Antonio Casimir Cartellieri (1772-1807)

A Composer on the Threshold of Early Romanticism

The idea of absolute music came about in the context of romantic music aesthetics around 1800 and went on to shape the understanding of the essence of music for the next 150 years within the German tradition of instrumental music (Dahlhaus). It should not be surprising that the numerous critical, often dogmatically subjective evaluations that went along with this idea meant that many late-classical and romantic masters did not receive the respect they deserved. The notion that "it was a real accomplishment just to go on composing after Beethoven" was supposed to convince the hearer of heroic-romantic orientation that music had come to an end with Beethoven. Beethoven's conquest of the heights was in fact followed by a musical vacuum. Schubert could not fill this vacuum because his most important works had not yet been published and thus had not yet gained wide circulation. Robert Schumann, who had a similar view of the situation, was also one of the first to take up the cause of the great C major symphony, a work he found at the home of Schubert's brother Ferdinand in 1839, and to urge its publication. Schumann's quest for a new musical messiah and the mistakes he made in this search are well known and were already music history when Johannes Brahms, someone who met all the criteria for such a figure, stepped onto the stage. A successor to Beethoven seemed to have been found.

Antonio Casimir Cartellieri (1772–1807) was born at a time when the consequences of secularization were a matter of concern for more than just pious souls. A new political order had come about in Europe during the last decade of the eighteenth century and the first decade of the nineteenth century. The idea of liberty arising from the French Revolution led to the disbanding of court orchestras and the closing of monasteries. At a time when religion was being called into serious question, in an atmosphere of political and social upheaval, it was difficult for a young, highly gifted composer like Cartellieri to find his place and his style. Any attempt to classify Cartellieri today is bound to be false: a Beethoven epigone, a Beethoven or Mozart substitute, an eclecticist who liked his Haydn. Cartellieri was a committed individualist. What he did does not really lend itself to comparison with what others did, even though the similarities are always there. Mendelssohn (or presentiments of him) is just as much present as are Schubert, Haydn (one could not really get along without this father of all good taste). and Beethoven (anticipations of his late ideas). And all of this at a time when no human being could have imagined what Beethovian experiments would soon hold in store for music. It is always in transitional periods that hard-to-classify oddballs attain to fame but also have to live with the threat of self-destruction.

Circumstances during Cartellieri's lifetime were no different than they are today: interpreters and the general concert public are suspicious or uncertain about new developments. Innovative composers and performers of unknown classical or romantic music are faced with the same problem. This attitude is less prevalent outside Europe than in Central European countries and in particular in Germany, Austria, Switzerland, Italy, and France. As the literary critic Reich-Ranicki once quite accurately observed, "In a country [Germany] where Bach is valued and Offenbach undervalued, where Wagner and Bruckner are honored and Nicolai and Lortzing smiled at condescendingly, where the waltz kings are played but not taken seriously, one cannot repeat often enough: Do not despise the minor masters!"

Here I do not mean to suggest that Cartellieri and many other lesser-known composers were minor masters. To the contrary, they were in their own way major masters. Characteristically enough,

Cartellieri did not find his way into the *Musik in Geschichte und Gegenwart* lexicon until the supplement volume, where Theophil Antonicek wrote the following words: “The performance of Cartellieri’s *Goias* oratorio on 29 and 30 March 1795 marked Ludwig van Beethoven’s first public appearance in Vienna as a pianist and composer. The oratorio overture contains very striking parallels to the works of Beethoven’s first compositional period, above all to his first symphony. Beethovian features such as minor passages of great emotional pathos, dynamic contrasts and contrasts of mood, rhythms of an energetic forward drive, sequential intensifications, chromatic transitions between neighboring degrees in the manner of the BACH-chromaticism of the first symphony, orchestral unisons, and imperious slur figures are found as well as a clear thematic reminiscence in the themes of the allegro movement brought out by the higher sequentialization to the second degree in both cases. In view of Cartellieri’s biographical and clear stylistic proximity to Beethoven, occupation with the former would seem to be worth the effort.” Nota bene! Antonicek regards Cartellieri’s proximity to Beethoven as what is most outstanding about him and thinks that he is worth our trouble for this reason. Our unfamiliarity with the so-called minor masters is precisely the problem with which music scholarship often finds itself faced!

Cartellieri the individualist may be described as having been a “parallel phenomenon” of the first order His compositional style is highly personalized, and like Beethoven, he was one of those musicians for whom musical imagination and specific tonal realization were simultaneous occurrences. This is reflected especially in his solo concertos and their special tailoring for one specific instrument. For example, it would be impossible to arrange a Cartellieri oboe concerto for clarinet (a practice Mozart had challenged in his A major clarinet concerto of 1791). Antonicek assigns special emphasis only to the *Goias* (King of Judah) oratorio, but this is a mistake inasmuch as the rest of Cartellieri’s oeuvre holds wonderful treasures in store. But two hundred years of oblivion cannot be made up for with one work, no matter how genial, a few recordings, and articles of this kind. His operas, orchestral works, and chamber music would have to be performed on a broad basis in concerts and on recordings before we could say that justice had been done to his exceptional oeuvre. I know of numerous works by Cartellieri that would create a sensation with the modern public if they received proper treatment. Antonicek rightly describes his harmonies as extraordinary and his modulations as surprising anticipations of future musical developments, but there is one more element that needs to be emphasized here, namely Cartellieri’s close connections to Bohemian music. Cartellieri was fond of reworking dances and folk songs from his home away from home (Here he was not unlike the Czech composers Dvorák and Smetana). His rehabilitation is long overdue!

Even if Beethoven’s wind compositions are to be assigned a higher ranking than Cartellieri’s, there are a number of similarities between the two. Both composers had an absolute mastery of the material and their own independent authority and could justify innovations that still seemed arbitrary at the time. Cartellieri offers further confirmation of the fact that every great artist who has her or his own idiom sees the world in a special way and does not develop certain traits but has them right from the very beginning. A special personal style is already present in the works of Cartellieri’s youth. As far as technical demands are concerned, he is to be situated in experimental areas. What this means is that he composed without consideration of the instrumental resources at hand. This forms a parallel to the practices of modern composers. Those who wanted to play Cartellieri during his times had to have the proper technical qualifications. They themselves had to be “avant-gardists”.

Dieter Klöcker

Cartellieri's Life

So far not much about the circumstances of Casimir Antonio Cartellieri's life has come to light. He was the son of one of the Italian musicians who then were seeking their fame and fortune in many European countries, building on the trust placed in the musical renown of their fatherland. Casimir Antonio was born to Gaetano and Elisabeth Cartellieri, both of whom were singers, in Danzig (today's Gdansk) on 27 September 1772. His father was from Milan, and his mother Elisabeth, née Böhm, was from Riga and thus apparently from a German family residing in the Baltic region. He received his first instruction from them. When his parents' marriage broke up, he remained with his mother, who appeared under her maiden name at the Royal Opera in Berlin, while his father resided in Königsberg. He received instruction in composition in Berlin, and it was evidently very good because in 1791 he was hired as a composer and music director by the Polish Count Oborsky. Two works by him were produced for the stage in Berlin even in 1792 and 1793. We then find him in Vienna, where he received instruction from Salieri and Albrechstberger. On 29 and 30 March 1795 both parts of his oratorio *Gioas, Rè di Giuda* were performed by the Tonkünstler-Sozietät in Vienna. On the first of these days Beethoven made his first public appearance, performing his first piano concerto, and on the second day Cartellieri himself presented a bassoon concerto. The same society performed a concerto for two clarinets by Cartellieri in another concert of this kind on 10 April 1796. Prince Joseph Franz Maximilian von Lobkowitz, a music and theater enthusiast and a major patron of Beethoven, also heard Cartellieri conducting his Symphony in C minor (presumably the one heard on this recording) in Vienna, wooed him away from the reluctant Count Oborsky, and made him his music director in 1796. Cartellieri worked in this capacity together with Anton Wranitzky (Antonín Vranicky) at the Prince's properties in Vienna, Raudnitz, and Eisenberg until his death. He was married to Franziska, the daughter of the esteemed cellist Anton Kraft, who had joined Lobkowitz's ensemble during the same year. Three sons were born to the couple: Joseph, who likewise was active as a musician, Paul, and Anton Joseph. Cartellieri's compositional oeuvre, which in addition comprises operas, cantatas, and concertos (above all for wind instruments), is practically entirely unknown and would surely merit closer investigation.

Theophil Antonicek

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In Cartellieri's son Joseph music history found a biographer who may be said to have been born to chronicle our composers life and work. He succeeded his father at the court of Prinz Lobkowitz. His biography of his father is in the archives of the "Gesellschaft der Musikfreunde" in Vienna, and I would like to thank Dr. Otto Biba for making available to me this manuscript documentation of Cartellieri's life.

Here is what Joseph Cartellieri had to write about his father's life:

"Casimir Anton Cartellieri was born in Danzig on 27 September 1772. His father, an Italian, had been a tenor singer at the Carolath court in Silesia in his youth and then at the court of Bishop and Count v. Schafgotsch in Johannesberg. Later, in 1787, he was a chamber singer of the Duke of Mecklenburg-Strelitz. From there he went to Berlin, and his last post was at the Königsberg Cathedral. His wife Elisabeth, a native of the Electorate, was devoted with heart and soul to her little sweet Antonio. She herself gave his first, playful instruction in the art to which he would later dedicate his life. As she herself related in her old age, she often had to sing for him for hours; the delicate little boy listened with great interest. and tears of joy rolled down his cheeks. He eagerly and quickly understood her instruction and soon surprised his beloved teacher with a little arietta that he himself had composed on the piano, singing it with childlike naiveté. Once, on the

day before his mother's name day, he came to his father with a page of music and asked him to sing it with him when Mama came back from the evening performance. He too wanted to sing along and play the piano accompaniment. His father was amazed. The boy had composed a duet and sang one voice part and played the piano accompaniment. He had completed his eighth year at the time. From then on his father taught him. But he did not long enjoy the nurturing atmosphere of his parents' home. Misunderstandings between the two upset the sensitive boy and led him to decide to leave them. Before they could do anything about it, he was already gone. It is unknown where he may have wandered about at the time; he was barely fourteen years old and did not have a thorough command of German. He himself never had anything to say about the topic during his later years. It is highly likely that Salieri became his teacher because a quadro arrangement in the possession of his son Joseph Cartellieri has this superscription in his hand: Palmira ridotto nel IVe dedicata al maestro suo Salieri da Antonio Cartellieri. He probably began his service to the Polish Count Oborsky, a great patron of the arts, already in 1791 and served him as a composer and music director. During the stay of this count in Vienna, he studied the strict compositional style under Albrechtsberger's direction and with strenuous diligence. It was here that he made the acquaintance of that unforgettable friend of music, His Highness Prince Joseph v. Lobkowitz, at an academy presented by Oborsky. Cartellieri conducted his Symphony in C minor [on 29 and 30 March 1795, Beethoven's first public performance together with Cartellieri in Vienna]. The amazed prince immediately asked Oborsky for his services; Oborsky was unhappy to lose him. It was thus that Cartellieri became the music director of this great patron of all the fine arts in 1796. As is well known, his court was a gathering place for all artists, and it was there that Cartellieri made the acquaintance of all the famous composers and virtuosos, and his intellect found continuous stimulation. The prince had operas performed in Vienna as well as at his castles in Raudnitz and Eisenberg in Bohemia, and thus Cartellieri always had a heavy work load as a composer and a director. In 1800 he married Franziska Kraft, the daughter of Anton Kraft, the famous Lobkowitz violoncellist [1752–1820, a violoncellist in the Esterházy, Graßalkowitsch, and Lobkowitz orchestras, a pupil of Haydn]. She bore him three sons: the eldest, Joseph Cartellieri, is currently, in 1826, the Lobkowitz music director of the Loretto Orchestra in Prague, the second has a career in economics, and the youngest is studying medicine.

Cartellieri was often ill during his last years. His strenuous, restless work pace had ruined his health, and here a hurtful disharmony with one of his colleagues may have contributed its part. His wife and the prince himself had been concerned about his life for quite some time. In 1807, while accompanying the prince from the Eisenberg Castle to Raudnitz, his illness broke out with an uncommon force. He had no strength left in him when he was taken to Liebshausen, a village under the prince's jurisdiction about fourteen miles from Eisenberg. He longed for his wife, his mother, who had been living with the family since he had obtained his appointment, and children, who were following in the count's traveling party, but, by the time they had caught up, he was already dead. He died on 2 September 1807 at the age of thirty-four. His widow lives in Prague on a pension from the generous prince.

This information was communicated to the secretary of the Society [of the Friends of Music in Vienna] by his son Joseph Cartellieri on 16 December 1826, and he has included the following list of the compositions of the deceased with the note that this list may perhaps not be complete and that other works by his father may perhaps be known."

Antonio's letter to his dear father, which he wrote to him in Italian a year before his death, is also informative and interesting to read in this connection:

"Eisenberg, October 7, 1806
Dear and highly esteemed father,

You will certainly be very angry at me because I have not written to you for so long. But for more than half a year now I have not been feeling well. That was the reason for my long silence.

I suddenly felt a cramp in my chest, and it has continued to torment me until the present. But I have been taking the cinchona medicine for six weeks, and it has a very positive effect on me. Dear father: You cannot imagine the sort of pain that this is. I never felt safe enough to go out of the house alone, but once it happened to me. I had conducted an opera in our theater. When I was still a hundred steps from my house, I felt that cursed cramp coming on. I could not make it to the house, I began to shout. It was fortunate for me that my wife and my mother heard me. So I was not forced to spend the night on the street. Now I have been free from my obligations for over a month, I already feel very much strengthened, and the cramp does not come any more to bother me. I hope that you and your family so very dear to me are in perfect health.

We live here, but how? Everything is extremely expensive, and until now there has been no hope of improvement. When the French marched into Vienna, I was in Raudnitz, where I remained with my family until peace was concluded. Then the Prince called me back to Vienna so that I could write an opera. But I left my family in Raudnitz and went alone. When I had concluded my opera, I already was feeling a little unwell, which is why I asked the Prince for permission to go to Eisenberg. He gave me permission after I had staged my opera...

My only wish is to be able to live together with you in Königsberg. Here nothing pleases me any more. One can hardly live any more at all. All the little money that I had saved is gradually being spent, and circumstances are worsening more and more, even though I cannot complain about my employer. He gives me 1,200 guldens per year, he esteems me, he really likes me very well.

For all that, however, I do not like this country any more; perhaps I am being unjust, but it is simply so.

I ask you to honor me soon with your dear answer. My wife, my Giuseppino (who already speaks German and a few words of Italian). and my Antonio kiss your hands. My mother also sends you her best wishes.

Addio, dear father! I ask you to kiss your dear family many times. I kiss your hands and am your upright son,
Antonio Cartellieri
P.S.: We will remain here in Eisenberg for a little while. I am now writing a mass for the ruling Prince Esterhàzy."

Dieter Klöcker

Four Symphonies

Symphony No. 1 in C minor

(Vienna, 1795)

1. Allegro
2. Andante espressivo

3. Menuetto. Moderato
4. Finale. Allegro

Symphony No. 2 in E flat major

(Vienna, 1795)

1. Allegro
2. Andante con variazioni
3. Allegro

Symphony No. 3 in C major

1. Adagio maestoso – Allegro presto
2. Andante poco Adagio
3. Menuetto. Allegro
4. Finale. Allegro

Symphony No. 4 in E flat major

1. Adagio
2. Andante poco adagio
3. Menuetto. Allegro
4. Finale. Allegro

We have Dieter Klöcker and Gernot Schmalfuss, the conductor of the present recording, to thank for the discovery of Cartellieri's symphonies. After a manuscript catalogue listing Cartellieri's works had revealed that he had composed four symphonies but only two could initially be found, the two friends were able to locate the missing works in a place that hardly had been suspected or would be suspected and did so with just as much sleuthing instinct as exact tracking down of clues. As a result, Cartellieri's complete symphonic oeuvre could be made available to a broad public in a further volume.

During the course of the eighteenth century the symphony became one of the forms occupying the center of the attention and ambition of composers. Such phenomena with which musicians intending to establish themselves had to prove themselves have been repeated occurrences in music history, dictating the standards for an entire epoch. If during the sixteenth century if was the madrigal as a secular form and the motet as a sacred form, then during the entire baroque era it was the aria in vocal music and the concerto in instrumental music. When the characteristic of monumentalization also gradually spread to music as well, a trait reaching its zenith in the high nineteenth century above all with Richard Wagner, the opera and the symphony gained predominance. Writing a symphony (or a sinfonia) now no longer meant merely filling an order from a noble gentlemen or a publisher or satisfying a convention; it was especially with Beethoven that the ambition arose to which Gustav Mahler lent expression with his statement equating the creation of a symphony with the construction of a cosmos.

The increasing interest of composers and the public in the symphony during the eighteenth century led on the one hand to an expanded production and on the other hand, building on this, to grand achievements of the highest order. Cartellieri's four works belonging to this genre were situated in the midst of a fermentation process then underway. During this process the form of the later symphony regarded as "classical" took shape from its forerunner forms, above all from the Italian opera sinfonia. He very much pursued his own path here and knew how to avail himself of the genre as a field of operations for his personal mode of design and certainly also how to take advantage of the performance opportunities and resources available to him. These included in any case a full

"symphonic" orchestra with strings and full wind and percussion sections. This orchestral type had been available to him during the performance in Vienna motivating Prince Lobkowitz to obtain his services for himself; it evidently corresponded to the Prince's taste and therefore was also very much represented in his orchestra – as we also know from Beethoven's life. If we may assume that the numbering of the four symphonies is authentic, then Nos. 2 to 4 must have been written for this ensemble.

Cartellieri's symphonic movements have in common the recapitulation principle – which means that the initial part returns at the conclusion of the movement, as is the case in the classical symphonic movement. What occurs in the middle part of the movement, however, does not correspond to the scheme of the "classical" symphony. A really distinct secondary complex does not come into view; nor does a development like those by Haydn or Beethoven take place. Rather, individual segments, often in large numbers, are placed in a sequence; they are mostly developed variatively from the preceding ones but may also occur as contrast segments. In the process a great wealth of imagination comes into view as far as the constantly new development of the musical material is concerned. This naturally also especially manifests itself in the slow variation movements. Not only the composer's inspired capability to obtain constantly new aspects from a musical shape but also his manifold employment of the possibilities of a large orchestra with all its playing styles may contribute to the great variety of the musical phenomena in the middle of works. Examples of the latter include the employment of the orchestral tutti in opposition to various small instrumental ensembles and the playing out of the contrasts between the instrumental groups of the large classical orchestral as well as the opposition of solo instruments to various groupings extending up to the full orchestra. For instance, Cartellieri is fond of presenting the initial theme in a small instrumental group, mostly only consisting of strings and with limited volume, repeating it in this form, and then once more having it sound in forte in the full orchestra. Or outbursts of the full orchestra occur at the high point of the developmental processes or also as an extreme contrast after a quiet part.

Formally, the first, third, and fourth symphonies are in four movements, while the second exhibits the old three-movement structure. Accordingly, it is also the only symphony that does not contain a minuet. Its slow movement is a variation series with a short middle part inserted in between. The slow movements of the other three symphonies also are situated close to the variation form but bring in several thematically remote segments; the overall design here is also in three parts with a varied return of the first part as the conclusion. Certain individual features of Cartellieri's symphonies correspond very much to the developmental stage reached by the genre: extended length, employment of the minor key, a four-movement design with the minuet, and a finale preferably in 2/4 time as well as catchy melodies and highly emotion al slow introductions. The last item displays ascending triadic chords mainly connected to the orchestral tutti in addition to themes on the basis of degree progressions (often on ascending triadic fanfare that then goes over into descending degree progressions).

However Cartellieri may design the structure of his movements and his symphonies in specific cases, he is always able, on the strength of his design capability, to link the entire course of things, often extended in length, to form a whole that convinces and captivates the listener.

Theophil Antonicek

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It was during 1996–97 that I made my first contact with music by Cartellieri. At the time we (the Consortium Classicum) were playing his three wind octets. They immediately enthused us and made us so curious that we occupied ourselves more intensively with this composer.

During subsequent years we (primarily my friend, the CC's director and "excavator", the clarinetist Dieter Klöcker) unearthed numerous solo concertos, chamber compositions, oratorios, and two symphonies by Cartellieri in various libraries. They included the oratorio or *opera sacra* entitled *Gioas, Rè di Giuda*, which I then recorded on MDG.

The two symphonies known to us – on this recording No. 1 in C minor and No. 2 in E flat major – are shorter works deriving their appeal above all from their playful delight, youthful élan, and formal unity, and I definitely wanted to make them accessible to a broader public.

But then Dieter Klöcker found a catalogue of Cartellieri's works in which four symphonies are mentioned.

Further research in Vienna and its surroundings, in Hungary and Bohemia, and in Southern Germany and Northern Italy remained without positive results – but of course we could always only take into consideration the most important libraries.

Where were the other two symphonies? In this or that little castle or monastery library, in the attic of a Cartellieri descendant, awaiting their chance discovery? Catalogued under "Anonymous" in one of the well-known libraries? Had we perhaps already held them in our hands?

It was pointless to speculate; we had to proceed methodically and attempt to answer, among other questions, the ones indicated here:

Who were Cartellieri's friends? What journeys did he undertake on his own? Who was a guest at Prince Lobkowitz's residence, heard the music, and received it as a gift? Or what other musicians concertized there at the time, received the symphonies on loan in order to study them, and forgot to return them? Or what member of the Lobkowitz family moved elsewhere on marrying and took them along as a dower to his new place of residence? Today, of course, we can answer these questions only in small part.

During more intensive occupation with these questions, however, one fact that called attention to itself was the unusually large number of clarinet compositions among Cartellieri's works: four concertos, a double concerto, clarinet quartets, etc. And there indeed was a connection via the clarinet or clarinetists to a country bordering on Austria – a country that is not exactly known for its grand symphonic feats. It thus would have to be easier to find the symphonies there.

And so it was: after a search lasting almost ten years, in a library named after a well-known opera composer, we were able to hold in our hands the manuscripts of the two symphonies we had believed were lost. But only for a short time. Since many librarians are very jealous individuals and remarkably jealous of musicians who would like to perform in public the treasures entrusted to them, they are highly imaginative when it comes to inventing reasons that might prevent the copying of the works concerned. Sometimes the order form is lost; sometimes a renovation of the archive is planned; sometimes the compositions themselves have been transferred elsewhere for some reason or other and at the moment cannot be tracked down even by the librarians themselves. And this was what happened this time in this particular case. It was first through the intervention of an uncle of one of our students, who fortunately occupied a distinguished post in the ministry of culture responsible for the administration of the state-owned libraries, that the symphonies once again turned up after a year's "search".

Your question may be: Why these so very imprecise indications of place? I can only answer with a question of my own: Would you please direct me to the nearest goldmine?

Gernot Schmalfuss

Concertos for Clarinet and orchestra

Concerto No. 1 for Clarinet and Orchestra in B flat major

1 Adagio maestoso – Allegro
2 Larghetto
3 Rondo con Variationi. Thema. Andante – Variation 1 – Variation 2 – Variation 3 Lento – Variation 4 – [Variation 5] Minore Adagio – Allegro

Concerto No. 3 for Clarinet and Orchestra in E flat major

1 Allegro con spirito
2 Adagio
3 Rondo. Introduktion. Allegro assai – Rondo – Adagio – Finale. Più Allegro

Adagio pastorale from Concerto No. 2

Cartellieri's works are scattered throughout Europe, not so much in printed editions as in manuscripts, an indication of the high estimation they enjoyed among virtuosos and orchestras. It was not always the most popular works that circulated in published form; to the contrary, virtuosos and orchestras often kept the best pieces under lock and key in manuscript form. The popularization brought about by publication would have increased the competition on the music market (cf. Mozart's KV 452).

Cartellieri's three clarinet concertos have come down to us in part copies. The manuscript sources are housed in various Austrian archives and former Bohemian archives and in private collections. The material for the *Clarinet Concertos* Nos. 1 and 3 is complete. Only the Andante pastorale from the *Clarinet Concerto* No. 2 still seems to be extant, with the manuscript designating it as a "Clarinet Concerto". My assumption is that the outer movements are now lost. The theme for clarinet solo in dialogue with the timpani at the beginning of the Andante is of special interest: Mendelssohn later used it in the slow movement of his clarinet sonata. The three concertos attest to Cartellieri's thorough knowledge of the tonal and technical features of the clarinet. And this was no accident: Anton Stadier (1753–1812), Mozart's clarinetist friend, was also Cartellieri's advisor while our composer was performing together with Beethoven in Vienna. The recent suggestion that Cartellieri composed the concertos for Stadler's basset horn is in error, as the manuscripts clearly demonstrate. This applies in special measure to the Double Concerto for Two Clarinets (soon to follow on compact disc), a work astonishingly reminiscent of Mozart. The beginning of the *Concerto No. 1* in B flat major sounds very much like Beethoven. Beethoven gives the virtuoso ample room, in part with prescribed cadenzas, for an unparalleled sort of introduction in his Violin Concerto, and Cartellieri does the same in his Clarinet Concerto. The anticipation of this idea is clear in Cartellieri's concerto, but his idea does not proceed into the melancholy of Beethoven's pseudo-allegro but into a voluptuous first movement once again marked by Bohemian ideas. After a *Larghetto* of intimate character and masterful ornamentation Cartellieri makes a bow to Haydn with a theme that might have been penned by the Esterhazy court composer himself. The theme serves as the basis for variations, and the demands placed on the clarinet virtuoso in the variation passages meet the demands of the age of virtuosity with flying colors.

The *Clarinet Concerto No. 3* in E flat major is a little bit different. It also is notable for its technical demands but really stands out for the lyrical elements in the slow inserts. I know of only two other classical clarinet compositions of a similar character: the E flat major concerto of Leopold Kozeluch (1752–1818) and the F minor concerto op. 73 (1811) by Carl Maria von Weber. The faster section inserted into the *Adagio* of the latter work brings about a remarkable change of dramatic mood. Cartellieri does the opposite, halting the flow of the Rondo in order to lend the hearer a moment's

peace with a sweeping *Adagio*. The intimate instrumentation with cello, bass, two bassoons, and solo clarinet is an experiment similar in its boldness to Haydn's symphonies and with its own early romantic clarity. Character and fantasy are held in balance in the clarinet concertos. There is no real need to link them to major masters ("endorsement by celebrity"). Such efforts merely indicate that an enthusiastic clarinetist, in this case the interpreter of the concertos, hopes to obtain an audience for his composer. Unless *Goias* or other works bring Cartellieri some of the recognition he deserves, he will continue to be doomed to virtual oblivion. I am of the opinion that our artistic conscience cannot allow such an extraordinary personality and others like him to suffer this fate.

Dieter Klöcker

Wind Concertos

Concerto for 2 Clarinets and Orchestra in B flat major

1 Larghetto – Allegro
2 Larghetto
3 Rondo. Allegro

Allegro aperto for Clarinet and Orchestra in B flat major

Concerto for Flute and Orchestra in G major

1 Allegro
2 Romanze. Andante
3 Rondo. Allegro

The date of composition of the concerto for "Principal Flute" came in a relatively early period, and Heinrich Philipp Bossler (1744–1812) published it as one of his last editions with a plate number. The *Allegro Aperto* for solo clarinet and orchestra and the *Double Concerto for Two Clarinets* and orchestra remained in manuscript form and were written by Cartellieri during the last years of his life in Raudnitz and Eisenberg. From the inventory catalogue of Prince Lobkowitz's ensemble it can be concluded that the instruments available reflected up-to-date knowledge of instrumental developments around 1800. As far as the clarinet is concerned, it can be gathered from the catalogue that Müller clarinets were on hand (the reference here is to the clarinet virtuoso and instrument builder Ivan Müller [1786–1854], who introduced decisive improvements into clarinet design at the beginning of the nineteenth century). These achievements enabled the virtuosos to involve themselves in courses of musical events that would have remained beyond their reach on the traditional instrument.

The high virtuosity and tonal character in the treatment of the clarinet in Cartellieri's concertos is perhaps to be understood in the context of these developments. Moreover, he developed a predilection for the transcending of traditional forms. This would seem to be most clearly apparent in the Double Concerto, where the opening timpani beat immediately transports the listener into a new world. In his musical ideas Cartellieri follows the slow introdudions of Haydn's symphonies. Here it should also be noted that the cantabile introduction goes back to an earlier idea already employed by him in his oratorio *Purificatione di Maria Virgine*. Cartellieri's early romantic quest for new goals is also expressed not least in the many folk cadences recalling Bohemian music. In later years the father and son Heinrich and Carl Baermann would adopt these cadences and employ them in their own compositions. The relation of the Baermann family to Bohemia was closer than we previously thought. The existence of the *Society for the Promotion of Musical Art in Bohemia* (founded in 1811 under the aegis of Prince Lobkowitz) attests to this relation.

A list of the programs of the "academies" organized by the Prague Conservatory or involving its participation demonstrates just how esteemed our concertos were among the Prague public. Cartellieri's compositions appear in these programs up until the 1830s (see also the *Festschrift zum Centenarium des Prager Konservatoriums*, 1911). We have exact performance dates for the *Allegro Aperto* and the *Double Concerto*: Redouten-Saal, Prague, March 19, 1816; Redouten-Saal, Prague, March 19, 1819; Redouten-Saal, Prague, February 21, 1823; Konviktsaal, Prague, December 23, 1834. I have not yet been able to establish who it was who premiered Cartellieri's concertos. On March 19, 1816, the late famous Franz Thaddäus Blatt (1793–1856) performed the *Allegro Aperto*. On Friday, March 21, 1823, the young virtuoso Stephan Molnar and Martin Poschmaurny performed the *Double Concerto for Two C1arinets*. On December 23, 1834, two new instrumentalists appeared in the *Double Concerto*, namely Bernhard Voigt and Anton Langer The assumption that Heinrich and Carl Baermann later (after 1840) had Cartellieri's *Double Concerto* in their repertoire has a solid basis to it, and in all probability Ivan Müller also took on Cartellieri's works and concertized with them in Vienna and Italy. (It is doubtful that Cartellieri himself witnessed the premieres of his late clarinet works.)

Here I would like to extend my warmest thanks to the families of Dr. Ulrich Cartellieri and Dr. Anton Cartellieri as well as to the Schwager family for valuable information concerning the life of our composer. I am also indebted to Dr. Jana Fojtikovà, the director of the Music Library in the Prague National Museum, Dr. Jitrenka Peskovà, the director of the Music Library in the Prague Conservatory, and the late Dr Mirko Knejfl for their assistance in my investigations.

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