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THE "CLARINO"

by

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Presented
to
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Music G436, 18th Century
Fall Quarter 1970

There are generally two considerations which surround the term "clarino." Some authorities express the point of view that the term merely refers to a style and range, while others maintain with some worthy evidence that the "clarino", while it is significant of the upper register is also and most importantly an instrument. Some authors use the terms "natural trumpet" and "clarino" as one and the same.

The appearance of a review (in Musical Times LXXXI p. 749) of George Eksdaile's recording (Col. DX933) of the Haydn Concerto for Clarino kindled a debate about the definition of "clarino." The debate began with a letter to the Editor (MT LXXX, p. 819) from Adam Carse in which he calls the clarino and the trumpet "one and the same thing." In the same issue of MT, the reviewer (not named) responds to Carse. Argument continues in subsequent issues with three more letters. Blandford contends that "clarino" refers to trumpet used "in or above the fourth octave of the harmonic series." Morley Pegge quotes from Sanford Terry's Bach's Orchestra the fact that "tromba" and "clarino" are synonymous Italian terms for "trumpet." Carse sums up the problem by stating "...there is just as much difference between clarino and trumpet as there is between fiddle and violin."

Eric Blom states in his article in Grove's that "clarino" pertains to "an instrumental part in old music (mainly 18th-century), usually the treble part in music for

several trumpets.[1]

Clarino as defined in the Enciclopedia della Musica,[2] confirms that the Italians think of "clarino" as a "clarin trumpet." This instrument is referred to as the "natural trumpet" of the 17th and 18th centuries capable of production of high harmonies and on which very rapid passages (such as those in Bach's "Cantata N. 75") were possible.

In volume two and three of Michael Praetorius's Syntagma musicum of 1618, there are descriptions and woodcuts of the various instruments in use during the sixteenth century. [3]Hans Lampl's translation of Syntagma gives us an illuminating section on the use of trumpets as solo instruments, also in instrumental ensembles and in combinations with voices. Lampl defines "Clarino," "Principale," etc. as different parts to be played on one single type of instrument, said parts limited to certain segments of the overtone series.

J. Murray Barbour has done extensive work with the "clarino style", providing numerous musical examples through the 17th and 18th centuries.[4] He discusses how this style affected the general course of music; how the clarino technique was transferred to horns relatively intact, and was then modified in the early symphony.

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[1]"Clarino", Grove's Dictionary of Music and Musicians, 5th ed. ed. Eric Blom. New York: St Martin's Press, 1954-61.

[2]"Clarino", Enciclopedia della Musica, ed. Claudio Sartori; Milano: G. Ricordi, 1963, I, p. 489.

[3]Hans Lampl, "Michael Praetorius on the Use of Trumpets" Brass Quarterly II/1 (Sept. 1958)

[4]J. Murray Barbour, Trumpets, Horns and Music, East Lansing: Mich. St. Univ. Press, 1964; p. 35-83.

The foundation of trumpet melody is in the military signal or fanfare---the bugle call, as it would be called in the United States.

Even at the beginning of the seventeenth century the trumpet was assigned notes in art music above the eighth harmonic, that is, in the part of its compass in which diatonic melody is possible. So, if a composition contained only triadic melody for trumpets, this was an artistic device, an evocation of the concept of war or of civil pomp, either literal or figurative. This being the case, there was no necessity to make the imitation too exact.

Hardly any trumpet parts are specified in early seventeenth-century opera, save for the toccata introduction to Monteverdi's Orfeo, and it is not pure fanfare melody.

Agostino Steffani showed unusual skill at trumpet writing; generally in a quite florid style. The Allegro of the overture to his opera, Niobe, is scored for four trumpets and strings, and the trumpet parts, which are nothing but fanfares with imitation, clash audaciously with the harmony in the strings.

The high, florid type of brass writing in the 18th-century was associated chiefly with the trumpet, as the common name (clarino) for the tessitura and the style indicated. It was the trumpet rather than the horn that, in the

late Baroque operas and oratorios, was usually called upon to blend smoothly with the human voice and to follow the voice most adeptly in all of its divagations.

In the oratorios, too, where the polyphonic style prevailed trumpets were more likely than horns to be involved in the polyphony.

Precisely at what date the clarin technique came into vogue is not known. This technique involved using the upper series of partials on the "natural" trumpet where diatonic melodic melodies are possible. Since the partials do not become diatonic until the high register is reached, their use necessitated that the player be able to exhibit skill and control in this register. The clarin technique was often employed in

> ...specially written dance tunes and trumpet tunes harmonized by two or more lower trumpet parts with a timpanist invariably supplying a tonic-and-dominant bass (even though he may not appear in a score).[1]

Mention has been made of Virdung's Felttrumet and Clareta.

> This corresponds to the later distinction between the principal (lower) and clarin (high) trumpets, the Feldtrompeter and the Kammertrompeter. The Feldtrompeter were not expected to read music; they played flourishes and sustained notes in the middle and low register. The Kammertrompeter, on the contrary, were musicians and highly respected artists, who played melodies in the register in which

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[1]Christopher W. Monk, "The Older Brass Instruments: Cornett, Trombone, Trumpet," Musical Instruments Through the Ages, ed. Anthony Baines. Baltimore: Penguin Books, 1961.

> the harmonies were close enough together to admit a coherent series of notes. ...They played exclusively in this high register, as the "noble guild" to which they belonged forbade the principal trumpeters from using the register of clarin trumpeters, and the clarin trumpeters from going down to the register which was the prerogative of principal trumpeters.[1]

In view of present-day difficulties in performance of Baroque works written for the clarino, one wonders what the secret to their performance was, if any. One theory is that because the prevalent Baroque pitch was lower than A-440, the instrumental compositions of J. S. Bach sounded a half-tone lower.[2] This helps little in the case of a work such as Bach's Brandenburg Concerto No. 2, in which the trumpeter must play almost continually in the extreme high register. A more reasonable solution was that the instruments used were different than those generally employed in modern performances of such demanding works. It appears (judging from the writings of Mersenne and Menke) that the old art was based on the use of an instrument twice as long as the corresponding modern instrument with a shallow-cup mouthpiece similar in size to some used on our modern instruments. G. Alexander of Mainz, West Germany currently manufactures high D and F trumpets which are double the length of those by other modern manufacturers. Apparently, these instruments represent an attempt to duplicate the instrument used by Baroque clarin performers.

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[1]Sachs, The History of Musical Instruments, 328.

[2]Apel, "Pitch", Harvard Dictionary of Music, 585.

Baines suggested also that Baroque audiences were more tolerant of out-of-tune and imperfect performances than are our sophisticated, modern audiences.[1]

Contrary to present practice, clarin performers made a special study of the high register exclusive of lower registers.

> The player's lifelong restriction to the high register trained his lips and breath; he used an appropriate mouthpiece with a flat cup and a broad rim that gave good support to the over-exerted lips. This is the "secret" (according to Sachs) that enabled the trumpeters of the Bach epoch to play such surprisingly high parts. ...But we should not forget that in those times solo parts were written expressly for one artist and his special skill. Modern artists, ...are not (generally) able to perform these parts in a satisfactory style...some outstanding swing(Jazz or Dance Band) trumpeters, however, are able to give us an idea of the brilliancy and ease of the high register.[2]

The Jagertrommet was another instrument which could have been known as a clarino and used for high clarin playing. A portrait by E. G. Haussmann of Gottfried Reiche, (included in this paper), Bach's famous trumpeter, shows him holding such an instrument.

In 1618 Praetorius described the Jagertrommet: "It was known in the late seventeenth century as the Italian trumpet..."[3] Menke suggested that this instrument with "wound" tubing was designed to be played by means of a

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[1]Baines, "Trumpet," Grove's Dictionary, VIII, 567.

[2]Sachs, The History of Musical Instruments, 328-29.

[3]Galpin, A Textbook of European Musical Instruments, 236.

hand-stopping technique similar to that which was later employed on the French Horn. He stated that such a technique was possibly used by the well-known Fantini. Fantini advocated using tones not in the range of the "natural" trumpet, but he failed to show, in his Modo per imparar a sonare di tromba (1638), how to produce them.[1]

By 1500 the trumpet had its typical form with about seven feet of brass or silver tubing folded in one long loop. This placed it in C at the old high pitch, which became the equivalent to D at eighteenth-century concert pitch (which accounts for the key of most of Bach's and Handel's choruses and arias with trumpets, though the instrument could be lowered a tone or more by crooks). The trumpet was decorated with "garnishes" at the joints in the tubing the "ball" at the bell-joint, and the "garland" round the bell-mouth. The bore (about .4 inches) was less than that of a modern instrument(about .45 inches in today's narrow bore) and was cylindrical to about a foot from the bell; the bell, too, was smaller (about 4 inches instead of 4½ to 5).[2]

The mouthpiece had the old hemispherical cup with a rather small sharp-edged throat as a rule; rims were often broader and flatter than today, to make a comfortable air tight seal for strongly tensed lips without requiring undue pressure.

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[1]Werner Menke, History of the Trumpet of Bach and Handel, trans. Gerald Abraham (London: The New Temple Press 1934), 156-61.

[2]Christopher Monk,"Trumpet", Musical Instruments Through the Ages, Anthony Baines, ed. Penguin Books, 1961.

The natural intonation of certain harmonics no doubt gave purely trumpet music a distinct character akin to that today of French trompes de chasse and Swiss alphorns, since the eleventh harmonic lies midway between F and F# while the thirteenth is a very flat A. In an orchestra the players could "lip" these notes in tune, and the eleventh harmonic was sounded as F or F# as required.

In this clarino register the natural trumpet has a particularly beautiful tone. Certainly, we are used to hearing the clarino parts of Purcell, Bach, and Handel played with great skill and beauty on modern instruments that are quite different; the real trumpet is rarely heard in the orchestra, save occasionally in Germany, and in England and now America. The vibrant modern instrument is difficult to subdue, perhaps because it offers less resistance. The real trumpet is richer and softer in a way that prompts the player to a different style of playing. It cannot stant up so well against large bodies of instruments or voices; if it is overplayed it will bray in the lower register and scream in the upper. It will however, produce a clear flute-like quality which blends admirably with a small body of singers or players and will not overpower a moderately strong solo voice.

Bach wrote several arias, now commonly avoided because of problems of balance, for two or three trumpets matched with a solo voice and a continuo.

The doubts and evasions about the trumpet part in the Second Brandenburg Concerto have arisen from the same causes. The instrument that Gottfried Reiche played for Bach at Leipzig, and Vanentine Snow for Handel in London, need not be conspicuous even in small-scale works, though it can stand out in solo parts as brightly and sweetly as could be wished; it can be played high and quietly without losing certainty and fullness, as tends to happen with any but the very best players today. The lower or principale register was meanwhile cultivated by other players.

The reasons for the decline of clarino playing at the end of the eighteenth century are fairly clear. One is the disappearance in the turmoil following the French Revolution of the numerous small courts which maintained players. Another is that the restrictive domination of trumpet guilds had forbidden any wide popular use through which the old technique might have survived. Only the less enterprising technique of military players could be counted upon. Moreover, the rapid increase in size of orchestras also meant that a clarino trumpeter had either to overblow and make an unpleasant noise or be almost inaudible.

So by the time of Beethoven trumpets were reduced to simple parts centered more on the lower notes, and used to heighten emotional sounds, or to provide strong but restricted orchestral colour. On the other hand, there

were no longer guilds to obstruct experiments to give the trumpet a complete scale. Two of these can be passed over quickly; the "demilune" trumpet used a little in the second half of the eighteenth century and early nineteenth, with the bell turned so that hand-stopping could be used as on the horn; and the "key trumpet" with four brass keys of woodwind pattern opened to shorten the tube. In either case, too much brilliance was lost. The key trumpet was introduced in Vienna in 1801, and Haydn's well-known concerto is written for it; The instrument should not be confused with the more successful key bugle.

A third experiment returned to the telescopic slide. Slide trumpets continued to lead a shadowy existence in Germany up to the time of Bach (his tromba da tirarsi) a solitary specimen dated 1651 survives in Berlin, a natural trumpet with a sliding mouthpipe. In England, when the cornett declined, a better design made a brief appearance in the 1690's - the "flat trumpet" used by Purcell in the funeral music for Queen Mary, and probably so-called because it could play in minor (flat) keys.

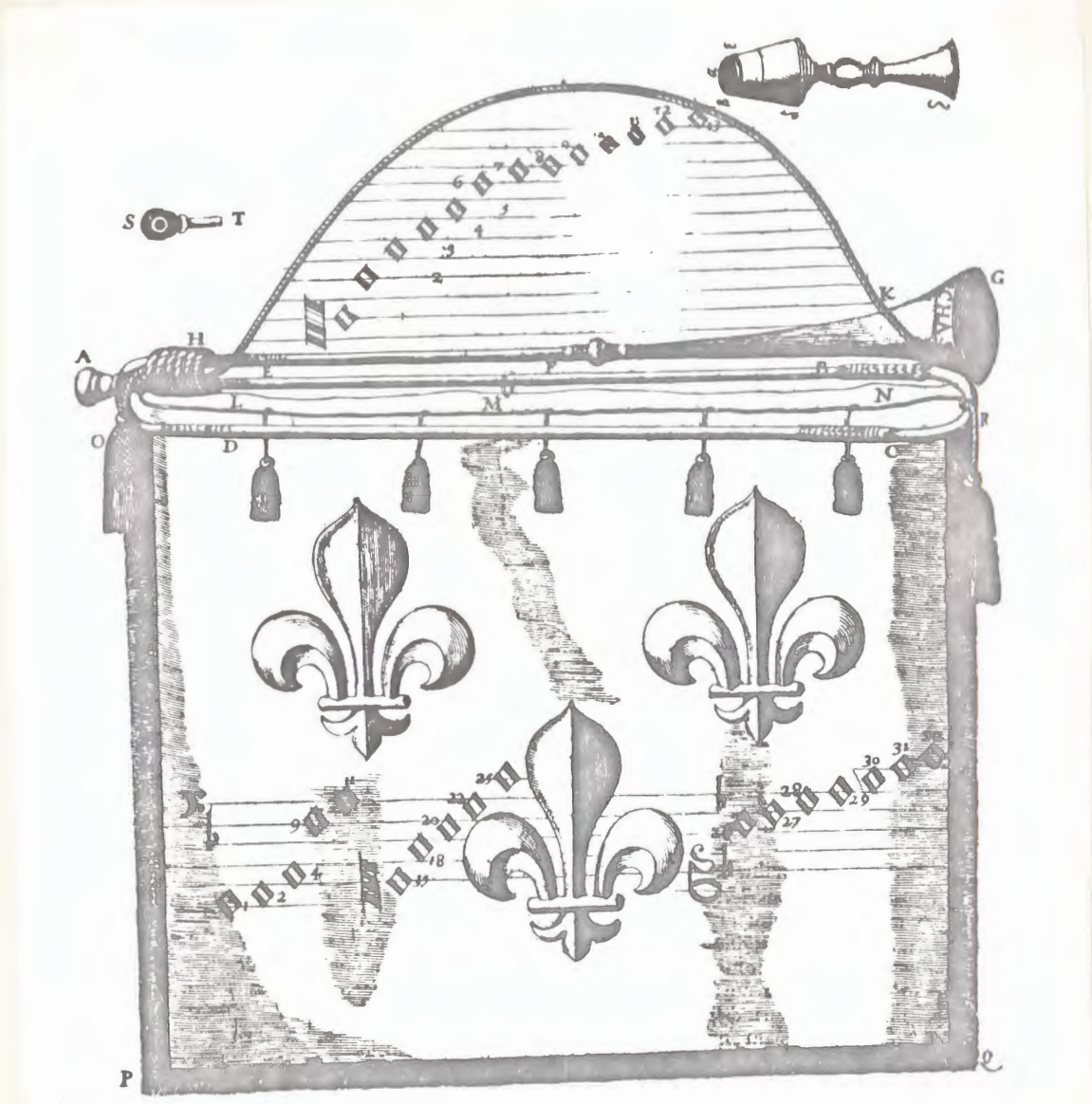
Talbot (c.1697) records the details of a flat trumpet belonging to Purcell's principal trumpeter, John Shore: a conventional trumpet with a slide in the loop nearest the player. The slide could fill some of the gaps between the fourth and eighth harmonics, make certain

semitones, and correct the natural intonation of the eleventh and thirteenth harmonics. No more is heard of it until 1798 when it reappeared very little changed (with a spring for returning the slide) in the Compleat Perceptor by John Hyde, a leading exponent.

It is this writers conclusion that one side of the argument nor the other have sufficient grounds for conclusive proof that "clarino" refers only to style or only to the instrument itself.

More important is the possible future study of musical materials which make use of the clarino style; and only as a matter of curiosity will modern day trumpeters attempt to use instruments fashioned after those of the 17th and 18th centuries.

Since several of the writers have suggested that the tone quality of the modern trumpet is undesirable when employing the extreme upper register and often becomes overpowering because of the physical power needed to produce sounds in the "clarin" register; this writer would suggest experimenting with some modification of the conical bore "cornet" of today in seeking out the softer sounds. Of course this does not remove the need for great strength of embouchure and breath control required for the extreme range.



Clarino

Illustration of the "clarino" from Mersenne; Harmonie Universelle ---The Books on Instruments 1636-1637, trans. Roger Chapman. The Hague: Martinus Nijhoff, 1957.

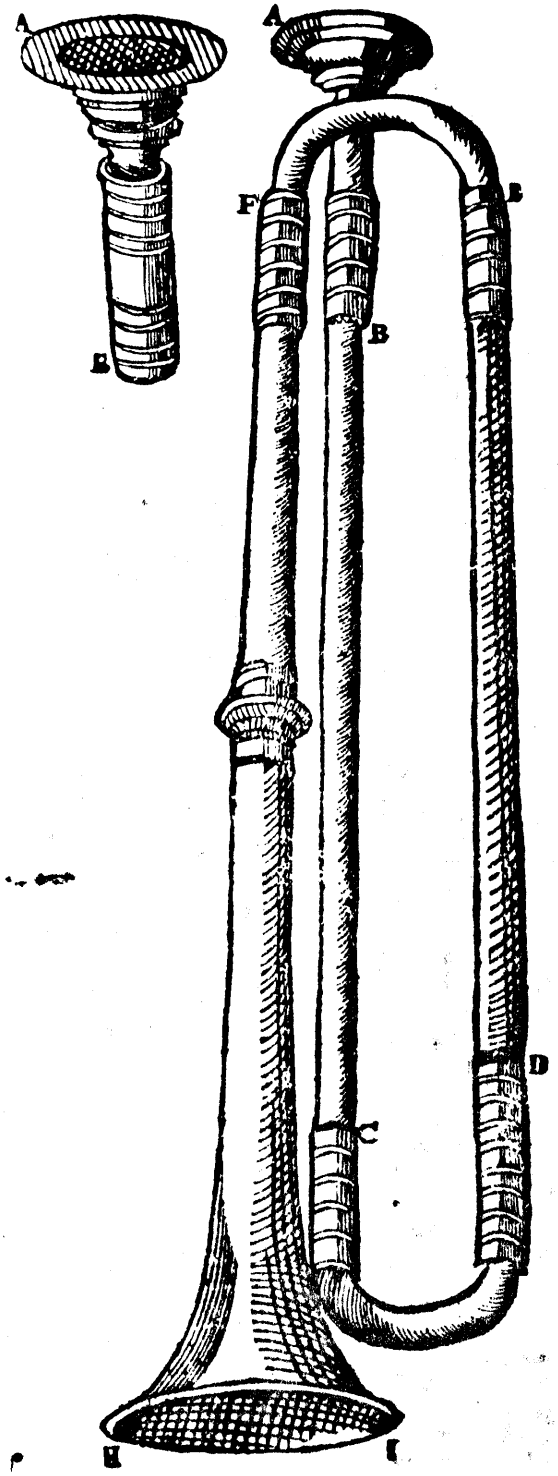
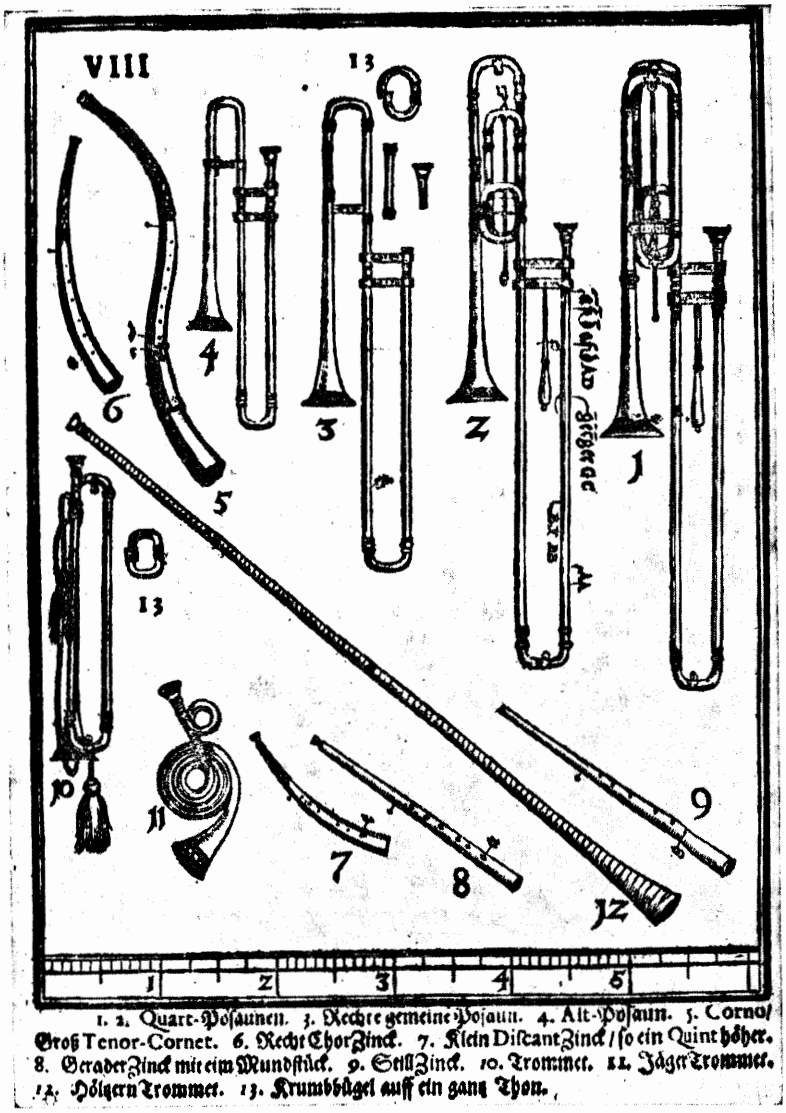
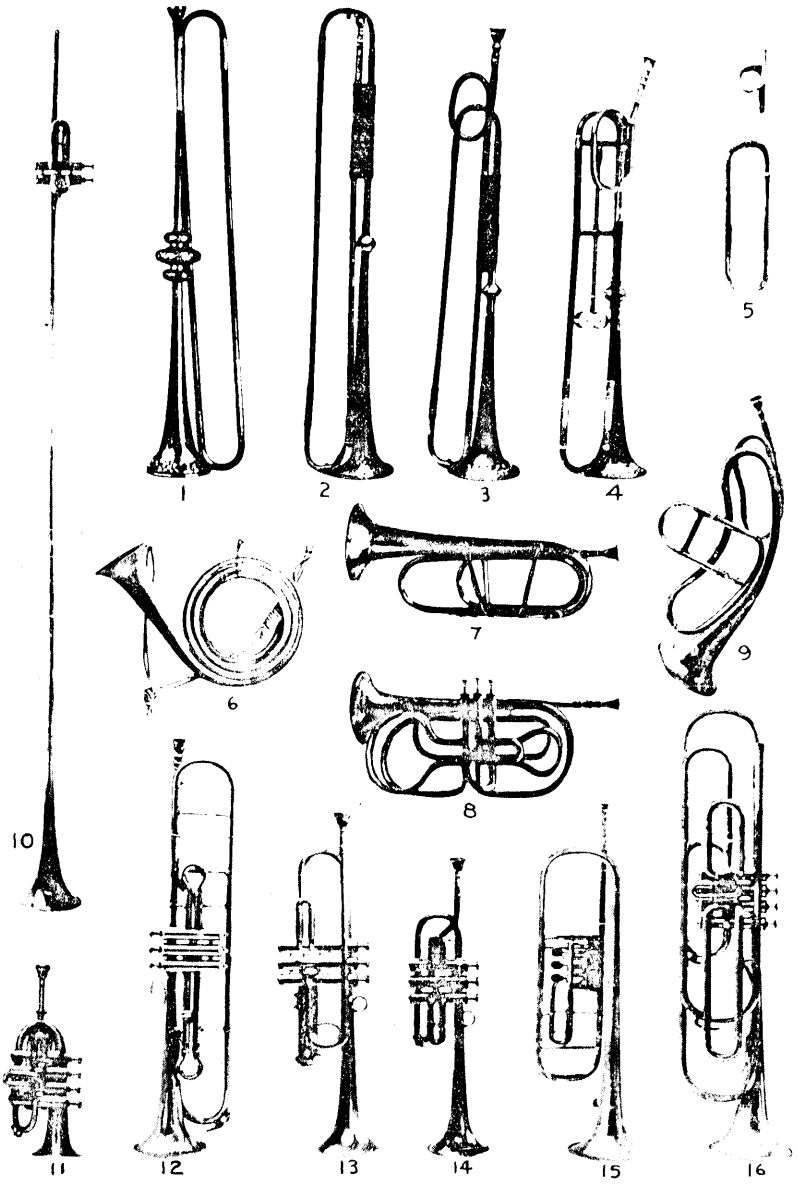


Illustration of the "ordinary shape" of the trumpet ca. 1636. Mersenn's Harmonie Universelle --The Books on Instruments 1636-1637, trans. Roger Chapman. The Hague: Martinus Nijhoff, 1957.



A plate from Michael Praetorius's Syntagma Musicum, *showing sets of Renaissance horns: trombones (Nos. 1, 2, 3, and 4); cornets (Nos. 5, 6, and 7, curved; Nos. 8 and 9, straight); trumpets (Nos. 10, 11, and 12); and (No. 13) a crook by the use of which a horn player could achieve extra tones.*

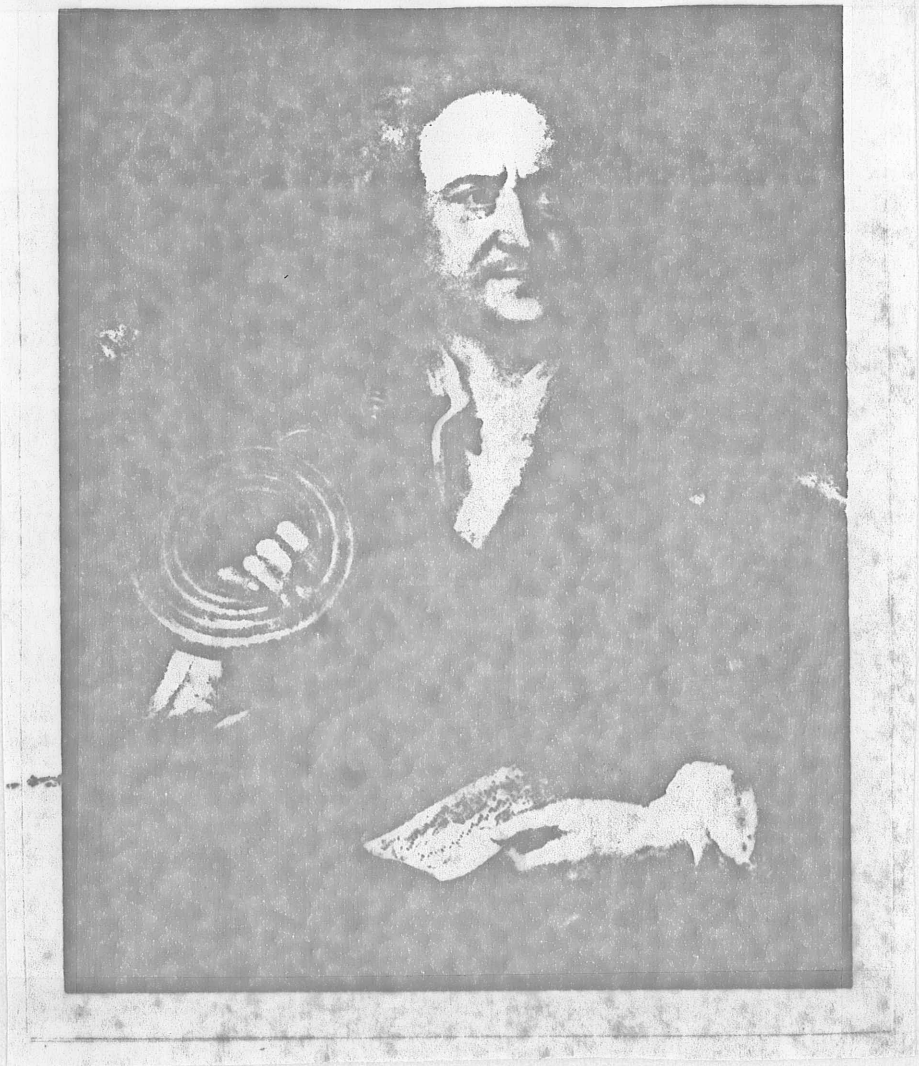
Illustration taken from Donald Grout, A History of Western Music; New York: W. W. Norton Co., 1960; p. 199.



TRUMPETS

1. Natural Trumpet in E♭, Wm. Bull, London, end of 17th century. 2. Natural Trumpet in D, J. W. Haas, Nuremberg, early 18th century. 3. Natural Trumpet in F, Kerner, Vienna, 1806, with D crook. 4. Slide Trumpet in F, Harris, London, *c.* 1730 (slide added later), with D crook. 5. E♭ and C crooks for the same. 6. Coiled Natural Trumpet in D, Pfeiffer, Leipzig, 1697. 7. Keyed Trumpet in A♭, Vienna, ? early 19th century. 8. Valved Trumpet in F, German, as improved by Labbaye, Paris, 1827. 9. Demilune Trumpet in G, by Sautermeister, Lyons, *c.* 1830, with E♭ crook. 10. "Bach Trumpet" in A, Silvani, Paris, 1885. 11. Soprannino Trumpet in high B♭, Mahillon, Brussels, modern. 12. Trumpet in F, Mahillon, Brussels, *c.* 1890. 13. Trumpet in C and B♭, Besson, London, 1950, shown with the C slides in use. 14. Little or Piccolo Trumpet in F, Besson, London, 1850. 15. Trumpet in B♭, modern German. 16. Bass Trumpet in C, Boosey & Hawkes, London.

Illustration of trumpets from Grove's Dictionary of Music and Musicians, 5th edition, Eric Blom; New York: St Martin's Press, 1954 - 1961.



Gottfried Reiche (d. 1734)

Illustration from Charles Sanford Terry, Bach's Orchestra (London: Oxford University Press, 1932), p. 48. Reiche, Bach's famous trumpeter is believed to be holding a coiled natural trumpet in D; his performance instrument.

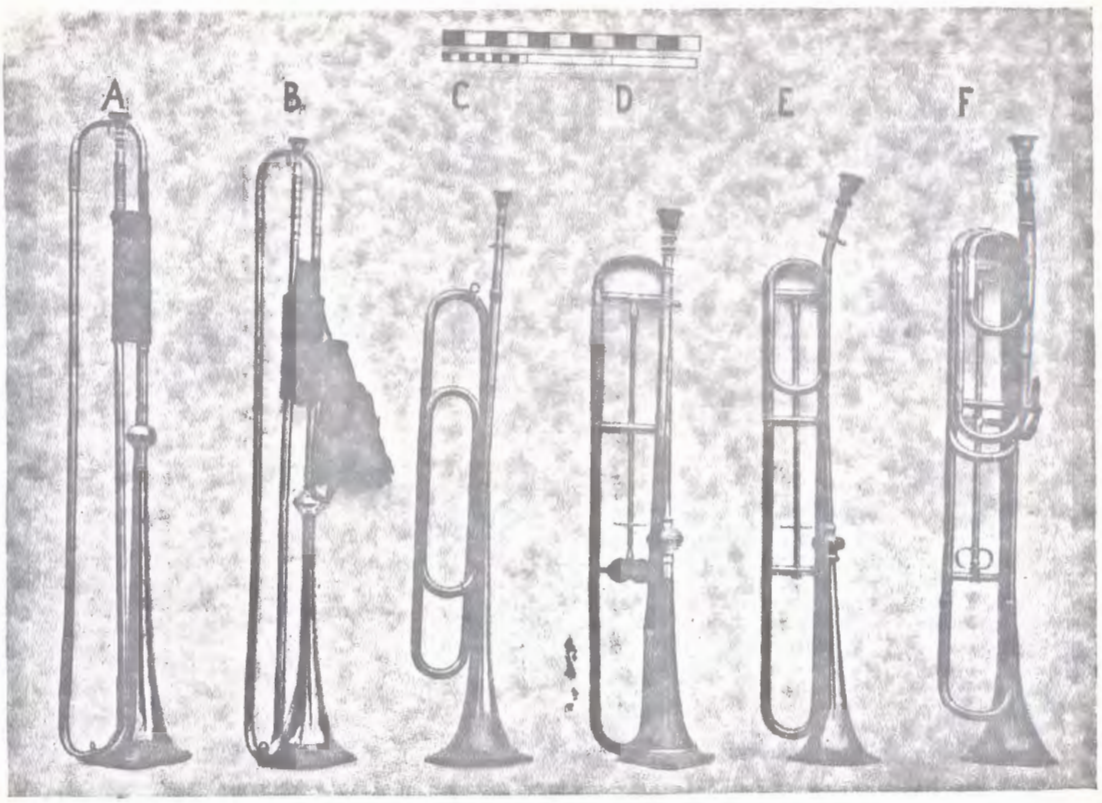


PLATE XIX

A. Haas, Nurnberg. Trumpet in D. Late 17th century. B. I.G.U. Trumpet in E flat. Dated 1794. C. Trumpet in E flat. Early 19th century. D. Pace, London. Slide trumpet (F to C) Clockspring. c. 1830-1840. E. Kohler, London. Slide trumpet (F to C). Elastic spring. 1862-1870. F. Wyatt's double slide trumpet. 1890.

Adam Carse, Musical Wind Instruments, New York: Da Capo Press, 1965.

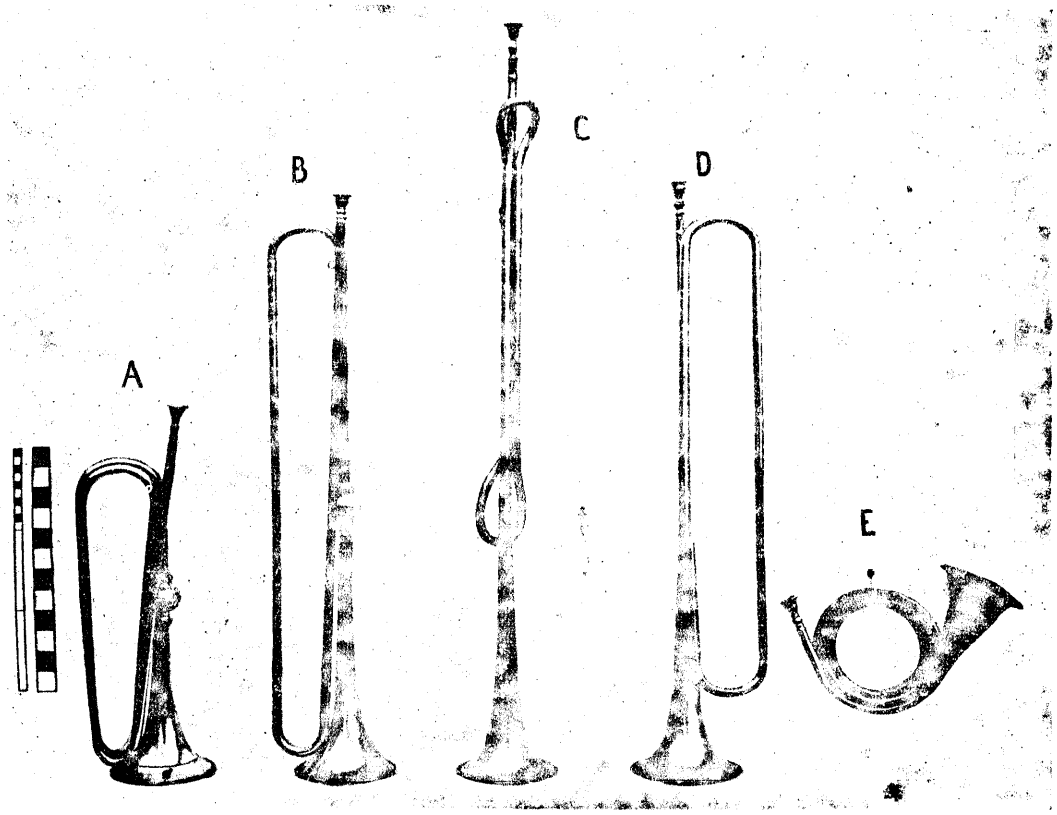


PLATE XXI

A. Cavalry trumpet in E flat. 1st half 19th century. B. Hawkes, London. Fanfare or State trumpet in E flat. Late 19th century. C. Fanfare trumpet in E flat. French. c. 1850. D. Fanfare trumpet in E flat. High Sheriff of Cardiganshire. 1874. E. Coiled trumpet in E. 19th century.

Adam Carse, Musical Wind Instruments, New York: Da Capo Press, 1965.

Bibliography

Altenburg, Johann Ernst. Versuch einer Anleitung zur heroisch-musikalischen Trompeter-und Paukerunst (Halle: J. C. Hendel, 1795), facs. ed. Dresden: R. Vertling, 1911.

A facsimile of an extremely important, authoritative treatise. Includes instructions in history and theory (including measurements) about clarino and clarin playing.

Apel, Willi, ed. "Clarino," Harvard Dictionary of Music. Cambridge, Mass.: Harvard University Press, 1956.

A short entry with a brief but helpful bibliography. Apel defines the term (in a cross-reference to "clarin trumpet") as the "natural trumpet" of the 17th and 18th centuries, a low-pitch and long-tube instrument,... (p. 154).

Baines, Anthony, Musical Instruments Through the Ages, Baltimore, Md.: Penguin Books, 1961.

Articles by Christopher W. Monk, "The Older Brass Instruments"; and Morley Pegge, "The Horn and Later Brass"; both articles helpful but rather general.

Baines, Anthony, "Trumpet," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols., ed. Eric Blom. New York: St. Martin's Press, 1954-61, VIII.

In a ten-page article about the trumpet, only one paragraph contains reference to the term "clarino" Baines defines it as the name of the first and second parts in a trio of trumpets.

Barbour, J. Murray, Trumpets, Horns, and Music. East Lansing, Mich.: Mich. State University, 1964.

Possibly the most important book for understanding "clarino style". Barbour capably discusses "how this style affected the general course of music.

Carse, Adam, Musical Wind Instruments, (London: McMillan, 1939). New York: Da Capo Press, 1965.

This work is a classic reference in the field of wind instruments. Section XVI deals with the trumpet.

Evenson, Pattee E., A History of Brass Instruments, Their Usage, Music, and Performance Practices in Ensembles during the Baroque Era. D.M.A. Dissertation, Univ. of Southern California, 1960.

Contains much information pertinent to "clarino," as well as other valuable information about brasses. Evenson's position is that the terms "clarino" and "natural trumpet" are synonymous, but he adknowledges the contradictory uses of the term "clarino."

Fantini, Girolamo, Modo per imparare a sonare di Tromba. (Francofort: D. Vuastch, 1638), facs, ed. Bollettino Bibliografico Musicale, 1934.

A facsimile of an important treatise. Many musical examples including predominantly trumpet calls and Sonati for Clarini. Little text.

Menke, Werner, History of the Trumpet of Bach and Handel, trans. Gerald Abraham. London: Wm. Reeves, 1934.

History before and after Bach and Handel is included. Menke takes issue with earlier writings by Eichborn. Menke's statement (p. 175) that clarin players must have thin lips is false. Construction of mouthpieces (including diagrams) is discussed in detail.

Pietzsch, Hermann, Die Trompete, (1900) rev. ed., Clifford Lillya and Renold Schilke, trans. John Bernhoff. Ann Arbor, Mich.: The Univ. Music Press. n.d.

Reference is made to "clareta" (defined as "high trumpet"), "clarion," and "clarino." Some history and discussion of performance practice and problems is included.

Rasmussen, Mary, "Gottfried Reiche and His Vierundzwanzig Neue Quatricinia," Brass Quarterly IV/1 (Fall, 1960).

Includes quite a lot of biographical information on Reiche. Discusses his career and association with Bach. Includes personal correspondence and an extensive bibliography.