

THE CLARINET IN MOZART'S INSTRUMENTAL WORKS: FROM CHAMBER, TO SYMPHONIC AND CONCERTANTE*

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Associated with the name of its inventor, Jacob Denner of Munich (1655-1707), the clarinet was used, prior to Mozart, by: Vivaldi (1716 - *Juditha triumphans*), Händel (*Ouverture in D for 2 Clarinets and Horn*, the opera *Riccardo Primo* - 1727 and a late copy of the opera *Tamerlano* - 1744-45, its original dating from 1724, where the clarinet replaces the cornet), J.M. Molter³⁵ (in the 5th decade of the 18th century – six concertos for clarinet in D), Rameau (*Zoroaster* - 1749 and *Acante et Céphise* - 1751), Gossec (1756), J.Ch. Bach (*Orione* - 1763), F.X. Pokorný³⁶ (1765 – two concertos for clarinet).³⁷

The clarinet is mentioned by Diderot et D'Alembert in *Encyclopédie* (in the 1760 edition and in the 1776 supplement).

As early as in 1758, the Mannheim orchestra was one of the promoters of the instrument, including two clarinet players in its composition. In a letter that he sent to his father on November 4, 1777, while in Mannheim, Mozart wrote: „The orchestra here is very good and strong, on each side ten or eleven violins, four violas, two oboes, two flutes and two clarinets, two horns, four celli, four contrabasses, trumpets and kettle-drums”.³⁸ So, Mozart „was surprised to discover a considerable orchestra for those times”, said to have „fascinating tone colors of the wind instruments, including a new, barely known character, the clarinet”.³⁹ At that time, however, Johann Stamitz⁴⁰ had already

* This paper was presented at the symposium held within the 15^s Edition of the Mozart Festival, Cluj-Napoca, December 2005.

³⁵ Johann Melchior Molter (1696–1765), German composer.

³⁶ Franz (František) Xaver Thomas Pokorný (1729-1794), Bohemian-born composer.

³⁷ *New Grove Dictionary of Music and Musicians*, vol. V, Macmillian Publishers Limited, 2002, pp. 905-906.

³⁸ Mozart, *Scrisori*, Editura Muzicală, București, 1968, p. 33.

³⁹ Radu Gheciu, *Mozart*, Editura Muzicală, București, p. 49.

⁴⁰ Johann Wenzel Anton Stamitz (1717-1757), Bohemian-born composer, originally named Jan Václav Stamic, considered to be the founder of the Mannheim School, the father of composers Carl and Anton.

composed a clarinet concerto (c.1755), while Christian Cannabich and Carl Stamitz were using it in their orchestral works.

Mozart was nonetheless said to be „one of the first Austro-German composers who used the clarinet in chamber and symphonic music, after Stamitz”.⁴¹ The glory he brought to the clarinet was not, however, a consequence of the priority he gave to the use of the instrument, but rather a consequence of the value of his works. These compositions were born out of Mozart’s interest in the special timbrality of the instrument, but also in connection with the outstanding instrumentalist who was Anton Stadler⁴². The triangle between Mozart, the clarinet and Stadler, or between the creator, the instrument and the performer, gave birth to true masterpieces.

In instrumental music, Mozart used the clarinet since 1771 (i.e. the year when he composed the *Divertimento* KV 113) in chamber works, instrumental dances, or in entertainment, symphonic and concertante music. Seven years earlier, two clarinets in B flat occurred in the score of the *Symphony No. 3*, although the piece composed in 1764 eventually turned out to be only a transcription.

The chamber works in which the clarinet is used covers the period between 1784-1789 and includes the following pieces:

Year	Title of work	Key	KV	WSF	Category of instruments/formation	Instruments	No. of movements	Movements (tempo terms/ key)	Notes
1784	Quintet with piano	E flat Major	452	447	piano-winds	piano, oboe, clarinet , horn and bassoon	3	1. Largo / Allegro moderato (E flat) 2. Larghetto (B flat) 3. Rondo, Allegretto (E flat)	
1784	Quintet with piano	B flat	452a		winds	piano, oboe, clarinet , basset-horn and bassoon	1		lost fragment
1785	adagio	B flat Major	411		winds	2 clarinets and 3 basset-horns	1		
1786	"Kegelstatt" Trio	E flat Major	498	497	piano – winds - strings	piano, clarinet and viola	3	1. Andante (E flat) 2. Menuetto (B flat) 3. Rondo (Rondeaux) Allegretto (E flat)	
1787	Quintet	B flat Major	516c		winds - strings	clarinet and strings (2 violins, viola, cello)	1	Allegro	fragment
1787	Rondo	E flat Major	516d		winds - strings	clarinet and strings (2 violins, viola, cello)	1		
1787	Rondo		516e		winds - strings	clarinet and strings (2 violins, viola, cello)	1	Andante	
1789	Quintet	F Major	580b		winds - strings	clarinet , basset-horn and strings (violin, viola, cello)	1		fragment
1789	Quintet	A Major	581a		winds - strings	clarinet and strings (2 violins, viola, cello)	1		fragment
1789	"Stadler" Quintet	A Major	581	599	winds - strings	clarinet and strings (2 violins, viola, cello)	4	1. Allegro (A) 2. Larghetto (D) 3. Menuetto with trio (A) 4. Allegretto con variazioni (A)	

⁴¹ Eugen Pricope, *Simfonia până la Beethoven*, Editura Muzicală, București, 1963, p. 139.

⁴² Clarinetist, close friend of Mozart's and performer of his works (1753-1812), member of the Viennese imperial court (since 1782), together with his brother Johann.

The masterpieces of the genre are:

- *Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, KV 452* - 1784
- „*Kegelstatt*” *Trio with Clarinet, KV 498* - 1786
- „*Stadler*” *Quintet in A Major for Clarinet and Strings, KV 581* (dedicated to Anton Stadler) - 1789

1784 was the year when Mozart joined a Masonic lodge (in December) together with Anton Stadler, and composed the *Quintet in E flat Major KV 452 for Piano, Oboe, Clarinet, Horn and Bassoon*:

Partea I. **Largo**

Clarinet

Piano

ten. f ten. ten. ten. f ten. ten. f p ten. ten. ten. ten. f p ten. ten.

On April 10, 1784, Mozart wrote to his father: „I have composed [...] a quintet, which produced the very greatest applause; [...] I consider it to be the best work I have ever composed”.⁴³ Thus, the clarinet, already known to Mozart three years prior to his visit in Mannheim, was integrated in the discourse of the wind instruments without unveiling its rhetorical virtues, while the piano took the „concertante” part, an otherwise natural choice of the composer in the year when he created some of his great keyboard concertos: *No. 14 in B flat Major, KV 449*, *No. 15 in B flat Major, KV 450*, *No. 16 in D Major, KV 451*, *No. 17 in D Major, KV 453*, *No. 18 in B flat Major, KV 456* („*Paradise*”) and *No. 19 in F Major KV, 459*.

During the same period, Daniel Schubart⁴⁴, Mozart’s German contemporary, described the clarinet as: „the sound of a great sentiment – the tone of a passionate heart melting with love” and having „an indescribable charm”.⁴⁵ The next chamber work in which Mozart used the clarinet, „*Kegelstatt*” *Trio KV 498*, „*Ein Terzett für Klavier, Clarinet und Viola*” (Vienna, August 5, 1786) seems to confirm the points above.

⁴³ Mozart, *Scrisori*, ed.cit., p. 197.

⁴⁴ Muzician și estetician german, mort cu mai puțin de două luni înaintea lui Mozart (10 octombrie 1791).

⁴⁵ Ch. Fr. Daniel Schubart, *O istorie a muzicii universale*, Editura Muzicală, București, p. 280 (original title: *Ideen zu einer Ästhetik der Tonkunst*).

Tradition says that this trio, composed immediately after *The Marriage of Figaro*, was written during a game of skittles between Mozart and his friend Gottfried von Jaquin, for the purpose of being performed in a musical audition held on Wednesday, in his friend von Jaquin's weekly musical salons, with his sister, Franciska, playing the piano, Mozart the viola and Anton Stadler the clarinet.⁴⁶

Already in the very first movement, the clarinet becomes partner to the viola,

The image shows a page of a musical score for the first movement of the Clarinet Trio in B-flat major, K. 428 by Wolfgang Amadeus Mozart. The score is in 3/4 time and marked 'Andante'. It features three staves: Clarinetto in B-flat, Viola, and Piano. The music begins with a piano introduction in the piano part, followed by the entry of the viola and clarinet. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation like slurs and accents. Measure numbers 6 and 11 are indicated at the start of their respective systems.

while in the finale, the clarinet is offered the rondo theme for interpretation (which starts with a rhetorical *chiasmus*):

⁴⁶ Ovidiu Varga, *Mozart*, Editura Muzicală, București, 1988, p. 135.

Rondo. Allegretto.

Clarinetto
in B.

Viola

Piano

Rondo. Allegretto.

5

f

It has been said that in the finale of the „Kegelstat” trio, „in the third movement, Mozart quotes himself with a theme from the initial Allegro of the *Piano Quartet in G Minor KV 478*” (1785).⁴⁷

One year later, in 1787, Mozart composed an *Allegro* – the first incomplete part (93 bars) of a *Quintet in B flat Major KV 516c*, for clarinet and strings, which remained at the stage of a project. A complete version of this movement was written by Robert Levin (1970, published at Nagels-Verlag).

The *String Quintet with Clarinet KV 581* for clarinet and strings (2 violins, viola, cello), dated 1789, was dedicated to Anton Stadler, just as were the *Trio with Clarinet KV 498* and the *Concerto for Clarinet and Orchestra KV 622*. The quintet therefore bears the name of the famous clarinetist. The „Stadler” Quintet was written at the same time as *Così fan tutte*, being conceived for the performer’s instrument (known today as basset-clarinet or „Stadler clarinet”); since 1802 it has been published for the clarinet in A, a (still used today) version that required certain changes to the musical text in the low register.

⁴⁷ Ibidem.

The first part unveils, from its very inception, the nimbleness and soloistic virtues of the clarinet:

Allegro.

Clarinetto in A
Violino I.
Violino II.
Viola.
Violoncello.

The finale (the fourth movement, *Allegretto con variazioni*), displays, in the fourth variation, the virtuosity of the clarinet, in a metaphorizing dialogue with the violin:

65 Var. IV

Cl.
Vl. I
Vl. II
Vla
Vc.

From the same year dates a fragment (89 bars) from another quintet left unfinished and conceived for the same formation (strings and clarinet), catalogued by Ludwig Köchel in the first edition of his catalogue (KV1) with the index *Anh 88* and, later, correlated to the *Quintet KV 581* by Alfred Einstein in KV3 (1936) and classified as *KV 581a*.

Dances for Orchestra (1787-1791)

During his last period of creation, Mozart composed several dance works in which he used the clarinet: *Deutsche Tänze*, *Kontretänze* and *Menuette*. In these works, the clarinet is integrated into the orchestra, where wind instruments join the strings.

Year	Title of work	Key	KV	WSF	Formation	Instruments	No. of movem.	Notes
1787	<i>Deutsche Tänze (Allemande) No.1 (of 6)</i>	D Major	509 /1	510	orchestra	strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani or strings, 2 flutes, 2 bassoons, 2 horns	1	
1787	<i>Deutsche Tänze (Allemande) No.3 (of 6)</i>	E flat Major	509 /3	510	orchestra	strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani or (in E flat) strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns	1	
1787	<i>Deutsche Tänze (Allemande) No.5 (of 6)</i>	A Major	509 /5	510	orchestra	strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, or (in C) strings, 2 flutes, 2 bassoons	1	
1787	<i>Deutsche Tänze (Allemande) No.6 (of 6)</i>	C Major	509 /6	510	orchestra	strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, timpani or (in C) strings, fl. piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani	1	
1787	<i>Kontretänze No.6 (of 9)</i>	D Major	510		orchestra	strings, 2 fl. piccolo, 2 clarinets, 2 horns, 2 trumpets, timpani	1	uncertain origin
1788	<i>Kontretänze (Contredanse) "La Battaille"</i>	C Major	535	542	orchestra	violin 1, violin 2, cello, fl. piccolo, 2 clarinets, bassoon, clarion, drum	1	
1788	<i>Deutsche Tänze (Allemande) No.3 (of 6)</i>	E flat Major	536	543	orchestra	strings, flute, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1788	<i>Deutsche Tänze (Allemande) No.1 (of 6)</i>	B flat Major	567 /1	579	orchestra	strings, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1788	<i>Deutsche Tänze (Allemande) No.2 (of 6)</i>	E flat Major	567 /2	579	orchestra	strings, flute, 2 clarinets, 2 bassoons, 2 trumpets, timpani	1	with trio
1788	<i>Minuet No.3 (of 12)</i>	B flat Major	568 /3	580	orchestra	strings, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1788	<i>Minuet No.4 (of 12)</i>	E flat Major	568 /4	580	orchestra	strings, flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani	1	with trio
1788	<i>Minuet No.7 (of 12)</i>	A Major	568 /7	580	orchestra	strings, flute, 2 clarinets, 2 bassoons, 2 horns	1	with trio

1789	<i>Deutsche Tänze (Allemande) No.5 (of 6)</i>	B flat Major	571 /5	589	orchestra	strings, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1789	<i>Minuet No.10 (of 12)</i>	E flat Major	585 /10	603	orchestra	strings, 2 flutes, 2 clarinets, 2 bassoons, 2 trumpets, timpani	1	with trio
1789	<i>Minuet No.4 (of 12)</i>	E flat Major	585 /4	603	orchestra	strings, 2 flutes, 2 clarinets, 2 bassoons, 2 trumpets, timpani	1	with trio
1789	<i>Minuet No.9 (of 12)</i>	B flat Major	585 /9	603	orchestra	strings, flute, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1789	<i>Deutsche Tänze (Allemande) No.3 (of 12)</i>	B flat Major	586 /3	604	orchestra	strings, 2 flutes, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1789	<i>Deutsche Tänze (Allemande) No.8 (of 12)</i>	E flat Major	586 /8	604	orchestra	strings, 2 clarinets, 2 bassoons, 2 trumpets, timpani	1	with trio
1789	<i>Deutsche Tänze (Allemande) No.9 (of 12)</i>	B flat Major	586 /9	604	orchestra	strings, 2 flutes, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1791	<i>Minuet No.3 (of 6)</i>	E flat Major	599 /3	619	orchestra	strings, 2 clarinets, 2 bassoons, horn, 2 trumpets [trio with 2 flutes]	1	with trio
1791	<i>Minuet No.4 (of 6)</i>	B flat Major	599 /4	619	orchestra	strings, 2 flutes, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1791	<i>Deutsche Tänze (Allemande) No.3 (of 6)</i>	B flat Major	600 /3	620	orchestra	strings, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1791	<i>Deutsche Tänze (Allemande) No.4 (of 6)</i>	E flat Major	600 /4	620	orchestra	strings, 2 flutes, 2 clarinets, 2 bassoons, horn, 2 trumpets, timpani	1	with trio
1791	<i>Minuet No.1 (of 4)</i>	A Major	601 /1	621	orchestra	strings, 2 flutes, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1791	<i>Deutsche Tänze (Allemande) No.1 (of 4)</i>	B flat Major	602 /1	622	orchestra	strings, flute, 2 clarinets, 2 bassoons, 2 horns	1	with trio
1791	<i>Deutsche Tänze (Allemande) No.4 (of 4)</i>	A Major	602 /4	622	orchestra	strings, 2 flutes, 2 clarinets, 2 bassoons, 2 horns	1	with trio (in A Major)
1791	<i>Minuet No.1 (of 2)</i>	B flat Major	604 /1	624	orchestra	violin 1, violin 2, cello, 2 flutes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani	1	with trio
1791	<i>Minuet No.2 (of 2)</i>	E flat Major	604 /2	624	orchestra	violin 1, violin 2, cello, 2 flutes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani	1	with trio

We note Mozart's interest in the dances for orchestra during the last year of his life, as proven by their great number among the works of this period in which the clarinet was used (composed during the months of January and February!):

Instrumental works composed in 1791, using the clarinet:

January 23	<i>Minuet No. 3 (from Sechs Menuette)</i>	E flat Major	KV 599/3
January 23	<i>Minuet No. 4 (from Sechs Menuette)</i>	B flat Major	KV 599/4
January 29	<i>Deutsche Tänze No.3 (from Sechs deutsche Tänze)</i>	B flat Major	KV 600/3
January 29	<i>Deutsche Tänze No.4 (from Sechs deutsche Tänze)</i>	E flat Major	KV 600/4
February 5	<i>Minuet No. 1 (from Vier Menuette)</i>	A Major	KV 601/1
February 5	<i>Deutsche Tänze No.1 (from Vier Deutsche)</i>	B flat Major	KV 602/1
February 5	<i>Deutsche Tänze No.4 (from Vier Deutsche)</i>	A Major	KV 602/4
February 12	<i>Minuet No. 1 (from Zwei Menuette)</i>	B flat Major	KV 604/1
February 12	<i>Minuet No. 2 (from Zwei Menuette)</i>	E flat Major	KV 604/2
September	<i>Ouverture</i>	E flat Major	KV 620a
Sept. 28 – Nov. 15	<i>Concerto for Clarinet and Orchestra</i>	A Major	KV 622

Entertainment Music (1771-1789)

The entertainment piece entitled *Divertimento No. 1 in E flat Major for Orchestra* is considered to be the first work in which Mozart used the clarinet. Since that year (1771) and until 1789, Mozart wrote numerous and interesting works (Divertimenti, Serenades, Marches⁴⁸), both for orchestra and for winds:

ENTERTAINMENT GENRES (FOR WIND INSTRUMENTS / ORCHESTRA)

Year	Title of work	Key	KV	WSF	Category of instruments/formation	Instruments	No. of movem.	Movements (tempo terms/ key)	Notes
1771	<i>Divertimento No.1 "Concerto for Orchestra"</i>	E flat Major	113	126	orchestra	violin 1, violin 2, viola, cello, 2 clarinets (Bflat), 2 horns, 2 oboes, 2 English horns, 2 bassoons	4	1. Allegro (E flat) 2. Andante (B flat) 3. Menuetto (E flat) 4. Allegro (E flat)	Trio without English horn
1773	<i>Divertimento No.3</i>	E flat Major	166	168	winds	2 oboes, 2 clarinets, 2 horns, 2 bassoons, 2 English horns	5	1. Allegro (E flat) 2. Menuetto (E flat) 3. Andante grazioso (B flat) 4. Adagio (E flat) 5. Allegro (E flat)	
1773	<i>Divertimento No.4 "Andretter"</i>	B flat Major	186	167	winds	2 oboes, 2 clarinets, 2 English horns, 2 bassoons, 2 horns	5	1. Allegro assai (B flat) 2. Menuetto (B flat) with Trio 3. Andante (B flat) 4. Adagio (B flat) 5. Allegro (B flat)	Trio: F oboe and bassoon
1775	<i>Allegro</i>	B flat Major	196g		winds	2 oboes, 2 clarinets, 2 horns, 2 bassoons	1		frgm.
1775	<i>Divertimento</i>	E flat Major	196e	383	winds	2 oboes, 2 clarinets, 2 horns, 2 bassoons	5	1. Allegro moderato (E flat) 2. Menuetto with Trio (E flat) 3. Romance. Adagio ma un poco andante (B flat) 4. Menuetto. Allegretto (E flat) 5. Rondo. Andante (E flat)	
1775	<i>Divertimento</i>	B flat Major	196f	382	winds	2 oboes, 2 clarinets, 2 horns, 2 bassoons	5	1. Allegro (B flat) 2. Menuetto with Trio (B flat) 3. Adagio (B flat) 4. Menuetto with Trio (B flat) 5. Finale. Andantino (B flat)	

⁴⁸ The clarinet is not used in *Cassations* and *Notturmi*.

1780	<i>March</i>	D Major	362		orchestra	strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani	1		used as no. 14 in the opera <i>Idomeneo</i> , K366
1781	<i>Serenade No. 10 "Gran partita"</i>	B flat Major	361	368	winds	13 wind instruments: 2 oboes, 2 clarinets (B flat), 2 basset-horns, 4 horns, 2 bassoons, contrabassoon (or double bass)	7	1. Largo / Allegro molto (B flat) 2. Menuetto (B flat) 3. Adagio (E flat) [without horns] 4. Menuetto with two trios. Allegretto (B flat) 5. Romanze. Adagio (E flat) 6. Theme with variations. Andantino (B flat) 7. Rondo. Allegro molto (B flat)	-2 nd mov. Minuet: Trio I: 2 clarinets and 2 basset-horns; Trio II: 2 oboes, 2 basset-horns, 4 horns, 2 bassoons and double bass; without clarinets 4 th mov.: Trio II: without horns 5 th mov. without horns
1781	<i>Serenade No. 11</i>	E flat Major	375	381	winds	2 oboes, 2 clarinets (B flat), 2 horns, 2 bassoons	5	1. Allegro maestoso (E flat) 2. Menuetto I with trio (E flat) 3. Adagio (E flat) 4. Menuetto II with trio (E flat) 5. Allegro (E flat)	
1782	<i>Andante</i>	E flat Major	384B (K6)		winds	2 oboes, 2 clarinets, 2 horns, 2 bassoons,	1		figm.
1782	<i>March</i>	B flat Major	384b (K3)		winds	2 oboes, 2 clarinets, 2 horns, 2 bassoons,	1		figm.
1782	<i>Serenade No. 12 "Nachtmusik"</i>	C Major	388	388	winds	2 oboes, 2 clarinets (B flat), 2 horns, 2 bassoons,	4	1. Allegro (C) 2. Andante (E flat) 3. Menuetto in canone with trio (C) 4. Allegro (C)	<i>Trio in canone al rovescio</i>
1783	<i>Adagio</i>	F Major	440c		winds	clarinet and 2 basset-horns or 3 basset-horns	1		figm.

1783	<i>Allegro assai</i>	B flat Major	440b		winds	2 clarinets and 2 basset-horns	1		figm.
1783	<i>Divertimento /Serenade No.1</i>	B flat Major	439b/1 (A229)	535	winds	2 clarinets /2 basset-horns and bassoon or 3 basset-horns	5	1. Allegro (B flat) 2. Menuetto. Allegretto (B flat) 3. Adagio (B flat) 4. Menuetto (B flat) 5. Rondo. Allegro (B flat)	
1783	<i>Divertimento /Serenade No.2</i>	B flat Major	439b/2 (A229)	535	winds	2 clarinets /2 basset-horns and bassoon or 3 basset-horns	5	1. Allegro (B flat) 2. Menuetto (B flat) 3. Larghetto (B flat) 4. Menuetto (B flat) 5. Rondo. Allegro (B flat)	there is also a version for oboe, clarinet and bassoon
1783	<i>Divertimento /Serenade No.3</i>	B flat Major	439b/3 (A229)	535	winds	2 clarinets /2 basset-horns and bassoon or 3 basset-horns	5	1. Allegro (B flat) 2. Menuetto (B flat) 3. Adagio (B flat) 4. Menuetto (B flat) 5. Rondo (B flat)	
1783	<i>Divertimento /Serenade No.4</i>	B flat Major	439b/4 (A229)	535	winds	2 clarinets /2 basset-horns and bassoon or 3 basset-horns	5	1. Allegro (B flat) 2. Larghetto (B flat) 3. Menuetto (B flat) 4. Adagio (B flat) 5. Rondo. Allegro (B flat)	
1783	<i>Divertimento /Serenade No.5</i>	B flat Major	439b/5 (A229)	535	winds	2 clarinets /2 basset-horns and bassoon or 3 basset-horns	5	1. Adagio (B flat) 2. Menuetto (B flat) 3. Adagio (B flat) 4. Romance. Andante (B flat) 5. Polonaise (E flat)	
1789	<i>Adagio</i>	C Major / F Major	580a		winds	English horn, 2 horns and bassoon or clarinet and 3 basset-horns	1		

The best known piece is no doubt the *Serenade No.10 „Gran Partita” in B flat Major KV 361*, for 13 wind instruments (2 oboes, 2 clarinets in E flat, 2 basset-horns, 4 horns, 2 bassoons, contrabassoon/double bass), composed in the year when Mozart moved to Vienna (1781) and performed, according to records⁴⁹, in Vienna, on March 23, 1784, an event recorded as Anton Stadler’s first interpretation of a piece by Mozart and also as Mozart’s first use of basset-horns.

The title of the piece was not given by the composer, but the circumstances under which the serenade became *„Gran Partita Del Sign. Wolfgang Mozart”* are still shrouded in mystery.

In this piece, structured in seven movements (!) and scored for an ensemble of 13 wind instruments (with the contrabassoon sometimes replaced by the double bass), the clarinet reveals its expressive potential and virtuosity from the very first movement:

Largo.

⁴⁹ Otto Deutsch, Mozart Documentary.

In the sixth movement, Andante, written in a variational form, the theme is entrusted to the clarinet:

THEMA mit Variationen.
(Andante.)

Cl.

in F

The finale (the seventh movement), a playful *Rondo*, is an undeclared illustration of the „*alla turca*” sonorities:⁵⁰

RONDO.
Allegro molto

Allegro molto

⁵⁰ as musicologist Francisc László pointed out.

From the entertainment works, we also note the motif of the first movement of the *Divertimento/Serenade No.4 in B flat Major KV 439b/4*, for 2 clarinets /2 basset-horns and bassoon or 3 basset-horns (1783), which anticipates the famous theme of the finale of Mozart's last symphony, as well as the *Divertimento (Adagio) in C Major KV 580a*, arranged for English horn, 2 horns and bassoon or clarinet and 3 basset-horns⁵¹ (1789) which begins with a theme which is similar to that in the better-known motet *Ave verum corpus, KV 618* (1791). Self-quotation thus becomes a characteristic of the Mozartian style.

The Symphonic Genre (1778-1791)

Present in the *Masonic Funeral Music* composed in 1785 and in the *Overture* dating from 1791, the clarinet also appears in some of Mozart's symphonies: Nos. *31 Paris* (1778), *35 Haffner* (1782), *39* (1788) and *40* (1788):

SYMPHONIC WORKS:

Year	Title of work	Key	KV	WSF	Instruments	No. of movements	Movements (tempo terms/ key)	Notes
1764	<i>Sinfonia No. 3</i>	E flat Major	18		violin 1, violin 2, viola, cello, 2 clarinets (Bflat), 2 horns, bassoon	3	1. Molto Allegro (E flat) 2. Andante (C) 3. Presto (E flat)	Transcription of <i>Symphony No. 6 op.7</i> by Karl Friedrich Abel
1778	<i>Sinfonia No.31 "Paris"</i>	D Major	297, 300a	311, 312	violin 1, violin 2, viola, cello, 2 flutes, 2 oboes, 2 clarinets (A), 2 bassoons, 2 horns, 2 trumpets, timpani	3	1. Allegro assai (D) 2. Andantino (G) 3. Allegro (D)	2 versions for Andante Clarinets in the 1 st and 2 nd movements 2 nd mov. without clarinet: [strings, 1 flute, 2 oboes, 2 bassoons, 2 horns]
1778	<i>Overture</i>	B flat Major	311a		violin 1, violin 2, viola, cello, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani	1	Andante pastorale / Allegro spiritoso	uncertain authorship
1782	<i>Sinfonia No.35 "Haffner"</i>	D Major	385	391	violin 1, violin 2, viola, cello, 2 flutes, 2 oboes, 2 clarinets (A), 2 bassoons, 2 horns, 2 trumpets, timpani	4	1. Allegro con spirito (D) 2. Andante (G) 3. Menuetto with Trio (D) 4. Presto (D)	Clarinets in the 1 st and 4 th movements - 2 nd mov. without clarinet: [strings, 2 oboes, 2 bassoons, 2 horns] - 3 rd mov. without clarinet Trio without trumpets and timpani
1785	<i>Maurerische Trauermusik (Masonic funeral music)</i>	C Major	477	474	violin 1, violin 2, viola, cello, 2 oboes, clarinet (B flat), basset-horn, contrabassoon, 2 hunting horns/basset-horn	1	Adagio	

⁵¹ there is also an variant for: oboe, violin, viola, cello.

1788	<i>Sinfonia No. 39</i>	E flat Major	543	553	violin 1, violin 2, viola, cello, flute, 2 clarinets (B flat), 2 bassoons, 2 horns, 2 trumpets, timpani	4	1. Adagio / Allegro (E flat) 2. Andante con moto (A flat) 3. Menuetto with trio. Allegretto (E flat) 4. Allegro (E flat)	-2 nd mov. without trumpets and timpani
1788	<i>Sinfonia No. 40</i>	G minor	550	561	violin 1, violin 2, viola, cello, flute, 2 oboes, 2 clarinets (B flat), 2 bassoons, 2 horns	4	1. Molto Allegro (G) 2. Andante (E flat) 3. Menuetto with trio. Allegretto (G) 4. Allegro assai (G)	2 versions: with and without clarinets Trio, in G Major, without clarinets
1791	<i>Ouverture</i>	E flat Major	620a		violin 1, violin 2, viola, cello, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani			

In 1764, the score of the *Symphony No.3 KV 18* uses two clarinets in B flat, but it is known today that this is just a transcription of the *Symphony No. 6 op. 7* by Karl Friedrich Abel, composer and player of viola da gamba (1723-1787):

Molto Allegro

Clarineti in B.
Fagotto.
Corni in Es.
Violino I.
Violino II.
Viola.
Basso.

The *Symphony No. 31 „Paris” in D Major KV 297 (300a)*, composed in 1778, uses two clarinets in A in the first and third movements:

Parte I.

Allegro assai.

Flauti.
Oboi.
Clarineti in A.
Fagotti.
Corni in D.
Trombe in D.
Timpani in D.A.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

The *Symphony No.35 „Haffner”* in D Major KV 385 (1782) also uses two clarinets in A, in the first and fourth movements:

Parte I.

Allegro con spirito.

Flauti.
Oboi.
Clarineti in A.
Fagotti.
Corni in D.
Trombe in D.
Timpani in D.A.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

The *Symphony No.39 in E flat Major KV 543* (1788) uses the two clarinets in B flat in all the movements:

Partea I. **Adagio.**

Flauto.
Clarinetti in B.
Fagotti.
Corni in Es.
Trombe in Es.
Timpani in Es.B.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

while the *Symphony No. 40 in G minor KV 550* (1788) was conceived in two versions: one without clarinets and one with two clarinets in B flat (except for the Trio in the third movement).

In the debut of the fourth movement, one can notice the complementarity between the oboes' part and that of the clarinets:

Partea a IV-a **Allegro assai.**

Oboi.
Clarinetti in B.
Flauto.
Oboi.
Fagotti.
Corno in B alto.
Corno in G.
Violino I.
Violino II.
Viola.
Violoncello e Basso.

Thus, Mozart's use of the clarinet in the orchestra is only sporadic. Equally isolated is his use of the clarinet in accompaniment orchestras: for instance, the clarinet is used only in three of his piano concertos, (*No. 22, KV 482 - 1785, No. 23, KV 488 - 1786 and No. 24, KV 491 - 1786*).

The Concertante Genre (1778-1791)

The three concertante pieces dedicated to the clarinet (or basset-horn) are:

CONCERT WORKS:

Year	Title of work	Key	KV	WSF	Category of instruments/formation	Instruments	No. of movem.	Movements (tempo terms/key)	Notes
1778	<i>Sinfonia concertante</i>	E flat Major	297b	308	soloists and orchestra	oboe, clarinet (Bflat) horn, bassoon and orchestra (violin 1, violin 2, viola, cello, 2 oboes, 2 horns)	3	1. Allegro (E flat) 2. Adagio (E flat) 3. Andantino con variazioni (E flat)	uncertain authorship
1789	<i>Allegro</i>	G Major	584b		soloist and orchestra	basset-horn and orchestra (violin 1, violin 2, viola, cello, 2 flutes, 2 horns)	1	Allegro	Frgm. = reviewed as 1 st mov. of the <i>Concerto for Clarinet and Orchestra K622</i>
1791	<i>Concerto for Clarinet and Orchestra</i>	A Major	622	643	soloist and orchestra	clarinet and orchestra (violin 1, violin 2, viola, cello, 2 flutes, 2 bassoons, 2 horns)	3	1. Allegro (A) 2. Adagio (D) 3. Rondo. Allegro (A)	1 st mov. = K584b

The *Sinfonia Concertante in E flat Major KV 297b for Oboe, Clarinet (in B flat), Horn, Bassoon & Orchestra* belongs to the „Paris” period, being composed in 1778, perhaps after the model offered by Johann Christian Bach, but its authenticity has been questioned due to the fact that the original manuscript was not found. The original version was conceived for flute, oboe, horn and bassoon. Regarded as a thoroughly Mozartian creation by Einstein (in KV3), it was later considered uncertain and thus became *KV 297b (Anh C)* in KV6. According to Robert Levin⁵², the solo parts were authentic and their transcription and orchestration had been achieved by someone unknown.

⁵² The Mozart Four-Wind Concertante - 1988.

In the third movement, the clarinet demonstrates its virtuosity:

The image shows a page of a musical score for the third movement of Mozart's Concerto for Clarinet and Orchestra in A Major, KV 622. The score is for a full orchestra and a clarinet. The title "Var. III" is prominently displayed at the top. The instruments listed on the left are Clarinet (Cl.), Bassoon (Fg.), Oboe (Ob.), Cor Anglais (Cor.), Violin I (vl.), Violin II (vll.), Viola (Vla.), and Bass (B.). The clarinet part is highly virtuosic, featuring rapid sixteenth-note passages and a triplet. The string parts are marked "pizz." (pizzicato) and play a rhythmic accompaniment. The woodwinds (Fg., Ob., Cor.) play a steady accompaniment. The score is in A major and 4/4 time.

The piece is worthy of the Mozartian genius, is accepted in the repertoire of many well-established performers and has had many recordings.

The *Concerto for Clarinet and Orchestra in A Major KV 622* (1791) was prefaced by a version for basset-horn of its first movement, written two years earlier (1789). The concerto for clarinet (actually dedicated to Stadler's bass clarinet), was composed between September 28 and October 7, 1791, being Mozart's last concertante piece and at the same time the first concertante masterpiece for clarinet. Anton Stadler, in Prague, performed the concerto in first audition on October 16, 1791.

The thematic incipit of the second movement:

Adagio

SOLO

TUTTI

Flauti.

Fagotti.

Corni in D.

Clarinetto principale in A

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

seems to metaphorize the melodic drawing of the second movement of the *Quintet KV 581*:

Larghetto.

Clarinetto in A.

Violino I.

Violino II.

Viola.

Violoncello.

Mozart's use of the clarinet underwent a gradual evolution, in which the clarinet's special timbre was first experimented in entertainment music. In the symphonies that followed, the clarinet was not yet a major part of the orchestral ensemble, but reached its full glory in chamber music and in the concerto dedicated to it. We also note the expressive compatibility of the clarinet with the character of the orchestral dances. In terms of quantity, the distribution of the works in which the clarinet is used, by genres and stages of the

Mozartian creation (according to Ludwig Köchel⁵³: the period of his first endeavors, his adolescence, youth, maturity and the peak of his artistic career) is the following:

Stages of Mozart's career (cf. Köchel)		The clarinet in different genres / works				
		Entertainment (winds/ orchestra) (20)	Symphonic (8)	Chamber (10)	Concert (3)	Dance (orchestra) (28)
1761- 1767	" <i>Kurbemversuche</i> "		(1)*			
1768- 1773	" <i>Mozart der Jüngling</i> "	3				
1774- 1780	" <i>Der Junge Mann</i> "	4	2		(1)**	
1781- 1784	" <i>Der gereifte Mann</i> "	12	1	2		
1785- 1791	" <i>Höchste Blüte</i> "	1	4	8	2	28

*= *Symphony No. 3 KV 18* (1764), transcription of *Symphony No. 6 op7* by Karl Friedrich Abel.

**= *Sinfonia concertante KV 297b* (1778), of uncertain authorship.

Regarding the compatibility of the clarinet with the timber of other instruments, we have conducted a brief statistical analysis to determine Mozart's preferences in this area:

The clarinet used in combination with other instruments in the following genres:		
Chamber	Dance (orchestra) *	Entertainment (wind instruments) **
piano, oboe, clarinet, horn and bassoon	strings, 2 flutes, 2 clarinets, 2 bassoons, 2 horns (7x)	2 clarinets / 2 basset-horns and bassoon (5x)
piano, oboe, clarinet, basset-horn and bassoon	strings, flute, 2 clarinets, 2 bassoons, 2 horns (4x)	2 oboes, 2 clarinets, 2 horns, 2 bassoons (5x)
2 clarinets and 3 basset-horns	strings, 2 clarinets, 2 bassoons, 2 horns (4x)	2 oboes, 2 clarinets, 2 bassoons, 2 English horns, 2 horns (2x)
piano, clarinet and viola	violin 1, violin 2, cello, 2 flutes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani (2x)	2 clarinets and 3 basset-horns (1x)
clarinet and strings (2 violins, viola, cello)	strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani (2x)	2 oboes, 2 clarinets, 2 basset-horns, 4 horns, 2 bassoons, contrabassoon (or double bass) (1x)
clarinet, basset-horn and strings (violin, viola, cello)	strings, 2 clarinets, 2 bassoons, 2 trumpets, timpani (1x)	clarinet and 2 basset-horns (1x)
	strings, 2 clarinets, 2 bassoons, horn, 2 trumpets [trio with 2 flutes] (1x)	
	strings, 2 fl. piccolo, 2 clarinets, 2 horns, 2 trumpets, timpani (1x)	
	strings, 2 flutes, 2 clarinets, 2 bassoons, horn, 2 trumpets, timpani (1x)	
	strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns (1x)	
	strings, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, timpani (1x)	
	strings, flute, 2 clarinets, 2 bassoons, 2 trumpets, timpani (1x)	
	strings, flute, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani (1x)	
	violin 1, violin 2, cello, fl. piccolo, 2 clarinets, bassoon, clarion, tambour (1x)	

⁵³ Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts von Dr. Ludwig Ritter von Köchel, Breitkopf&Härtel, Wiesbaden, 1965, pp. XV-XVI.

* alternatives: strings, 2 flutes, 2 oboes, **2 clarinets**, 2 bassoons, 2 horns (1x) / strings, fl. piccolo, 2 flutes, 2 oboes, **2 clarinets**, 2 bassoons, 2 horns, 2 trumpets, timpani (1x)
** alternatives: 3 basset-horns (6x) / clarinet and 3 basset-horns (1)

Thus:

- in chamber music, the clarinet is not associated with the flute;
- in orchestral dances, the typical formation consists of the string ensemble, 2 clarinets, 2 bassoons, 2 horns, to which 1 or 2 flutes are mandatorily added. A less frequent combination is that of oboe and bassoon and is typical for the entertainment genres;
- the timbral incompatibility between the clarinet and the flute is also manifest in entertainment music;

Beyond the stylistic remarks about the role and importance of the clarinet in Mozart's instrumental music, it is an established fact that the works presented herein had a major influence on the destiny of the clarinet in the music of the following decades and even centuries. Thus, the chamber music written by Schumann, Brahms (*Trio with Clarinet op. 114* - 1891, *the Quintet with Clarinet op. 115* - 1891, the two *Sonatas for Clarinet op. 120* - 1894) or Bartók (*Contrasts*, trio for clarinet, violin and piano - 1938), as well as the concertos for clarinet by: Carl Maria von Weber (*Concerto No. 1* and *No. 2* - 1811), Louis Spohr (*Concerto No. 1* - 1808, *No. 2* - 1810, *No. 3* - 1821, *No. 4* - 1828), Rimski-Korsakov (*Concertstück for Clarinet and Military Band* - 1878), Carl Nielsen (1928), Igor Stravinski (*Ebony Concerto for Clarinet and Jazz Band* - 1945), Paul Hindemith (1947), Aaron Copland (1948), Boulez (*Domaines*, for clarinet and 21 instruments - 1968), Elliott Carter (1996), all followed the path carved by Mozart's genius.