and sonata form. The writing for clarinet was generally less virtuosic from a technical point of view, although this aspect was noticeably more prominent in the music of Gambaro (likely due to his use of the Müller 13-key clarinet). Also during this period, the first operatic fantasias for clarinet appeared, indicating the wide-spread influence and appeal of Romantic Italian opera. Most of these early works were based on compositions by Rossini and Bellini, including Bellini's Norma and Rossini's Semiramide.

During the mid-nineteenth century, clarinetists placed more emphasis on études, duets and formal method books. Bimboni produced many studies, caprices and exercises, while Sebastiani completed a full clarinet method. Sebastiani maintained a commitment to the 13-key clarinet performed with the reed on top of the mouthpiece. Liverani, on the other hand, promoted the Boehm system clarinet; consequently, his works demonstrated a higher level of technique. Operatic fantasias continued to be popular, but composers made a noticeable shift to works based on Donizetti and Verdi. However, works based on Rossini can still be seen in the music of Sebastiani and Liverani, a testimony of the immense popularity of Rossini into and through the 1840s.

As the century neared its conclusion, clarinetists tended to focus less on operatic fantasias and transcriptions. Nonetheless, an adherence to the bel canto concepts of beautiful melody and lyrical style persisted, both in opera-inspired works and in original compositions. During this period, the superiority of the Boehm system clarinet became evident, and both Labanchi, Busoni and Magnani wrote methods for this instrument. Consequently, composers such as Labanchi felt free to write études in all possible keys. Although Labanchi and Busoni maintained a strict adherence to performing with the reed on top, Bimboni had been an early convert to the reed-on-bottom technique. However, it would be the early years of the twentieth century before this practice would become universally accepted.

In many ways, the compositions of these clarinetists reflect the history of the clarinet in Italy. Their compositions became more complex as the clarinet itself became more technically advanced (progressing from 6 and 7 key models in the early century, through the 13-key clarinet, and finally to the late-century Boehm-system instrument). At the same time, the uniquely operatic bel canto style continued throughout the period. This aspect is clearly evident not only in the fantasias, but also in the many pedagogical studies and duets.

Unlike the works of Cavallini and Bassi, most of these compositions have fallen out of the standard performing repertoire. The majority are out-of-print, while a number were likely never published at all. Additional archival research is needed to develop definitive lists of works by these composers, as well to produce reliable modern performing editions. Their significance as historical documentation of the history of the clarinet in Italy simply cannot be overstated.

MUSICAL EXAMPLES

Example 1. Gambaro, 2nd Air Varié pour la Clarinette (mm. 217-225).

Allegro

Clarinet in Bb

Piano

etc.

Example 2. Carulli, Trio for Two Clarinets and Bassoon, Op. 1, mvmt. 1 (mm. 1-16).

Allegro moderato

Clarinet in Bb

Clarinet in Bb

Bassoon

etc.

Example 3. Liverani, Deux Chants Religieux (mm. 30-39).

Clarinet in Bb

Piano

etc.

Example 4. Bimboni, *Variazioni sopra un Tema nella Lucrezia Borgia* (mm. 234-244).

Musical score for Example 4, featuring Clarinet in Bb and Piano. The score is in 6/8 time and consists of two systems. The first system shows the Clarinet in Bb and Piano parts. The second system shows the Piano part in three staves (treble, middle, and bass clefs). The music is characterized by intricate rhythmic patterns and dynamic markings.

Example 5. Labanchi, *Duet No. 2 from Método Progressivo* (mm. 44-51).

Musical score for Example 5, featuring two staves. The score is in 6/8 time and consists of two systems. The first system shows two staves with dynamic markings *mf* and *f*. The second system shows two staves with dynamic markings *p* and *pp*. The music is characterized by intricate rhythmic patterns and dynamic markings.

The author welcomes comments or questions about this project:

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THE CLARINETIST-COMPOSERS OF NINETEENTH-CENTURY ITALY:

An Examination of Style, Repertoire and Pedagogy

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 - 3. Giovanni Paisiello's *I scherzi de amore e di fortuna* of 1771
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 - 2. Luigi Bassi (1833-1871)
- C. Other nineteenth-century Italian clarinetists
 - 1. At least ten were active composers
 - 2. Their compositions reflect the history of the clarinet in Italy and illustrate the unique artistic environment of the period

III. Early Nineteenth Century

- A. Vinatier Adami
 - 1. *Méthode pour la clarinette* (Torino: Reycend, c. 1802).
 - 2. Possibly the earliest Italian clarinet treatise
- B. Giovanni Battista [Jean Baptiste] Gambaro (1785-1828)
 - 1. Active in both Italy and Paris
 - 2. Developed a publishing firm in Paris
 - 3. Used a 13-key clarinet
 - 4. Works include:
 - *Tre quartetti per flauto, clarinetto, corno e fagotto*. Ed. Gyorgy Balassa. Budapest: Editio Musica, 1972.
 - *10 Caprices*, Op. 9. Vienna: Verlag Doblinger, 1965.
 - *22 Studi Progressivi per Clarinetto*. Ed. Alamiro Giampieri. Milano: Ricordi, 1983.
 - *Three Duos for Two Clarinets*, Op. 10. Ed. Bernhard Päuler. New York: H. Litolf's Verlag, 1976.
 - *12 Caprices*, Op. 18. Ed. Eric Simon. New York: International, 1957.
 - *2nd Air Varié*. Paris: Richault, [n.d.].

- 3rd *Air Varié de Concert*. Paris: Richault, [n.d.].
- 4th *Air Varié*. Paris: Costallat, [n.d.].
- *Fantasies et Variations Concertantes sur des motifs des Operas de Bellini La Sonnambula et Il Pirata*. Paris: Richault, [n.d.].¹
- *Trois Quatuors Concertans for clarinet, violin, viola and 'cello*. Paris: Gambaro, [n.d.].
- Berr, F., and Gambaro. *Première Fantasia Élégante sur Anna Bolena*. Paris: Richault, [n.d.].
- Boieldieu, Francois and Gambaro. *Sonata for Clarinet and Piano*. Ed. Burnet Tuthill. New York: McGinnis & Marx, 1965.

C. Benedetto Carulli (1797-1877)

1. Professor of Clarinet at Milan Conservatory (1827-1871)
2. Teacher of Cavallini, Bassi and Romeo Orsi
3. Works include:
 - *Rossini's Semiramide (Introduzione): Riduzione per flauto, 2 clarinetti e fagotto*. Milano: Ricordi, 1993.
 - *Trio for 2 Clarinets and Bassoon, Op. 1*. Ed. Wolfgang Stephan. Mainz: B. Schott's Söhne, 1974.
 - *Trio in B-Flat for Three Clarinets*. Ed. Simeon Bellison. New York: Ricordi, 1951.²
 - *Verdi's Rigoletto: Per due clarinetti*. Milano: Ricordi, 1989.
 - *Divertimento for Clarinet, Oboe and Orchestra*. Ms. in *Bibliothek der Musikfreunde*, Vienna.
 - *Two Potpourris for Clarinet and Piano*. Ms. in *Bibliothek der Musikfreunde*, Vienna.
 - *Variations*. Ms. in *Bibliothek der Musikfreunde*, Vienna.
 - *Petrella's Marco Visconti: Riduzione per 2 clarinetti*. Ms. in *Bibliothek der Musikfreunde*, Vienna.
 - *Divertimento for Clarinet, Flute and Orchestra*. Ms. in *Bibliothek der Musikfreunde*, Vienna.
 - *Bellini's Norma: Riduzione per clarinetto solo*. Milano: Ricordi, 1833.

IV. Middle Nineteenth Century

A. Fernando Sebastiani (1800-1860)

1. Professor of Clarinet at the Naples Conservatory
2. Described as an "esteemed artist" and the "first clarinetist of Europe"
3. Completed a *Método per il clarinetto* in 1855
4. Works include:
 - *Rossiniana*. Ms. in *Conservatorio di Musica "Giuseppe Verdi"* in Milan.
 - *Cavatina on Bellini's Norma*. Milano: Ricordi, 1838.
 - *Método*. Naples: F. Cottrau, 1855.
 - *Concerto*. Ms. in *Biblioteca del Conservatorio di Musica in Naples*.
 - *Fantastico Concerto*. Ms. in *Biblioteca del Conservatorio di Musica in Naples*.
 - *Fantasia on Semiramide for Clarinet and Piano*. Ms. in *Biblioteca del Conservatorio di Musica in Naples*.
 - *Piccolo Fiore for Clarinet and Piano*. Ms. in *Biblioteca del Conservatorio di Musica in Naples*.

B. Domenico Liverani (1805-1877)

1. Taught at the *Liceo Musicale* in Bologna (1835-1870)
2. Promoted the Boehm system clarinet
3. Wrote numerous "character pieces," many with florid, virtuosic technique
4. Works include:
 - *Six études mélodieuses pour clarinette d'après les opéra les plus célèbres de Bellini, Donizetti, Rossini, Verdi*. Milano: Ricordi, c. 1865.
 - *Duettino per pianoforte e clarinetto sulla canzone Tirsi*. Bologna: Trebbi, c. 1875.
 - *Deux chants religieux pour la clarinette avec accompagnement de piano sur le Stabat Mater di G. Rossini*. Milano: Ricordi, c. 1854.³
 - *Frammenti di un album giovanile per clarinetto con accomp.to di pianoforte*. Bologna: Trebbi, c. 1872.
 - *Melodia drammatica di G. Donizetti*. Bologna: Trebbi, c. 1872.
 - *Melodia drammatica di G. Rossini*. Bologna: Trebbi, c. 1872.
 - *Introduzione e Variazioni*. Ms. in *Biblioteca dell'Accademia filarmonica* in Bologna.
 - *Six Morceaux for Clarinet and Piano*.⁴

- *Fantasia per Pianoforte, Clarinetto e Fagotto*. Bologna: Litografia Cipriani, [n.d.].
- *Cavatina della Traviata di Verdi trascritta per Clarinetto e Pianoforte*. Milano: Ricordi, c. 1853.
- *Melodie della danza caratteristica del popolo di Felsina variate per Pianoforte e Clarinetto*. Milano: Ricordi, c. 1853.
- *Due Melodie di Donizetti: parafrasi per Clarino con accompagnamento du Pianoforte*. Milano: Ricordi, 1879.
- *Due Romanze di Francesco Schubert concertate per Pianoforte e Clarinetto*. Milano: Ricordi, 1867.
- *Due Melodie de Rossini*. Milano: Ricordi, [n.d.].
- *Introduzione e Variazioni per Clarinetto con accompagnamento di piena Orchestra*. Bologna: Litografia Cipriani, [n.d.].
- *Terza fantasia per clarinetto con accomp. d'orchestra o pianoforte sulla cavatina della Niobe*. Bologna: Litografia Cipriani, c. 1844.⁵
- *Fantasia per Clarinetto e Pianoforte sopra l'Aria favorita "Or che son vicino a te."* Bologna: Litografia Cipriani, [n.d.].
- *Concerto in C Minor*.⁶ Ms. in Liceo Musicale in Bologna.
- *Terzettino per Pianoforte, Clarino e Violoncello trascritto dall'opera Il Trovatore di Verdi*. Milano: Ricordi, c. 1855.⁷

C. Giovanni Bimboni (1813-1893)

1. Professor of Clarinet at the Florence Conservatory
2. Name confusion
 - a. Giovanni also called "Giovanini"
 - b. Brother, Gioacchini, also called "Giovacchini"
 - c. Compositions of both men frequently transcribed for other instruments
3. Works include:
 - *30 Studi per Clarinetto*. Firenze: L. Bratti, c. 1885.
 - *Variations for Clarinet and Piano on Lucrezia Borgia*. Milano: Ricordi, 1839.
 - *Capricci for Solo Clarinet*. Firenze: P. Bimboni, [n.d.].
 - *Esercizi Meccanici per Clarinetto*. Firenze: P. Bimboni, [n.d.].
 - *Esercizi, Scale e Accordi per Clarinetto*. Firenze: P. Bimboni, [n.d.].
 - *Esercizio Giornaliero per Clarinetto*. Firenze: P. Bimboni, [n.d.].

V. Later Nineteenth Century

A. Gaetano Labanchi (1829-1908)

1. Professor of Clarinet at Naples Conservatory (1892-1908)
2. Completed his *Método Progressivo per Clarinetto* in 1886
 - a. Intended for the Boehm system clarinet
 - b. Includes lengthy études and duets, many in complicated keys
3. Works include:
 - *Fantasia per Clarinetto con accomp. di Pianoforte sull'opera Aida*. Milano: Ricordi, 1882.
 - *Método Progressivo per Clarinetto*. Napoli: Calcografia Cali, 1886.⁸
 - *Duetto di Concerto tra Clarino e Fagotto sui motivi dell'Opera Orazi e Curiazi*. Ms. in Biblioteca del Conservatorio di Musica in Naples.⁹
 - *Gran Duetto per Oboe e Clarino*. Ms. in Biblioteca del Conservatorio di Musica in Naples.
 - *Fantasia Originale per Clarinetto*. Ms. in Biblioteca musicale governativa del Conservatorio di Musica in Rome.
 - *Dodici Studi Melodici per Clarinetto*. Milano: Edizioni Curci, 1947.

B. Ferdinando Busoni (1834-1909)

1. Father of Ferruccio Busoni
2. Works include:
 - *Reverie: Pastorale per Clarinetto e Pianoforte*. Milano: F. Lucca, 1870.¹⁰
 - *Scuola di Perfezionamento*. Hamburg: Cranz, 1883.

C. Romeo Orsi (1843-1918)

1. Developed an influential musical instrument factory in 1880
2. Proponent of the saxophone
3. Works include:
 - *Method for Saxophone/Clarinet*. Milano: Ricordi, 1893.¹¹

D. Aurelio Magnani (1856-1921)

1. Taught at the *Benedetto Marcello Liceo* in Venice and the *Accademia di Santa Cecilia* in Rome
2. Wrote a three-part *Method complete de clarinette systeme Boehm*, published in 1900
3. Works include:
 - *10 studi capriccio di grande difficolta per clarinetto*. Milano: Ricordi, 1987.
 - *Premier Divertissement pour clarinette avec accompagnement de piano*. Paris: Evette & Schaeffer, 1886.¹²
 - *Deuxieme Divertissement pour clarinette avec accompagnement de piano*. Paris: Evette & Schaeffer, 1886.
 - *Solo de Concert: pour clarinette avec accompagnement de piano*. Paris: Evette & Schaeffer, 1886.¹³
 - *Romanza e valzer nell'opera Faust di C. Gounod: Divertimento per clarinetto con accompagnement di pianoforte*. Milano: F. Lucca, 1879.
 - *Mazurka Caprice pour clarinette avec accompagnement de piano*. Paris: Leduc, [n.d.].
 - *6 duetti da camera concertati per due clarinetti*. Firenze: G. Venturini, [n.d.].¹⁴
 - *Method complete de clarinette systeme Boehm (en 3 parties)*. Paris : Evette & Schaeffer, c. 1900.
 - *3 Sonates Concertantes: pour 2 clarinettes sans accomp. de piano*. Paris : Evette & Schaeffer, c. 1886.¹⁵
 - *Elegia Originale per Clarinetto con accompagnamento di pianoforte*. Firenze : G. Venturini, 1880.

VI. Stylistic Comparisons

A. Early century

1. Works typically follow simple forms, including theme & variations, minuet & trio and sonata form
2. Writing is less virtuosic, although technique is more prominent in music of Gambaro
3. First operatic fantasias appear, based primarily on Rossini and Bellini

B. Middle century

1. More emphasis on études, duets and formal method books
2. Operatic fantasias shift to Donizetti and Verdi, although Rossini's influence continues
3. Works become more technically demanding, particularly in Liverani's compositions

C. Late century

1. In general, less emphasis on operatic fantasias and transcriptions
2. *Bel canto* style persists, both in opera-inspired works and in original compositions
3. Superiority of the Boehm system clarinet becomes evident
4. More acceptance of reed-on-bottom technique

VII. Conclusion

¹ For a detailed listing of clarinet works based on Italian operas, see Corrado Giuffredi's article "Operatic Fantasies for Clarinet and Piano: Italian Printed Editions of the 19th Century" in *The Clarinet* 29, no. 2 (March 2002), 82-85.

² This is an arrangement of the op. 1 trio for two clarinets and bassoon.

³ New edition published in 2005 by Lazarus Edition, ed. by Colin Bradbury.

⁴ Publication information from title page is illegible.

⁵ Based on themes from Giovanni Pacini's opera *Niobe* (1826).

⁶ Dedicated to Rossini.

⁷ First performed in Bologna in 1855, with Liverani, clarinet; Giuseppe Brunetti, 'cello; and Donna Teresa Angelelli Principessa Simonetti, piano.

⁸ In three parts (*Teoria ed Esercizi; Scale ed Esercizi; Dieci duetti*). Parts two and three published by Carl Fischer in 1914 (revised and edited by Gustave Langer). Part two republished by Carl Fischer in 1961 (revised and edited by Soccorso Piroli). New editions of parts two and three published by Southern Music in 2002 (revised and edited by Jean and David Hite).

⁹ Based on themes from Mercadante's opera *Orazi e Curiazi* (1846).

¹⁰ Dedicated to Franz Suppé.

¹¹ Also edited Lefèvre's *Method*, 1894.

¹² Dedicated to Ulderico Perelli.

¹³ Dedicated to Charles Turban.

¹⁴ Individual titles are *Romanza, Sarabanda, Scherzo, Minuetto, Primo tempo in forma di sonata*, and *Largo appassionato*.

¹⁵ Sonatas are in C, F and G Major.