

The Recently Rediscovered Works of Heinrich Baermann

By

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Abstract

While Heinrich Baermann was one of the most famous virtuosi of the first half of the nineteenth century and is one of the most revered clarinetists of all time, it is not well known that Baermann often performed works of his own composition. He composed nearly 40 pieces of varied instrumentation, most of which, unfortunately, were either never published or are long out of print. Baermann's style of playing has influenced virtually all clarinetists since his life, and his virtuosity inspired many composers. Indeed, Carl Maria von Weber wrote two concerti, a concertino, a set of theme and variations, and a quintet all for Baermann. This document explores Baermann's relationships with Weber and other composers, and the influence that he had on performance practice. Furthermore, this paper discusses three of Baermann's compositions, critical editions of which were made during the process of this research. The ultimate goal of this project is to expand our collective knowledge of Heinrich Baermann and the influence that he had on performance practice by examining his life and three of the works that he wrote for himself.

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The Recently Rediscovered Works of Heinrich Baermann

Heinrich Baermann (1784–1847) was one of the most famous virtuosi of the first half of the nineteenth century, as well as one of the most revered clarinetists of all time. With his extensive European tours, he influenced, either directly or indirectly, virtually all future clarinetists. There is no doubt that he exerted considerable influence on performance practice of the day. His performance skills also attracted a number of composers to write for him. The most important of these, Carl Maria von Weber (1786-1826), composed two concerti, a concertino, a set of theme and variations, and a quintet for clarinet and strings, all for Baermann. These works are some of the richest and most frequently performed in the clarinet repertoire.

Despite Baermann's renown as a virtuoso, many clarinetists do not know he was also a composer who often performed his own pieces. His *oeuvre* includes nearly 40 works for varying instrumental combinations. Unfortunately, most of these were either never published or are long out of print. In this project 10 manuscripts were found in major libraries in Berlin, Munich and Rome. Three of the most representative works were chosen for closer examination and were used to create critical editions. This survey will endeavor to increase the reader's understanding of Baermann by examining his personal relationships, performance practice, and his compositions. The primary focus will be a discussion of performance editions of three of his pieces. The eventual goal of this project will be to publish these editions, thereby expanding the clarinet repertoire and our collective knowledge of Baermann and his music.

Heinrich Joseph Baermann was born in Potsdam on Valentine's Day, 1784. Because his father was a soldier, both he and his brother Carl, a bassoonist, were sent to the School for Military Music. It was there that Heinrich studied with Joseph Beer, one of the earliest known clarinet virtuosi. Beer, a Bohemian who spent most of his life in Paris, is said to have played

with a tone that became the model for the brighter, more penetrating French style of clarinet playing. He also had a relationship with the composer Karl Stamitz that resulted in some of the earliest clarinet concerti in the repertoire. Later, Baermann was employed as a military musician by Prince Louis Ferdinand and was sent to the school for wind instrumentalists in Berlin. There he studied with another famous early clarinetist, Franz Tausch, who is considered the founder of the German clarinet school, noted for its dark timbre and expressive style.

During the Napoleonic War, Baermann was captured and held prisoner at Prenzlau in Brandenburg, approximately 70 miles north of Berlin. He was there for one winter before managing to outsmart convoy guards and escape. He wandered back to Berlin in the spring of 1807, only to find it under French control and in near total chaos. When Napoleon defeated the Prussians, Baermann was released from the army and went to Bavaria, where he was hired by King Maximilian I to play in the court orchestra in Munich. While there, Baermann met and fell in love with the soprano Helene Harlas, who was locked in a loveless marriage. Though they never legally married, Baermann and Harlas lived and performed together happily for many years, producing four children before her death in 1818.

Having worked with both Beer and Tausch by the age of twenty, not only had Baermann studied with two of the most important clarinet virtuosi of his time, but he was also well versed in both the French and German approaches to playing. The distinction between these two schools exists even today. As a result of his exposure to both teachers, it is reasonable to assume that Baermann's performance style was more inclusive and cosmopolitan than many of his peers'. Melding the two schools likely contributed to making Baermann's playing unique,

balancing the virtues of both the French and German approaches.¹ During this time, most clarinetists played on 5-key clarinets that they had modified with extra keys to suit their own tastes as a performer. For most of his career Baermann played on this type of clarinet with a total of 10-keys, making his virtuosity all the more impressive. Furthermore, at this time, there was no definitive convention regarding whether one should play with the reed on the upper or lower lip. Indeed, most method books of the day focus on playing with the reed on the upper lip; however, it appears that the concept of playing with the reed down was advocated in some German method books. We know that Baermann played in this manner, with the reed down, producing a tone that is similar to that of the modern day. Also, while other virtuosi, like Simon Hermstedt, were experimenting with metal and ivory mouthpieces, Baermann used a more traditional wooden one that resulted in a more mellow sound.² This wooden mouthpiece was a more similar predecessor to the hard rubber mouthpieces of today. Baermann's unique tone inspired Felix Mendelssohn to write, "I would give the whole of Paris to be able to hear even for a minute that sweet world of magic tones of every grade that stream from your wooden instrument so light and bright, so mellow and low, flowing and glowing, clear and dear, pure and sure, clinging and singing so sweetly."³ It was Baermann's tone that was noted by critics of his day and that most influenced both composers and clarinetists.

During his life, Baermann enjoyed rich friendships with many composers, the most well-known of which is his relationship with Weber. The two men met at a party given by Wieberking, the court director of public works, in Munich. They became fast friends and Weber agreed to write a piece for Baermann. Weber immediately began work on his *Concertino*, op. 26

¹ Yvette L. Jackson. "The Clarinet Tonal Concept of Heinrich Joseph Baermann: Influences of the French and German Schools." MM Thesis, Bowling Green State University, 1985: 6-9.

² Kurt Birsak. *The Clarinet: A Cultural History* (Buchloe: Drunk und Verlag Obermayer GmbH, 1994): 47.

³ Ludwig Nohl. *Letters of Distinguished Musicians* (London: Best Books, 2001): 407.

on April 3, 1811 and it was premiered only two days later! It is worth noting that the Concertino, op. 26 has become Weber's most widely performed work for clarinet. Weber had struggled financially in his career to this point, and the premiere was the most lucrative concert that he had enjoyed. It led to him receiving several commissions from orchestra members as well as King Maximilian I, who asked Weber to compose in quick succession the Concerto No. 1, in F minor, op. 73 and the Concerto No. 2, in E flat major, op. 74, both completed in 1811. On September 24 of the same year Weber began work on his Clarinet Quintet, op. 34. One may wonder why the Quintet is catalogued as op. 34 when it was completed five years after the two concerti, which are opp. 73 and 74. This is because Weber gave Baermann exclusive performance rights to the two concerti for 10 years, and consequently they were not published until 1822.⁴

Early in 1812 Baermann and Weber toured to great acclaim throughout what is now Germany and Austria. While Weber was timid and physically weak, Baermann was strong, handsome, and jovial, and enthralled audiences as much with his appearance and personality as with his playing. The two were perfect counterparts for one another. Clarinet historian Pamela Weston cites Weber's son, Max, as having written:

With such similarity of character, no two men could have been more dissimilar in personal appearance; Weber thin, pale, weakly; Baermann tall, athletic with a magnificently handsome head. Carl Maria would laughing say of the personal advantage of his friend, "All the choicest tit-bits in life are presented to that handsome fellow on a silver platter; poor devils like me must beg for the crumbs which fall from his magnificence's table."⁵

⁴ Frank Heidlberger. "Carl Maria von Weber's Clarinet Concertos: a Challenge for the Editor and the Clarinetist," *The Clarinet* 30, no. 1 (2002): 50-61.

⁵ Pamela Weston. *Clarinet Virtuosi of the Past* (Plymouth: Clark, Coble & Brendon Ltd., 1971), 121.

While this tour helped Baermann build a name for himself, it also helped Weber repair his reputation in Berlin, where his music had previously not been well-received. During earlier visits to the area, critics had described Weber's compositions as being a "mere imitation of Spohr, and his music strange and false in modulation and harmony when new."⁶ Baermann's performances of the clarinet concerti, however, were very well received. After their second concert, one critic was forced to admit that "after all there was some fine music coming from the pen of the fool."⁷ It was also on this tour that Weber composed the Seven Variations, op. 33 on themes from his opera, *Sylvana*. Baermann worked with Weber on the highly-ornamented version of the Adagio variation that is performed today and edited the rest of the clarinet part.⁸ Through their friendship, Weber provided Baermann with high-quality repertoire to play and vehicles with which to highlight his own musicianship while, as John Warrack wrote, "... in Baermann's clarinet Weber found an instrument [that] with its French incisiveness and vivacity and its German fullness seemed to express a new world of feeling, and to match both the dark romantic melancholy and the extrovert brilliance of his own temperament."⁹

During the time that Baermann was linked so consistently with Weber, he was also forming a friendship with Giacomo Meyerbeer (1791-1864). While Baermann was in Berlin with Weber, Meyerbeer's mother wrote to her son:

Your Weber does not go down well here, but Baermann does very much more, according to public opinion, which is quite right as he has a monstrous talent, and is nonetheless so modest. He would please you greatly and comes to us nearly every afternoon. He would give you much employment performing in Munich. He really is a dear man.¹⁰

⁶ William Saunders. *Weber* (London: J.M. Dent and Sons Ltd., 1940), 71.

⁷ Weston. *Virtuosi* 124.

⁸ Weston. *Virtuosi* 122.

⁹ John Warrack, ed. *Carl Maria von Weber: Writings on Music* (Cambridge: Cambridge University Press, 1981). 118.

¹⁰ Weston. *Virtuosi* 124.

Taking his mother's advice, Meyerbeer met Baermann when he returned to Munich in the spring of 1812. The two men subsequently became good friends. Baermann suggested that Meyerbeer compose a quintet for clarinet and strings and they worked together in developing themes for the work. Although this piece was never published, the composer gave it to Baermann on his birthday and the quintet was performed in Vienna at a concert of music by Meyerbeer, which featured works for both Baermann and Helene Harlas, his mistress.¹¹

In the winter of 1815 Baermann and Harlas travelled to Italy to perform at the Venice Carnival. Due to illness, the couple decided to stay on in Venice longer than originally planned, so Meyerbeer came to stay with them. While in Italy, he composed *Gi Amori di Teolinda*, a cantata for soprano, chorus and an obbligato clarinet, which he performed with Baermann and Harlas in Venice. Research indicates that they also performed the cantata in Munich in October of 1817 and later in Vienna with success. This laborious work of 165 pages was described as having an awkward and strange text and has not become a major part of the repertoire.¹² Although Meyerbeer's compositions for clarinet have not proven to be popular over time, Baermann's performance of the works abroad helped to carry the influence of his tone and technique to Italy. This widened the scope of his influence beyond the Austro-Hungarian Empire, which had been the focus of his tours with Weber.

Baermann next set his sights on France, travelling to Paris in December of 1817. The famous soprano, Angelica Catalani, was scheduled to sing at the Salle Favart on Christmas Day, and requested that Baermann perform with her. Unfortunately, she became ill and Baermann was left to do the concert on his own. While a significant portion of the audience left, those who

¹¹ Weston. *Virtuosi* 124-127.

¹² Pamela Weston. *More Clarinet Virtuosi of the Past* (London: Halstan & Co. Ltd., 1977): 38.

stayed enjoyed a performance of Baermann's compositions and were astounded by his virtuosity. Upon her recovery, Catalani again invited Baermann to share the stage with her on January 29th, 1818. Many were surprised that a clarinetist would be given equal billing with such a celebrity; however, a reviewer in the *Gazette de France* raved, "one has never heard such a marvelous and seductive clarinetist."¹³ France felt the effects of this concert for years to come. For example, the famous pedagogue Frédéric Berr wrote in his clarinet tutor of 1836 that Baermann's talents were still remembered from his first visit to Paris. The clarinetist Eric Hoeplich, who specializes in performing on historical clarinets, suggests that this is the reason Berr began to change the approach of the Paris Conservatory to one in which students played with the reed on the lower lip.¹⁴ Harlas died later in 1818, and in February of 1819 Baermann undertook yet another tour, this time to England, where he was very successful and was offered many professional appointments.

After travelling to England, Baermann continued to tour throughout Germany and Austria, and in 1822 went to Russia. By 1825 he began to focus primarily on teaching and playing in the Munich court orchestra. His students include Joseph Link, Adam Schot, Joseph Faubel, Friedrich Hummel and, most importantly, his son Carl who began playing with the court orchestra in 1825. Carl and Heinrich embarked on their first tour together in 1827 and it was at this time that Baermann commissioned his close friend, Felix Mendelssohn.

Mendelssohn (1809-1847) first met Baermann in 1824 when the composer was only 15 years old. He was inspired to compose a sonata for him, and the two remained in close contact. While trying to launch the career of his son, Heinrich commissioned from Mendelssohn a piece

¹³ Eric Hoeplich. *The Clarinet* (London: Yale University Press, 2008): 161.

¹⁴ Hoeplich. *The Clarinet*, 161.

for clarinet, basset horn, and piano. The circumstances surrounding the composition of this work are interesting. Mendelssohn was very fond of the plum dumplings that Baermann's third wife, Marie, made regularly. One night in particular he requested that they be served, and the Baermanns asked that their payment be the aforementioned duet. Carl Baermann recounted the tale of this evening in which the men all met at 5 o'clock, the Baermanns with the dumplings in a covered dish, and Mendelssohn with his composition also in a covered dish. They exchanged their offerings, ate, and rehearsed the piece later that night. Mendelssohn performed this work, the *Konzertstück No. 1 for clarinet, basset horn and piano in F minor, op. 113*, with the Baermanns on January 5, 1833, and the work was such a success that the elder Baermann requested another with the same instrumentation as soon as possible. On January 19 Mendelssohn wrote to Baermann announcing the completion of the second piece. In his letter he makes light of the composition, saying, "if you cannot make use of it, throw it into the fire, and if you can make use of it, alter it to suit your son, strike out and put in what you please, and make something good out of it, which means change it altogether."¹⁵ This is humorous, because many regard the *Konzertstück No. 2 in D minor, op. 114* as the superior of the two compositions. Interestingly, Mendelssohn elaborates in his letter as to what certain themes represent. For example, the *Adagio* was intended to remind Baermann of their last dinner. Mendelssohn says that, "The clarinet depicts my ardent yearnings, while the tremor of the Basset horn represents the grumbling of my stomach."¹⁶

While Mendelssohn's letters to Baermann are always humorous, they offer important insight into Baermann's playing and inevitably make reference to his superior musicianship. In particular, Mendelssohn seems to feel that the French and Italian clarinetists were inferior to

¹⁵ Nohl. *Letters*, 415–416.

¹⁶ Nohl. *Letters*, 416.

Baermann. For example, Mendelssohn wrote that, “All the clarinet players I heard in Italy must have been born with a wooden leg, one always feels inclined to throw them something into the orchestra; it all sounds so feeble and miserable; but for Heaven’s sake don’t say this to a soul in Munich, or they might stone me.”¹⁷ In other letters, he begs Baermann to start a clarinet school in Paris. With such open adoration from Mendelssohn, it is not hard to imagine that Baermann influenced the manner in which Mendelssohn wrote for the clarinet in his symphonic works. Indeed, some of these contain excerpts that are widely used in auditions today.

It is significant to note that Weber, Meyerbeer and Mendelssohn all seem to have trusted Baermann’s abilities as a composer. For example, Meyerbeer collaborated with him on the themes for the quintet that he wrote for him. Furthermore, as mentioned above, Mendelssohn gave Baermann permission to change anything that he did not like in the *Konzertstück* No. 2. Weber also collaborated with Baermann on his *Seven Variations*, op. 33. Moreover, it is also important to note that the so-called “Baermann Cadenza” that is frequently played in the first movement of Weber’s *Clarinet Concerto* No. 1 was indeed composed by the clarinetist. It was added in Baermann’s own autograph copy of the work and was later published as part of the concerto by his son Carl in 1867. Carl Baermann’s edition of Weber’s *Concerto* No. 1 was considered definitive until 1954, when Gunter Hausswald published the first edition taken from Weber’s autograph since it was originally printed.¹⁸ Weber’s autograph contains no indication that he wanted a cadenza played. Regardless, because Weber was touring and playing with Baermann, we know that he must have been aware of the cadenza and respected Baermann’s musicianship and composition abilities enough to allow him to perform it.

¹⁷ Nohl. *Letters*, 402.

¹⁸ Heidlberger. “Weber’s Clarinet Concertos” 50-61.

Baermann's work as a composer extended beyond collaboration with the composers who wrote for him. He wrote a large number of works for himself and also arranged opera arias from *Euryanthe*, *Fidelio*, and *The Magic Flute* for clarinet, basset horn and bassoon.¹⁹ While the various sources used for this paper include references to 29 Baermann works, the opus numbers extend to 38. Clearly, there does not appear to be a complete list of works by Heinrich Baermann. To further complicate matters, some of the sources list contradictory opus numbers. For example, in 2001 the German clarinetist Dieter Klocker released a CD of some of Baermann's unpublished works. One piece listed on the album is the Concertino in c minor, op. 29. However, the *Neue Deutsche Biographie* lists a work called Andante with Variations in F for clarinet and orchestra, op. 29. There are several similar contradictions among sources.

Of the 29 pieces that are known, eight are currently published. The most well-known is Baermann's Quintet No. 3 in Eb, op. 23. Although this piece is scored for clarinet and string quartet, Baermann provided *ad libitum* horn parts so that it may be performed as a concerto. The quintet has been recorded in its entirety by several performers, including Sabine Meyer, and was presented as a concerto by French clarinetist Phillipe Cuper at the International Clarinet Association's *Clarinetfest* in the summer of 2013 in Assisi, Italy. Additionally, the Adagio movement of op. 23 is frequently played as a single-movement solo. This is the result of an interesting mix-up. A manuscript of the Adagio was discovered in Wurzburg in 1922 by Michael Balling. At the time of its discovery, the owner of the manuscript told Balling that the work had been commissioned from Richard Wagner by clarinetist Christian Rummel and had been composed while Wagner was in Wiesbaden in 1833-34. Because of this erroneous information, Breitkopf & Härtel published the Adagio in 1926 under Wagner's name. Ironically,

¹⁹ Heinz Becker. "Baermann, Heinrich Josef C. M. von Weber", *Neue Deutsche Biographie* 1 (1953), [Onlinefassung]; URL: <http://www.deutsche-biographie.de/pnd120367246.html>

Breitkopf & Härtel was the original publisher of the complete work, with Baermann as composer, in 1821. From the time that the Adagio was published (1926) scholars questioned its validity as a work of Wagner. Its style is clearly from an earlier time than Wagner's, having actually been composed sometime between 1817 and 1819. The correct origin of this work was finally authenticated in 1964 in an article by Hans-Georg Bach published in the *Neue Zeitung für Musik*.²⁰ Nevertheless, to this day this work is often referred to as the "Wagner Adagio." The quintet as a whole is appropriate for advanced clarinetists due to its length and technical difficulty. The Adagio as a work by itself is often played by young clarinetists. The beauty of the Quintet, op. 23, and the popularity of the Adagio specifically, have solidified its place in the clarinet repertoire. The quality of this work leads one to desire a further examination of Baermann's other compositions.

The first work that has been edited and will be discussed in this paper is Baermann's Andante con dolore, the manuscript of which is in the Staatsbibliothek zu Berlin. A note on the last page of the manuscript indicates that it was written in May of 1829, but little else is known about the work. No other references to the piece have been found. It is written for clarinet and piano and consists of a lengthy opening cadenza in G minor, followed by two repeated aria-like sections in G major, lasting a total of about five minutes.

For the sake of this edition, some slight, practical changes have been made to the piece. For example, slurs have been added in measures 17-23 to facilitate the speed at which the notes should be played in the cadenza. Although Baermann did not write them in, the speed of these

²⁰ John P. Newhill. "The Adagio for Clarinet and Strings by Wagner/Baermann," *Music & Letters*, Vol. 55, No. 2 (April 1974), 167-171.

runs indicates that he must have played them in this manner. A breath mark and slurs that reflect the style of the piece have been added in measure 19 (See Musical Example 1).

Musical Example 1 , Andante con dolore, mm 16-20)



The slurs that have been added in measures 32 and 34 are meant to match the phrasing that Baermann indicated in measure 31. In measure 40, the articulation that Baermann wrote in the manuscript is intact; however, there is an indication that, in the opinion of the editor, it should be changed to match the articulation of the same figure in measure 42, which is also more idiomatic (See Musical Example 2).

Musical Example 2, Andante con dolore, mm 30-42)



In all of the editions created for this project, the slurs that have been added are dotted so that they can be distinguished from Baermann's own articulations. Likewise, the dynamic changes that have been made, as in measures 40 and 42 of this work, are all indicated by parentheses. Rehearsal letters have also been included in three pieces. Finally, measure 46 of the piano part has been changed because, quite simply, it was not stylistically congruent with the rest of the piece. An alternate voicing for the chords is offered and both options will be included in the final edition. Because of the relatively short length, the idiomatic lines and the comfortable range that this work employs, it would be appropriate for a less experienced clarinetist. The cadenza may serve to help the student learn to play confidently in a *rubato* style, and the repeated aria sections should be helpful for teaching dynamics and refined phrasing.

The next piece to be considered is the Concertstück, which was discovered in the Bayerische Staatsbibliothek in Munich. There is no year of composition indicated on the manuscript. Frank Kieseheuer, a German musician and teacher, includes an excerpt of this work in his thesis and indicates that it was written in 1843; however, he lists the title as the Divertissement for Clarinet and Orchestra, op. 38, and writes that it is housed in the Staatsbibliothek zu Berlin. This library's catalogue no longer has any indication of the work under either title, and the manuscript found in Munich is clearly titled Concertstück. The manuscript used for this edition is an orchestration of the piece for clarinet and full orchestra by Phillip Roth, a cellist and composer who worked as a court musician in Munich at the same time as Baermann.²¹

²¹ Peter Branscombe. "Röth, Philipp." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 2, 2014, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/23931>.

The Concertstück does not adhere to any standard classical forms. It begins with a moderato section from the orchestra in G minor before the clarinet enters in the following adagio section in G major. In this edition, some dynamics have been added in this section. An orchestral allegro moderato section in the new key of E-flat major leads into another statement by the clarinet. This is also the first time in these works that we see Baermann's use of 3/8 meter, something for which he appears to have had an affinity, as it is also used in the Divertimento, op. 35 discussed later in this paper. Likewise, the rhythm used in measure 330 (two 32nd notes followed by a 16th rest) seems to be one that Baermann enjoyed (See Musical Example 3). A similar figure appears in the Divertimento.

Musical Example 3, Concertstück, mm 326-338

The clarinet and orchestra alternate lengthy sections in a way that is reminiscent of ritornello form; however, there is also prolific use of new material. The opening material of the allegretto returns only once, in measure 358. Finally, measure 431 sees the beginning of a new section indicated *poco meno*. The slower tempo is necessary to accommodate the complicated technique in the clarinet part. Baermann was definitely showcasing his technical proficiency. This section includes a significant number of 16th note triplets, another common style trait of Baermann's compositions. This rhythm is used extensively in the Divertimento as well as in the

Quintet, op. 23. In measures 443-466, it has been suggested that the triplets be articulated in a slur two, tongue one pattern (See Musical Example 4)

Musical Example 4, Concertstück, mm 458-465



This makes the articulation more idiomatic and was recommended by Vanderhagen in his *Methode Nouvelle* of 1802, one of the most important clarinet methods of the day.²² The way in which the rhythm in measures 467- 482 is notated has also been altered to make it easier to read (See Musical Example 5). This work is about 10 minutes in length and requires an advanced clarinetist since the range extends to an altissimo B-flat, and is very demanding technically.

Musical Example 5, Concerstück, mm 477-480



The third and final piece that has been edited is Baermann's Divertimento per clarinetto, op. 35. There are two manuscripts of this work: one for clarinet and full orchestra in the Bayerische Staatsbibliothek in Munich, and one for clarinet and string orchestra in the Biblioteca

²² Joan Michelle Blazich. *Original Text, English Translations, and a Commentary on Amand Vanderhagen's Methode Nouvelle et Raesonnee Pour la Clarinette (1785) and Nouvelle Methode de Clarinette (1799): A study of Eighteenth-Century French Clarinet Music.* (Lewiston, NY: Edwin Mellen Press, 2009) 37-39.

di Archeologia e Storia Dell'Arte in Rome. The Munich manuscript does not have any indication as to who supplied the orchestration. However, the Italian “clarinetto” is used and the composer is identified as “Enrico Baermann” on the cover. This may suggest that Baermann wrote this piece while in Italy, or had an Italian collaborator provide the orchestration. The manuscript in Rome appears to have been part of the collection of the early Italian band master Alessandro Vessella. Neither manuscript gives a year of composition; however, Frank Kieseheuer indicates that it was written in 1828. Consulting both manuscripts, the clarinet parts are almost identical, with the exception of some ornaments that are present in only the Vessella manuscript. They have been removed from this edition.

Pamela Weston wrote that this Divertimento was popular throughout the 19th century and was a favorite of the German critic, Gustav Schilling.²³ The fact that the manuscript existed in Alessandro Vessella’s collection lends credence to the popularity of the work, since Vessella was not born until 1860, thirteen years after Baermann’s death. The work has three large sections which may be interpreted as movements; however, because modulating material exists between them, I believe that Baermann intended them to be played *attaca*. The first movement is marked Tempo di Marcia molto maestoso and is in C major. Baermann highlighted his virtuosity early in this work with arpeggios that reach the upper range of the instrument. Measure 15 includes the two 32nd notes followed by a 16th rest figure discussed in the previous work (See Musical Example 6).

²³ Weston. *Virtuosi*, 125.

Musical Example 6, Divertimento, op. 35 mm 14-16



As in the Concertstück, some articulations have been changed to match similar measures and in order to make them more idiomatic. Measure 48 marks the beginning of a 16th note triplet section similar to the one found in the Concertstück (See Musical Example 7)

Musical Example 7, Divertimento, op. 35 mm 50-53



The second movement, marked *Andante giocoso*, is in 3/8 time in D major and is reminiscent of an aria. This gives way to a D minor section that is faster and more martial, before returning to a highly varied version of the material from the beginning of the movement. Finally, the orchestra opens the third movement with an *Allegro* theme that modulates back to C major. In measure 329 there is an unexpected direct modulation to the A-flat major, where the opening material is presented again. This is a very unusual compositional technique. C major returns in measure 382, and rigorous technical work for the clarinet continues through the end of the piece, again featuring 16th note triplets. The Divertimento is the most compelling of the three pieces studied for this paper, and it is appropriate for an advanced clarinetist, due to its length and technical demands. 87

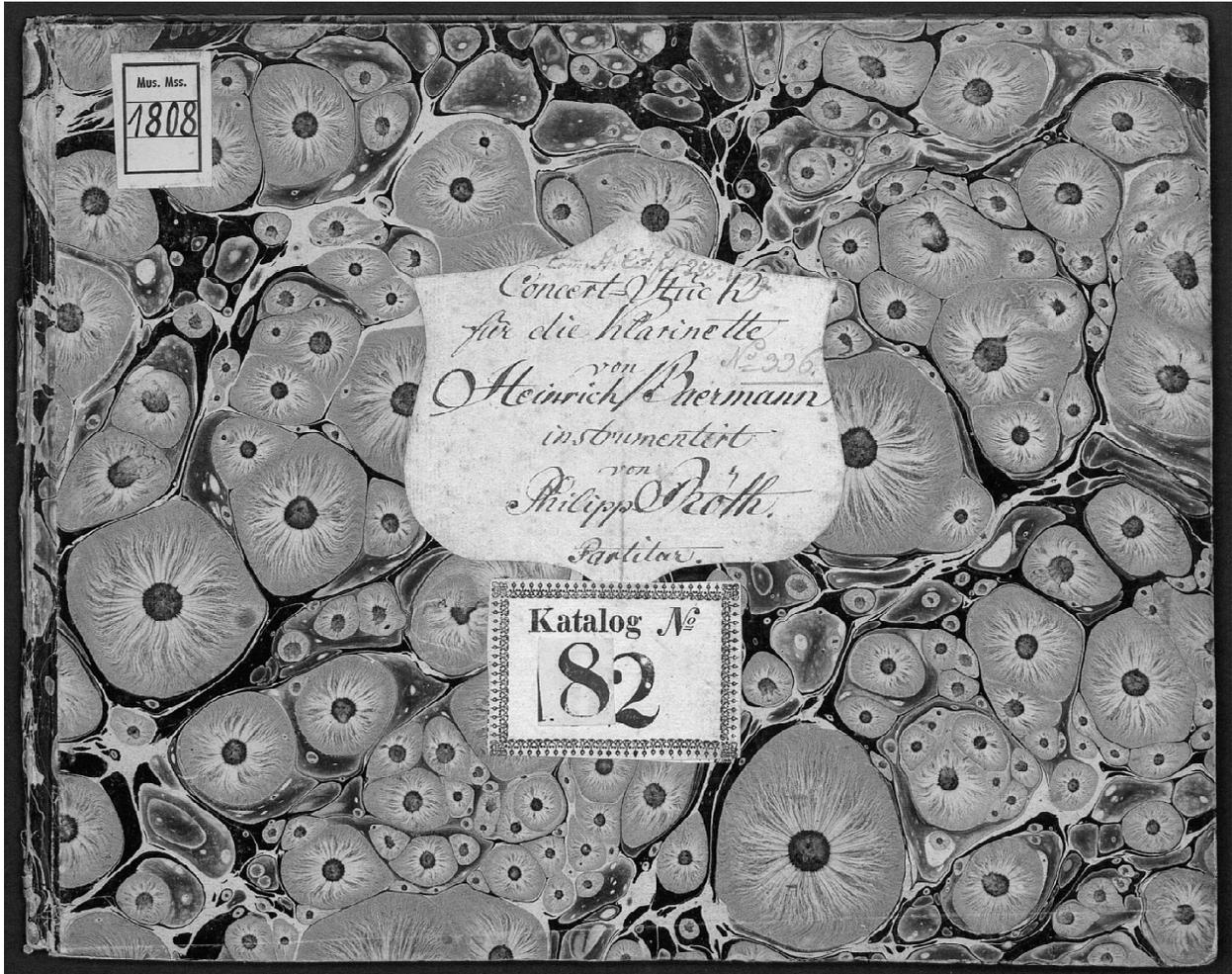
The works that have been edited for this project are excellent representations of the musical sensibilities of their day. Some sections are reminiscent of opera arias, and others bring to mind many of the Weber clarinet works. Moreover, they are idiomatically engaging for the clarinetist and provide important historical insight into our craft. Because of their historical value, these compositions will be important additions to the clarinet repertoire. It is the hope of this author that these works will eventually be published and recorded, and that they will thereby further our understanding of nineteenth-century performance practice and our appreciation for the impact that Heinrich Baermann has had on clarinetists today.

Appendix: Images of the Manuscripts Used

1. The first page of manuscript from Andante con dolore by Heinrich Baermann, Staatsbibliothek zu Berlin.



2. Cover of Concerstück manuscript, Bayerische Staatsbibliothek.



3. First page of manuscript for Concertstück, Bayerische Staatsbibliothek.

Concertstück für die Clarinette von Heinrich Boehmann. instrumentiert von v. Seidl

Moderato assai

1.

Impassi in 2. G.

Clarinete in Eb

Cornett in G

Flauti

Oboe

Fagotti

Hornbass

Clarinetto

Violini

Viola

Violoncello

Basso

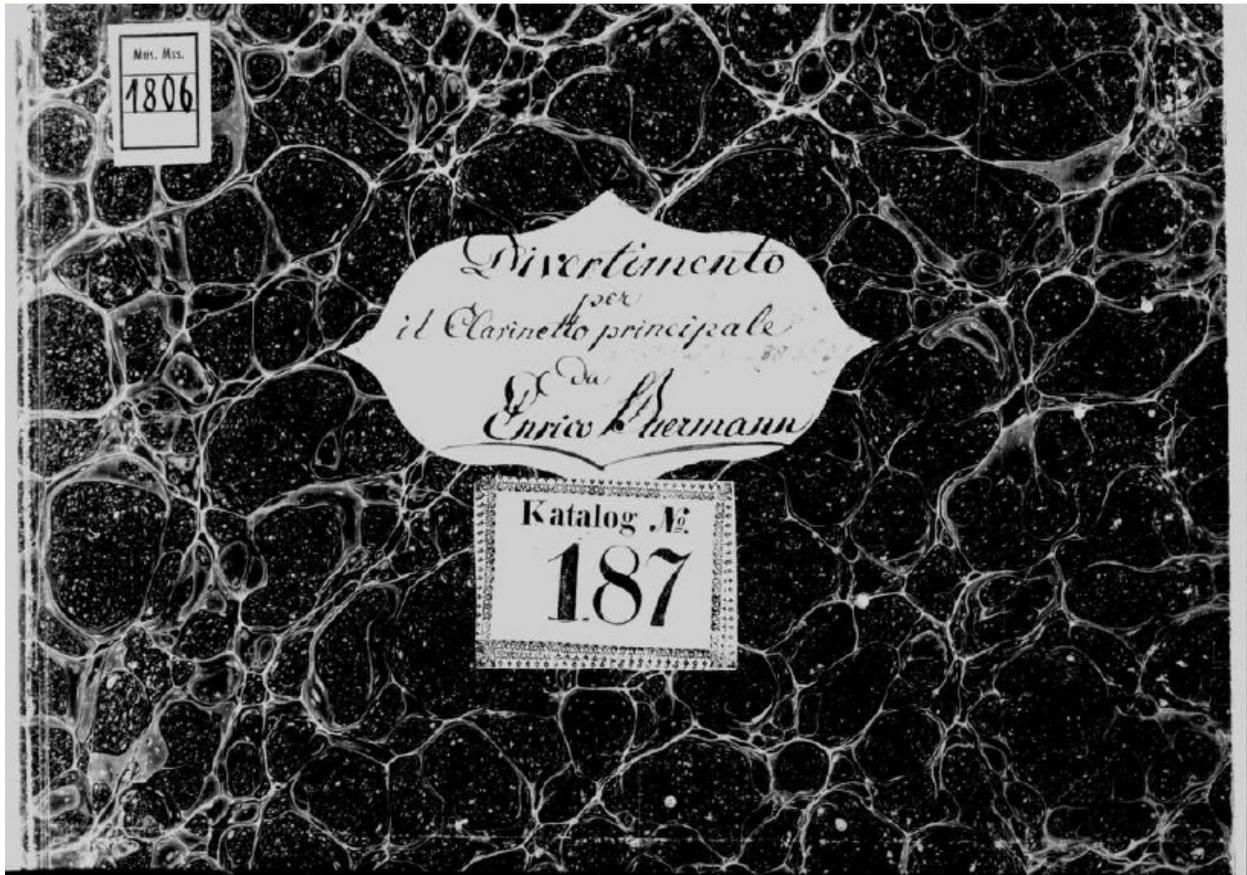
Moderato assai

Königliche Hofmusik-Intendantz.

4. Page from Concertstück manuscript indicating the necessity for changing how the rhythm is notated in measures 467-482, Bayerische Staatsbibliothek.



5. Cover of Divertimento, Op. 35, Bayerische Staatsbibliothek.



6. Manuscript page with clarinet entrance in measure 9, Bayerische Staatsbibliothek.



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