

CARL GOTTLIEB REISSIGER

(1798-1859)

FORGOTTEN COMPOSER FOR THE CLARINET

Charles Arthur Coltman III

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2002

APPROVED:

James Gillespie, Major Professor
Mark McKnight, Minor Professor
John Scott, Committee Member
Charles Veazey, Coordinator of Woodwinds
Graham Phipps, Chair of Graduate Studies in the
College of Music
Jeff Bradetich, Chair of Instrumental Studies
James C. Scott, Dean of the College of Music
C. Neal Tate, Dean of the Robert B. Toulouse School of
Graduate Studies

Coltman III, Charles Arthur, Carl Gottlieb Reissiger (1798-1859) Forgotten Composer for the Clarinet. Doctor of Musical Arts (Performance), May 2002, 51 pp., 49 musical examples, 13 illustrations, references, 39 titles.

Carl Gottlieb Reissiger was a successful German composer, conductor, and teacher in the first half of the nineteenth century. At the height of his career, he was *Hofkapellmeister* of theater and opera in Dresden, a position he held until his death. He was a composer of more than 200 works in a multitude of different genres. Today he is mainly known as a composer of opera, a small portion of his total output as a composer. He wrote approximately eighty piano solos, eighty collections of songs or duets, nine masses, and many smaller sacred choral works, as well as 27 piano trios, seven piano quartets, and three piano quintets. In addition to these many works, he wrote five works for the clarinet: Concertino, op. 63, *Duo Brillant* for clarinet and piano, op. 130, Fantasie, op. 146, Second Fantasie, op. 180, and *Adagio und Rondo alla polacca*, op. 214.

This document provides a biographical sketch of Reissiger, including his personal life, his life as a conductor, and his life as a composer. It also provides a look at the artistic life of his day: his fellow composers and the music they were writing for clarinet, outstanding clarinetists and the different instruments they were playing.

The aim of this study is to provide a stylistic analysis of Reissiger's five works for clarinet, including a discussion of form, melody, harmony, and rhythm. This document puts forth the proposal that these works are worth resurrecting and that Reissiger, as a composer of clarinet music, is more than just a secondary composer.

Copyright 2002
by
Charles Arthur Coltman III

ACKNOWLEDGEMENTS

I am grateful for the assistance of many without whose help this project would not have been possible: Marina Lang, a librarian at the *Sächsische Landesbibliothek-Staats- und Universitätsbibliothek Dresden* (SLUB) for her assistance in researching sources of music; Peter Przybylla, solo clarinet with the Southwest Broadcast Orchestra of Germany, for his help in getting copies of op. 63, op. 146, and op. 180; Tido Janssen, instructor of cello at Hardin-Simmons University, for his help in translating some important German language articles; Dr. Bernard Scherr, head of the theory department at Hardin-Simmons University, for his help with musical form and his help in learning the computer program *Sibelius*; Dr. Ed George, for making a score from the orchestra parts of op. 214 and then making a piano reduction for the score; Cheryl Lemmons, for editing the piano reduction of op. 214.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iii
LIST OF MUSICAL EXAMPLES.....	v
LIST OF ILLUSTRATIONS.....	viii
 Chapter	
1. BIOGRAPHICAL SKETCH.....	1
Personal Life	
Life as a Conductor	
Life as a Composer	
2. ARTISTIC LIFE OF REISSIGER’S DAY.....	11
Fellow Composers and Contemporary Compositions	
Clarinetists of the Day	
Clarinet of the Day	
3. STYLISTIC ANALYSIS OF MUSIC.....	20
Concertino, op. 63	
<i>Duo Brillant</i> , op. 130	
Fantasie, op. 146	
Second Fantasie, op. 180	
<i>Adagio und Rondo alla polacca</i> , op. 214	
Continued Observations	
4. CONCLUSION.....	39
APPENDIX A.....	41
APPENDIX B.....	47
REFERENCES.....	49

LIST OF MUSICAL EXAMPLES

Example	Page
1. Op. 63 1 st movement (Allegro moderato) Introductory theme	22
2. Op. 63 1 st movement (Allegro moderato) Cm theme	23
3. Op. 63 1 st movement (Allegro moderato) Ab major theme, Part I.....	23
4. Op. 63 1 st movement (Allegro moderato) Eb major theme, Part II	23
5. Op. 63 1 st movement (Allegro moderato) 16 th note figuration, coda.....	23
6. Op. 63 1 st movement (Allegro moderato) Triplet figuration, coda.....	23
7. Op. 63 2 nd movement (Andante con espressione) Theme.....	24
8. Op. 63 3 rd movement (Allegretto) Rondo, A theme	24
9. Op. 63 3 rd movement (Allegretto) Rondo, B theme.....	24
10. Op. 63 3 rd movement (Allegretto) Rondo, C theme.....	24
11. Op. 63 3 rd movement (Allegretto) con bravure.....	24
12. Op. 63 3 rd movement (Allegretto) Coda.....	24
13. Op. 130 Introduction (First section).....	26
14. Op. 130 Andante theme (Introduction).....	27
15. Op. 130 Moderato theme (Introduction).....	27
16. Op. 130 Sonata theme (Allegro appassionato).....	27
17. Op. 130 Sonata, 2 nd theme (con espressione).....	27
18. Op. 130 Polacca theme.....	28
19. Op. 130 Variation 1.(Polacca).....	28

20. Op. 130 Variation 2.(Polacca).....	28
21. Op. 146 Introduction/transition theme.....	30
22. Op. 146 Andante theme.....	30
23. Op. 146 Variation theme (Andantino con espressione).....	30
24. Op. 146 Variation 1 (Poco piu mosso).....	30
25. Op. 146 Variation 2 (Piu lento).....	30
26. Op. 146 Variation 3 (Brillant).....	31
27. Op. 146 Variation 4 (Allegro brillante).....	31
28. Op. 146 Closing theme (Allegro brillante).....	31
29. Op. 180 Introduction (Allegro moderato marziale).....	32
30. Op. 180 First clarinet solo entrance (Allegro moderato marziale).....	33
31. Op. 180 Andante con moto theme.....	33
32. Op. 180 Clarinet entrance (Moderato marziale).....	33
33. Op. 180 B theme (Moderato marziale).....	33
34. Op. 180 Vivace theme (Tarantella).....	33
35. Op. 180 Brillante closing section (Tarantella).....	34
36. Op. 214 Adagio A theme.....	35
37. Op. 214 Adagio B theme.....	35
38. Op. 214 Un poco più mosso (Adagio).....	35
39. Op. 214 Adagio C theme.....	35
40. Op. 214 Rondo A theme.....	35
41. Op. 214 Rondo B theme.....	36

42. Op. 214 Rondo C theme.....	36
43. Op. 214 Closing section of the Rondo.....	36
44. Op. 130 Variation 2 (Polacca).....	36
45. Op. 146 Variation 3 (Brillante).....	37
46. Op. 130 mm. 79-80 (Moderato).....	37
47. Op. 146 mm. 39-43.....	37
48. Op. 180 Closing section (Brillante).....	37
49. Op. 214 mm. 33-39.....	38

LIST OF ILLUSTRATIONS

Figure	Page
1. Young Reissiger.....	1
2. Interior of Dresden <i>Hoftheater</i>	4
3. Reissiger in the latter years of his life.....	6
4. <i>Königliches Sächsisches Hoftheatre</i>	8
5. Johann Gottlieb Kotte.....	15
6. Harmonic structure of 1 st movement of Concertino, op. 63.....	22
7. Harmonic structure of 2 nd movement of Concertino, op. 63.....	22
8. Harmonic structure of 3 rd movement of Concertino, op. 63.....	22
9. Harmonic structure of <i>Duo Brillant</i> , op. 130.....	26
10. Harmonic structure of <i>Fantasie</i> , op. 146.....	29
11. Harmonic structure of <i>Second Fantasie</i> , op. 180.....	32
12. Harmonic structure of <i>Adagio</i> , op. 214.....	34
13. Harmonic structure of <i>Rondo alla polacca</i> , op. 214.....	35

CHAPTER 1

BIOGRAPHICAL SKETCH

Personal Life

Karl Gottlieb Reissiger, composer, conductor, and teacher, was born in Belzig, Germany, on January 31, 1798, and died in Dresden on December 7, 1859. (Figure 1)



Karl Gottlieb Reissiger nach einer Lithographie von E. B. Kietz, 1837.

Figure 1. Young Reissiger.¹

He was the eldest son of Christian Gottlieb Reissiger, a composer, organist, and cantor at Belzig. His first teacher was his father, with whom he studied piano and violin, and by the age of ten he was performing publicly, giving piano recitals and accompanying hymn-singing on the organ. As a pupil at the *Thomasschule* in Leipzig from 1811 to 1818, he studied piano and composition with Johann Gottfried Schicht, music director of the

¹ Folker Gothel, "Reissiger, Karl Gottlieb," *Die Musik in Geschichte und Gegenwart*, 17 vols., foreword by Friedrich Blume (Kassel: Bärenreiter, 1954), XI, 210.

Gewandhaus Concert Society from 1785 to 1810 and Cantor of the *Thomasschule* from 1810, and took classes in violin, viola, and singing. He played violin in the Gewandhaus Orchestra from 1819 to 1820 after he left the *Thomasschule*. Upon completion of his studies, he went on to the University of Leipzig to study theology, but that year he was advised by Schicht to abandon his studies in theology and continue his musical career. Two years later Schicht awarded Reissiger a sum of money to study elsewhere. In 1821 he left for Vienna to study theory with Salieri, and in 1822 moved to Munich to study composition and singing with Peter von Winter. Reissiger was now beginning to gain some fame through his songs and piano pieces. In 1823 Reissiger went to Berlin, where he was able to establish himself professionally with the help of the Stobwasser family. He was accepted as a member of the family and made many useful acquaintances that helped him become better known to the public. Through the patronage of Minister von Altenstein, General von Witsleben, and State Counselor Körner, he was able to establish a career.

Weber conducted Reissiger's first performed opera, *Didone abbandonata*, in Dresden in 1824 with some success. On January 31, the night of the premiere, Luiggia Sandrini (Didone), Carlo Tibaldi (Enea), and Alfonso Zezi (Jarbo) sang the leading roles. In July 1824, because of his success, Reissiger was sent by King Friedrich Wilhelm III, King of Prussia, to study music musical education in France and Italy with plans for helping reorganize musical education in Berlin. During his eighteen-month trip, he studied with Baini, the great authority on Palestrina. When he returned to Berlin, he taught composition. Although the reorganization plans never materialized, in 1826 he

was asked to start a conservatory at the Haag in the Netherlands.

After trying to secure full-time employment at Leipzig in 1822 and Dresden in 1824, he returned to Berlin in 1825 where he worked until 1826 when he was recommended by Wolf August von Lüttichau, the General Director, for the position of Music Director of the *Hofoper* in Dresden, replacing Heinrich Marschner. After successful performances of *Oberon* and *Euryanthe*, Reissiger was appointed second Kapellmeister, succeeding Weber in 1828. There was a great deal of competition for the post, and Reissiger got the job only after negotiations with Hummel fell through. Adam Carse notes that “in a letter written by Moscheles in November, 1826, the names of those who tried to secure Weber’s post after his death were as follows: Wolfram (Teplitz), Hummel (Weimar), Seyfried (Vienna), Fried. Schneider (Dessau), Lindpainter (Stuttgart), ‘and a great many others.’”² As stated in his contract, he was responsible for sacred music, chamber music, and music for the court theatre. He was also required to compose a mass each year for no extra fee, and he is known to have written twelve Latin masses and one requiem during his tenure in Dresden. Shortly after the formalities of his appointment were completed, Reissiger married his former piano student, Marie Stobwasser. The following decade was good for him not only personally, but also musically.³

The Dresden Opera became known as the best in Germany under the direction of

² Adam Carse, *The Orchestra from Beethoven to Berlioz* (Cambridge: W. Heffer and Sons, 1948), 118.

³ Jörg Heyne, “Die Ära Reissiger um Hoftheater in Dresden,” *Musik in Dresden. Band I: Die Dresdner oper im 19. Jahrhundert*, ed. by Michael Heinemann and Hans John (Laaber: Laaber-Verlag, 1995), 154.

Reissiger.⁴ Reissiger, early on, worked hard at his music and the administrative duties of his post. He was well liked by the orchestra players as well as the audiences and his reputation was that of a gifted conductor.⁵ The fact that he spoke fluent Italian helped him win the affections of the Italian musicians in Dresden. Other historians note that “Reissiger decisively influenced the course of Dresden’s musical life for several decades.”⁶

Reissiger’s premiere of Wagner’s *Rienzi* in 1842 (Figure 2) was a major success, and subsequently, Wagner was asked to be second Kapellmeister alongside Reissiger. The ensuing years, until Wagner left in 1849, would prove to be tumultuous. When Reissiger refused to set Wagner’s libretto *Die hohe Braut* to music, Wagner falsely



Figure 2. Interior of the Dresden Hoftheater during the closing scene of Wagner’s *Rienzi*, Act 4.⁷

⁴ John Rutter and Manfred Fensterer. “Carl Gottlieb Reissiger,” *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols., ed. by Stanley Sadie. (London: Macmillan, 2001), XXI, 170.

⁵ Jörg Heyne, “Die Ära Reissiger um Hoftheater in Dresden,” 151.

⁶ Wolfram Stuede, Ortrun Landmann, and Dieter Hartwig, “Dresden,” *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. by Stanley Sadie (London: Macmillan, 1980), V, 622.

⁷ Wolfram Stuede, Manfred Fechner, Hans-Günter Ottenberg, Hans John, Dieter Härtwig and Matthias Hermann. “Dresden,” *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. by Stanley Sadie, Executive ed. by John Tyrrell. (London: Macmillan, 2001), IX, 577.

labeled him as a “philistine opponent of his progressive artistic views.”⁸ They got along less and less as the years went by, but Reissiger avoided an open break of their relationship during Wagner’s tenure in Dresden. Wagner viewed Reissiger’s compliments only as an attempt to flatter him.⁹ John Rutter and Manfred Fensterer in their article “Reissiger, Carl Gottlieb” in the *New Groves* state:

Wagner was probably entirely responsible for this deterioration in the relationship between the two musicians: in fact in 1852, three years after Wagner’s flight from Dresden, Reissiger was planning to revive *Tannhäuser* there. Moreover, a textual analysis of Reissiger’s sole oratorio, *David*, has revealed that the bible texts were altered to form a tribute to the King of Saxony—something guaranteed to set the revolutionary Wagner against Reissiger.¹⁰

Adam Carse cites an excellent contrast between Wagner and Reissiger:

Praeger described Reissiger as a “phlegmatic” conductor, in contrast to Wagner who was “energetic”; he also knows how to smooth over difficulties by giving way to and thus pleasing the *Intendent* at Dresden, an art which Wagner could not or would not master.¹¹

Wagner, a prolific writer, missed no chance to criticize his fellow orchestra conductors. Speaking of Reissiger, Lindpainter, and others, Carse quotes Wagner as saying, “I know of no one to whom I confidently entrust a single tempo in one of my operas; certainly to no member of the staff of our army of time-beaters.”¹² Apparently, Reissiger was not as bad as Wagner portrayed him. After Wagner left Dresden, Wagner and Reissiger exchanged friendly letters, but they have been lost.

⁸ Rutter and Fensterer, “Carl Gottlieb Reissiger,” 171.

⁹ A. Kohut, “R. Wagner und K. G. Reissiger,” *Allgemeine Musik-Zeitung* XXXVII (1910), 33.

¹⁰ Rutter and Fensterer, “Carl Gottlieb Reissiger,” 171.

¹¹ Adam Carse, *The Orchestra from Beethoven to Berlioz* (Cambridge: W. Heffer and Sons, 1948), 362.

¹² *Ibid.*, 303.

In 1851, upon recognition of 25 years of service and achievement, Reissiger (Figure 3) was appointed Principal Kapellmeister. Because of the demands of his job as



Figure 3. Reissiger in the latter years of his life.¹³

Kapellmeister and Church Music Composer, he was not able to receive any commissions for new compositions, and he asked for a raise in salary from 1800 to 2000 Thaler a year, which was eventually granted.

In 1853, Reissiger, now 54 years old, was in poor health after 25 years of hard work and overexertion. His last years of activity were restricted to the direction of church music and older operas. In a letter to Hans von Bülow on May 6, 1854, Reissiger wrote that he had thoughts of retirement. Hector Berlioz was being considered as his replacement; however, the plan fell through, and Reissiger remained in office. Four years later, he suffered a stroke, but he was able to recover. After the wedding festivities of Prince Georg in the spring of 1859, Reissiger went to Karlsbad for a cure for residual

¹³ Kurt Kreiser, "Carl Gottlieb Reissiger: sein Leben nebst einigen Beiträgen zur Geschichte des Konzertwesens in Dresden," (Ph. D. diss., University of Leipzig, 1918), photo next to title page.

effects of the stroke. Although in a weakened state, he was allowed, with the permission of his physician, on August 7th of that year, to perform a service in the Catholic *Hofkirche*. His health was deteriorating and on November 7, 1859, a second stroke took his life. Among his friends who attended his funeral at the *Trinitatisfriedhof* was Julius Reitz, who was to become his successor.

The following year, the *AschermittwochsKonzerte* (Ash Wednesday concerts, founded in 1850 by Reissiger) of the orchestra was dedicated to the memory of the master. Besides Beethoven's *Eroica*, only works of Reissiger were performed. In addition, the *Dreyßigsche Singakademie* dedicated its performance of Mozart's *Requiem*, and the *Schumannischen Singakademie* its performance Reissiger's *Requiem*, some motets, and a chorus from his Oratorio *David*. The *Allgemeinen Dresdner Sängerverein* dedicated its performance to the memory of this artist, who played a major role in the music history of Dresden in the nineteenth century.¹⁴

Life as a Conductor

Reissiger's first appointment in Dresden was as Music Director of the Dresden *Hofoper* in November of 1826, replacing Weber. His appointment to second Kapellmeister came in 1828, and he remained in that position until he was appointed Principal Kapellmeister in 1851. Five days after his appointment to the post of second Kapellmeister, Reissiger received his contract with fifteen separate sections stating his duties. He was in charge of church music, chamber music, and the *Königliche Theater*,

¹⁴ Jörg Heyne, "Die Ära Reissiger um Hoftheater in Dresden," 175.

the German opera. (Figure 4) Part of his contract stated that he was mainly in charge of the German *Singspiel*, but in the event that one of the other Kapellmeisters became ill or had to go out of town, he was to conduct the Italian Opera. Reissiger conducted eight to ten operas a year and was known for his ability to conduct all styles of music. He was also in charge of finding and studying new operas for presentation, coaching the singers, and preparing the orchestra. In addition to conducting church music, he was to compose music for the church, one mass and one vesper each year, and when ordered by the Senior *Königliche Majestät*, an oratorio.



Figure 4. *Königliches Sächsisches Hoftheater*¹⁵

Reissiger, an accomplished musician, presented works by Weber, Mozart, and others. He added Verdi's *Nabucco* and *Ernani* to the repertory and conducted the premiere of Wagner's *Rienzi* on October 29, 1842. His first performance of Weber's

¹⁵ Wolfram Steude, Manfred Fechner, Hans-Günter Ottenberg, Hans John, Dieter Härtwig and Matthias Hermann. "Dresden," 576.

Oberon in 1828 was brilliant. He was always busy conducting the opera, symphony concerts, and church music for the Catholic *Hofkirche*. Reissiger, a gifted conductor, regularly directed music festivals, adjudicated competitions, and advised on music education.

Life as a Composer

For a man who was so busy with his duties as Kapellmeister, directing opera, conducting symphony concerts, and conducting church music, in addition to coaching and accompanying at the soirees of Dresden, Reissiger wrote a great deal of music—well over 200 compositions. He wrote twelve masses and a requiem mass in addition to approximately ninety shorter sacred choral works with varied accompaniments and an oratorio, *David*, for one voice, chorus, and orchestra. He wrote about eighty published piano solos and approximately eighty collections of songs and duets, but is forgotten as a song composer because he wrote so many poor songs.¹⁶ In a manner similar to Schubert, Reissiger composed art songs with an obbligato melodic instrument in addition to voice and piano. He wrote six works for soprano, horn, and piano and one song for soprano, horn, and harp, which was inspired by his admiration for Louis Spohr, whose wife was a harpist.¹⁷

His works for stage include eight operas, including *Das Rockenweihchen*, written in 1821 and never performed; *Didone abbandonata* (1824); *Der Ahnenschatz* (1825), which was

¹⁶ Kurt Kreiser, “Carl Gottlieb Reissiger: sein Leben,” 64.

¹⁷ Rutter and Fensterer, “Carl Gottlieb Reissiger,” 171.

never performed; *Libella* (1829); *Der Felsenmühle zu Etalieres* (1831), the only one that was successful outside of Dresden; *Turandot* (1835); *Adele de Foix* (1841); and *Der Schiffbruch der Medusa* (1846). Also, for stage he wrote incidental music for *Nero* (1822) and a melodrama, *Yelva* (1827), which was very popular. Reissiger never dared to write a comic opera because he felt he did not have the lively imagination or musical control to write one.¹⁸

Reissiger's instrumental music covers a broad spectrum of genres, including one symphony, many overtures, a concertino for flute and orchestra, a piece for horn and orchestra, and his five works for clarinet. He wrote an amazing amount of chamber music: three piano quintets, one cello quintet, seven piano quartets, eight string quartets, 27 piano trios, five violin sonatas, two cello sonatas, and various other works for solo violin, violin and piano, and cello and piano. His works for piano alone include numerous rondos, some sonatas, variation sets, marches, and other works. Dieter Klöcker notes, "Despite wide travels in France and Italy financed by the Prussian government, he remained staunchly loyal to his German Romantic ideals as personified by Weber."¹⁹

¹⁸ Kurt Kreiser, "Carl Gottlieb Reissiger: sein Leben," 101.

¹⁹ Dieter Klöcker, record jacket notes for *Romantic Clarinet Concertos*, performed by Dieter Klöcker and the Berlin Radio Symphony Orchestra, conducted by Jesus Lopez-Cobos (Schwann Musica Mundi, VMS 1621, 1983)

CHAPTER 2

ARTISTIC LIFE OF REISSIGER'S DAY

Fellow Composers and Contemporary Compositions

Karl Gottlieb Reissiger began composing for the clarinet after Weber had already composed his pieces for Heinrich Baermann. Weber's two concertos, the Concertino, the Quintet for clarinet and strings, and his various other works were firmly established in the repertoire. Louis Spohr (1784-1859), who died the same year as Reissiger, composed many works for clarinet, including four concertos, No. 1, op. 26 (1808), No. 2, op. 57 (1810), No. 3, WoO 19 (1821), and No. 4, WoO 20 (1828), *Six German Songs*, op. 103, three sets of variations, the *Alruna Variations* (1809), *Potpourri*, op. 80 (1811), and *Fantasie und Variationen*, op. 81 (1814), and a Nonet, op. 31. Felix Mendelssohn (1809-1847) composed an early Sonata for clarinet (1824) and then composed the *Konzertstücke* for clarinet, basset horn, and piano, op. 113 and op. 114 (1832), for Heinrich and Carl Baermann. Even though he died at an early age, Norbert Burgmüller (1810-1836) is very highly regarded for his Duo for clarinet and piano, op. 15.

Other major composers who wrote clarinet music during Reissiger's lifetime added major works to the repertoire. Robert Schumann (1810-1856) wrote the *Phantasiestücke*, op. 94 in 1849, and the *Märchenerzählungen*, op. 132 for clarinet, viola, and piano in 1853. His *Romances*, op. 94, for oboe and piano are often played by clarinetists. Franz Schubert's (1797-1828) Octet, op. 166 and *Der Hirt auf dem Felsen*,

op.129 are staples of the clarinet repertoire (composed between 1823-1828). Gioacchino Rossini (1792-1868) wrote Variations for clarinet and orchestra in 1809 when he was still a young boy, and he went on to write Fantasie for clarinet and piano and the Introduction, Theme and Variations for clarinet and orchestra. Gaetano Donizetti (1797-1848) composed *Studio primo* in 1821 for clarinet solo and later a three-movement sonata for two clarinets.

Among the many clarinetist/composers who wrote works for clarinet in the first half of the nineteenth century, Heinrich Baermann (1784-1847) composed many works for clarinet, including concerti, concertinos, and divertissements. His son Carl (1810-1885) was also a composer but is best known for his clarinet method. Bernhard Henrik Crusell (1775-1838) wrote three concertos, op. 1 in Eb major, op. 5 in F minor, and op. 11 in Bb major; three clarinet quartets, No. 1 in Eb major, op.2 (1803), No. 2 in C minor, op. 4 (1804), and No. 3 in D major, op. 7 (1821); and *Introduction and Variations on a Swedish Theme* for clarinet and orchestra. Thaddäus Blatt (1793-1856), a Belgian clarinetist, composed a Quintet for clarinet and strings. Ernesto Cavallini (1807-1874) was a very prolific composer with such works as *Adagio and Tarantella*, *Adagio Sentimental*, many fantasies, and his famous caprices for clarinet. Known for his inventions, Iwan Müller (1786-1854) wrote many works for clarinet and played them on his many tours. He composed seven concertos among his many other works. Hyacinthe Klosé (1808-1880) wrote his clarinet method (*Méthode pour servir à l'enseignement de la clarinette à anneaux mobiles*) which was published in 1843 and dedicated to Carafa. He also wrote a concerto, a concertino, eight *Airs variés*, and many fantasias, in addition to

his other works. Although he was considered Reissiger's contemporary, many of Klosé's works were written after Reissiger died.

A number of lesser-known composers wrote a large body of clarinet music in the first half of the nineteenth century. Among these included Bernhard Molique (1802-1869), the Concertino in F minor for clarinet in 1824; Saverio Mercadante (1795-1870), the Concerto in Eb for clarinet; and Carl Kurpinski (1785-1857), his Concerto in Bb for clarinet in 1823. Ignacy Dobrzynski's (1807-1867) Duo for clarinet and piano was first performed in 1853. The list of composers and their works is almost endless: Peter von Winter, Franz Danzi, Johannes Kalliwoða, Franz Krommer, Charles Bochsa, Peter von Lindpainter, and Friedrich August Kummer. Johann Gottlieb Kotte, Reissiger's clarinetist, played many of Kummer's works.

Clarinetists of the Day

In his position as *Hofkapellmeister* of Dresden, Reissiger had the opportunity to come in contact with the many fine clarinetists in the Dresden court: Karl Gottlob Roth (1794-1828); Johann Gottlob Lauterbach (1817-1824?); F. W. Lauterbach (1821-1849); Johann Forckert (1833-1874), a pupil of Kotte; August Dominick (1840-1849); Albin Reinel (1848-1852); Hermann Kötzschau (1857-1890), a chamber musician; and the most notable and to whom most of Reissiger's works were dedicated, Johann Gottlieb Kotte (1797-1857).

Karl Gottlob Roth and his older brother Johann Traugott Roth were the first clarinetists to be employed in the court orchestra in 1794. Karl and Traugott were heard at two concerts in Dresden in 1789, on the 25th of January and the 30th of March.

According to Pamela Weston, noted clarinet historian, “Their gifts were so outstanding that the three Dresden Kapellmeisters, Johann Nauman, Joseph Schuster, and Friedrich Seydelmann, petitioned King Friedrich August to employ clarinets in the orchestra.”²⁰ Traugott became 1st clarinet and Gottlob 2nd clarinet. Gottlob became good friends with Carl Maria von Weber and became ill about the same time as Weber. He retired in 1828 and died shortly thereafter. Traugott stepped down as first clarinet in 1825, but remained a member of the orchestra until he retired in 1833.

The father and son duo of Johann Gottlieb Lauterbach and Friedrich Wilhelm Lauterbach played in the Dresden opera orchestra, Johann from 1817 to 1824 and Friedrich from 1824 to 1849. As a young man, Johann Kotte (Figure 5) traveled a long distance to study with Friedrich Lauterbach. Friedrich was a member of the court orchestra from 1824 to 1849. Johann Gotthelf Forckert, a pupil of Kotte, played in the Dresden court orchestra from 1833 until his death in 1874, played bass clarinet in the theatre orchestra, and taught at the Conservatoire. August Dominick was second clarinet from 1840 to 1849 or longer at the Dresden court. Albin Reine, a Czech, was a member of the Dresden court orchestra from about 1842 to 1852 when he left to play at the Hungarian National Theatre in Budapest. Hermann Kötzschau, a student of Kotte on soprano clarinet and of Forckert on the bass clarinet, was a chamber musician at the Dresden court from 1857 to 1890.

Johann Gottlieb Kotte’s life in years paralleled Reissiger’s. He was born in Rathmansdorf on September 29, 1797, four months before Reissiger’s birth, and died in

²⁰Pamela Weston, *More Clarinet Virtuosi of the Past* (London: P. Weston), 212

Dresden on February 3, 1857, two years before Reissiger's death. According to Pamela Weston, "[H]e was a very fine clarinetist at the Saxon Court and deserves to be better known."²¹ She continues, "Dresden itself called him Germany's premier clarinetist, saying he was of the 'old school' who kept the instrument's true character with a full, tender, and rounded tone."²² Part of his success was due to the patronage of Weber.

Johann Kotte. Lithograph
by W. Bäsler. (*Deutsche
Staatsbibliothek, Berlin/
DDR*).



Figure 5. Johann Gottlieb Kotte²³

It was thought that Weber wrote the *Grand Duo* for Kotte, but we know that is incorrect. Kotte did give, however, the first complete performance of the piece at Dresden in the spring of 1824. The following works were dedicated to Kotte: Karl Boehmer's Concertino, op. 9, and Reissiger's Concertino, op. 63, Fantasie, op. 146, Second Fantasie, op. 180, and *Adagio und Rondo alla polacca*, op. 214. It is likely that the *Duo Brilliant*,

²¹ Ibid., 143

²² Ibid., 143.

²³ Ibid., Plate 17.

op. 130 was also written for Kotte. Weston speculates that it is probable that since Kotte played Kummer's works so often, they likely were written for him.²⁴

In the autumn of 1817, Kotte won the post of second clarinet in the court opera orchestra. Soon thereafter, he took over Lauterbach's place as first clarinet. In 1823 he was made a Royal Chamber Musician and was still playing in the orchestra in 1849. He was a good friend of the Baermanns, especially Carl, whose compositions he enjoyed playing.²⁵ He played under the direction of Weber, Reissiger, and Wagner during his tenure in the court orchestra.

Kotte, regarded as a very fine teacher, was professor at the Dresden Conservatoire until his death. Among his many notable pupils were Karl Förster, J. G. Forckert, Gustav Heinze, Johann Hentschel, Hermann Kötzschau and Edward Meyer. Förster went on to play bass clarinet in the Dresden court orchestra, and Forckert went on to play in the court orchestra. Heinze played first clarinet in the Leipzig Gewandhaus Orchestra before leaving to become second Kapellmeister at Breslau and never played clarinet again. Hentschel, who was blind, went on to play solo concerts. Kötzschau became a chamber musician at the Dresden Court for 33 years. Meyer settled in Leipzig and appeared as a soloist many times with the orchestra.

Reissiger's clarinet music was very popular with clarinetists of his generation. Gustav Heinze and his son, Ferdinand, and Bernhard Landgraf from Leipzig played Reissiger's music, as did Joseph Faubel of Munich. Holzapfel of the court orchestra at

²⁴ Ibid., 143.

²⁵ Ibid., 143.

Kassel is known to have played a Reissiger Fantasie and the Concertino. Wolff, a teacher and performer at Breslau, played the Concertino in concerts in 1837-1838. Johann Sobeck played in the Hanover Orchestra and is listed as playing a Fantasie by Reissiger. Others who have been listed as playing Reissiger's music are Freidrich Grosse, a German who spent most of his career in England; Czech clarinetist Joseph Mraz; Czech clarinetist Julius Pesarovic, the teacher of Albin Reinal and Sobeck; and F. Mehner, who played in the theatre orchestra in Frankfurt am Main. Richard Mühlfeld, Brahms's clarinetist, is said to have had a Reissiger Fantasie in his repertoire.

Clarinets of the Day

During the lifetime of Reissiger, various types of clarinets were used. The Müller clarinet was developed early in the nineteenth century and remained the leading clarinet in Germany, Austria, and other countries under German influence until recently. One of the few clarinet virtuosi of the day not to use the new clarinet was the Italian virtuoso Ernesto Cavallini who used a simple six-key instrument of yellow boxwood.

As early as 1808, Iwan Müller began his improvements on the clarinet by adding seven keys, in addition to his invention of the bladder pad and the metal ligature. His clarinet, initially rejected in 1812 by a committee of musicians and players at the Paris Conservatory, went on to become the instrument of choice for many clarinetists. Frédéric Berr (1793-1838) was an early convert to Müller's clarinet, as was J. B. Gambaro (1785-1828). Johann Simon Hermstedt (1778-1846) used an elaborate thirteen-key clarinet, with tuning-slides between the joints and an ivory barrel. The mouthpiece was gold and silver. Carl Baermann (1810-1885) devised a much more elaborate model about 1860 in

conjunction with George Ottensteiner, a Munich maker. Richard Mühlfeld adopted this clarinet, and Robert Stark (1847-1922), a pupil at the Dresden *Konservatorium*, used Baermann's clarinet with some modifications.

A variety of other clarinets were used in the first half of the nineteenth century. Using a ten-keyed clarinet by the new Berlin firm of *Griessling und Schlott* to introduce Weber's concertos, Baermann later changed to a more complex instrument. Bernhard Crusell (1775-1836) played on an eleven-key instrument made by the famous Dresden maker Heinrich Grenser. Thomas Lindsey Willman (1784-1840) used a thirteen-key instrument made in England. In 1844, Hyacinthe Klosé and August Buffet patented their clarinet, which had 24 holes, seventeen keys, and six rings. Although it did not become popular until after Reissiger's death, it is the most widely used model of clarinet outside of most German-speaking nations. Arnold Joseph Blaes (1814-1892), a Belgian and a pupil of G. C. Bachmann (1804-1842) at the Brussels Conservatory, played two different clarinets made by his teacher, one of ebony and one of boxwood, fitted with fourteen keys without rings on the lower joint. Franz Thaddäus Blatt (1793-1856), a pupil of Dionys Weber and Wenzel Farnik at the Prague Conservatory, was considered by Berlioz as the finest clarinetist of his day in Germany, on the level of Hermstedt and the elder Baermann.²⁶ He played a simple thirteen-key clarinet without additional keys.

Johann Kotte most likely played a thirteen-key clarinet similar to the one developed by Müller. He was a friend of Heinrich and Carl Baermann and was aware of the instruments they played, and he must have also been aware that Hermstedt played on

²⁶ Ibid., 112

a thirteen-key clarinet. It is possible that he played on a clarinet made by Grenzer or Grundmann of Dresden. The solo music that was written for him demanded the use of an instrument of greater complexity than the six-key clarinet. The best-known German makers were the Grensers and Grundmann of Dresden, Gehring of Adorf, and Reidel. It is also possible that Kotte might have played a clarinet by Gehring or Reidel.

CHAPTER 3

STYLISTIC ANALYSIS OF MUSIC

Concertino, op. 63

The Concertino, op. 63, the first work Reissiger composed for clarinet, was published in 1830 by Brüggemann (Hofmeister) in Blankenburg. Gomer Pound speculates that the Concertino was written for clarinetist Johann Gottlieb Kotte since other works by Reissiger were written for Kotte. Also, Reissiger and Kotte were together in Dresden from 1824 and worked closely at the German Opera from 1827, which is confirmed by the inscription at the top of the title page on the original C. F. Schmidt edition that reads: “Herrn J. G. Kotte gewidmet” (Dedicated to Mr. J. G. Kotte). However, Dieter Klöcker suggests that it was composed for Heinrich Baermann in 1822. Klöcker’s recording of the Concertino was taken from a manuscript in the former Court Library in Schwerin.²⁷ It is possible that there was a dedication to Baermann on the manuscript. It is also possible that the dedication was changed when the piece was published. Dieter Klöcker says about the work:

Reissiger’s Concertino in Eb major was a great favourite in the Victorian and Edwardian drawing-rooms, but it then disappeared from view, to surface again some years later as a “concert-study.” Its revival is well deserved. Appealing romantic ideas abound, and unmistakably reveal the influence of Reissiger’s hero Weber. The work needs no apologies: it is a fine example of what was already becoming known as “musical Romanticism.”²⁸

²⁷ Dieter Klöcker, record jacket notes for *Romantic Clarinet Concertos*.

²⁸ Ibid.

Burnet Tuthill characterizes the Concertino as “[i]n the style of Wieniawski and Vieuxtemps; with standard display passages that are not too difficult, rates just below the Spohr concertos. Three movements of pleasant melody.”²⁹ An 1831 review of the Concertino in *Allgemeine musikalische Zeitung* speaks highly of the work. A translation of part of the review is as follows:

Melodious and moderately difficult with a pleasing *moderato* with the usual bravado section followed by a beautiful *andante con espressione* which requires a good sound and appropriate skill by the player. After a short, brilliant crossing *Risolto* section it moves to a pleasing *Rondo Allegretto* with a piquant melody. . . . It is scored for clarinet and orchestra with an optional piano accompaniment.³⁰

C. F. Peters, Carl Fischer, and C. F. Schmidt have published additional editions. The only currently available edition is by Schmidt.

The Concertino has three movements: the first, marked *Allegro moderato*, is a two-part form with an introduction and an extended coda; the second, marked *Andante con espressione*, is a binary form; the third, marked *Rondo Allegretto*, is a rondo form. The movements are connected by transitional passages allowing the movements to flow from first to third like a work that is through-composed. The key centers employed for the movements are Eb major, Ab major, and Eb major. Figures 6, 7, and 8, below, provide the harmonic structure, form, and meter for each movement.

²⁹ Burnet Tuthill, “Concertos for Clarinet,” *Journal of Research in Music Education* XX/4 (Winter, 1972), 431.

³⁰ Review of *Concertino for Clarinet with orchestra accompaniment*, by Carl Reissiger. *Allgemeine musikalische Zeitung*, 47 vols. (Leipzig: Breitkopf & Härtel), October, 1831, 708.

Intro (mm. 1-27)	Part I (28-58)		Part II (59-116)		Coda (117-148)
Allegro Moderato					
Eb Major	C minor	Ab Major	C minor	Eb Major	Eb Major
C					

Figure 6. Harmonic structure of 1st movement of Concertino, op. 63.

Intro (mm. 1-8)	Binary (9-47)			Transition (48-54)
Andante con espressione				Risoluto
	A	B	A'	Cadenza
Ab Major	Ab	Eb	Ab	XXXX
$\frac{3}{4}$				

Figure 7. Harmonic structure of 2nd movement of Concertino, op. 63.

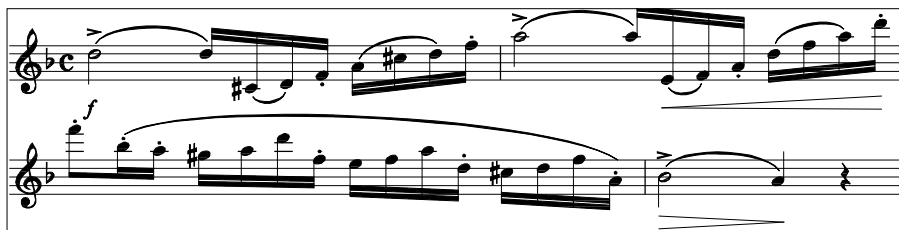
Rondo							
A (1-19)	B (20-46)	A (47-62)	C (75-120) (121-133)		A (172-187)	Coda (211-260)	
Allegretto			Un poco piu moderato	Con bravura		Brillante	
Eb Major	Bb Major	Eb Major	Bb Major			Eb Major	Eb Major
2/4							

Figure 8. Harmonic structure of 3rd movement of Concertino, op. 63.

Examples 1-12, below, are the important themes of the Concertino listed in order of their appearance.



Example 1. Op. 63 1st movement (Allegro moderato) Introductory theme.



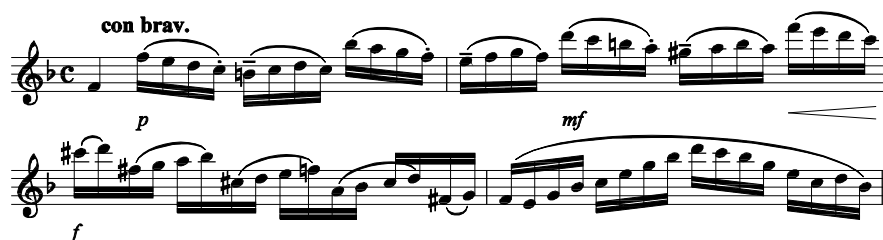
Example 2. Op. 63 1st movement (Allegro moderato) Cm theme.



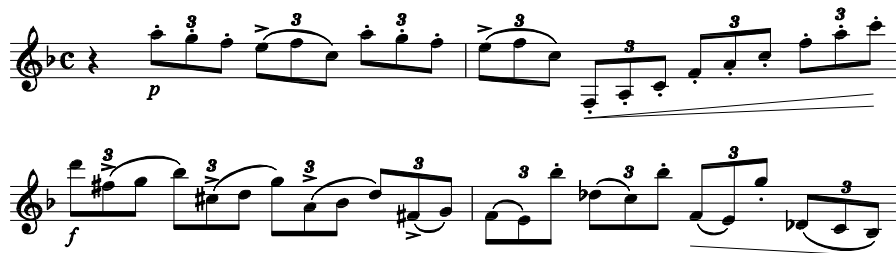
Example 3. Op. 63 1st movement (Allegro moderato) Ab major theme, Part I.



Example 4. Op. 63 1st movement (Allegro moderato) Eb major theme, Part II.



Example 5. Op. 63 1st movement (Allegro moderato) 16th-note figuration, coda



Example 6. Op. 63 1st movement (Allegro moderato) Triplet figuration, coda.



Example 7. Op. 63 2nd movement (Andante con espressione) Theme



Example 8. Op. 63 3rd movement (Allegretto) A theme (Rondo)



Example 9. Op. 63 3rd movement (Allegretto) Rondo, B theme.



Example 10. Op. 63 3rd movement (Allegretto) Rondo, C theme.



Example 11. Op. 63 3rd movement (Allegretto) con bravure.



Example 12. Op. 63 3rd movement (Allegretto) Coda.

Duo Brillant, op. 130

The *Duo Brillant* for clarinet and piano, op. 130 was first published in Dresden (Paul) in 1838. There is no dedication on the score, but according to Pamela Weston, it may have been written for J. G. Kotte, who frequently performed Reissiger's works.³¹ Klöcker states, "[I]t was notably his *Duo Brillant* which, being easy of access and yet exhibiting some superb instrumental writing about 1840 threw the clarinetists in raptures."³²

The Duo is characterized by lyrical flowing melodies throughout, juxtaposed against flashy bravura sections. Weston states, "The Duo has an unusual structure for, whilst its single movement structure is in a basic sonata form, it is broken into between development and recapitulation by a Polacca and Variations."³³ The Duo, which has an optional cello solo part, is the only one of his clarinet works that is not scored for orchestra. The original publication was by Paul of Dresden in 1838 and has since been published by Boosey and Hawkes and Kunzelmann.

The *Duo Brillant* is in three major parts. Part I, preceded by a fifteen-measure introduction, has two sections; section A, marked Andantino, and section B, marked Moderato. Part II is a sonata, marked Allegro Appassionato, and Part III is a theme and variations, marked Alla Polacca, that is placed in the sonata just at the point where the recapitulation is to take place. The *Duo* is through-composed as are all of Reissiger's

³¹ Pamela Weston, record jacket notes for *The Drawing-Room Clarinetist*, performed by Colin Bradbury, clarinet, and Oliver Davies, piano. (ASV ACM 2011).

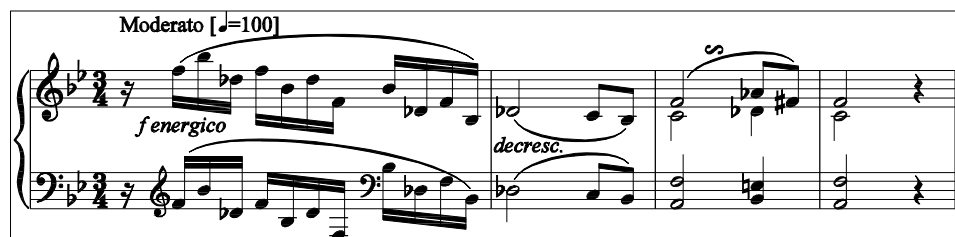
³² Dieter Klöcker, record jacket notes from *Klarinetten-Recital*.

³³ Pamela Weston, record jacket notes for *The Drawing-Room Clarinetist*.

works for clarinet. Figure 9, below, provides the harmonic structure, form, and meter of the *Duo Brillant*. Note that part I, section A, is in Bb minor, the parallel minor of the given key signature. Section B of part II is in the bVI key, Gb major, and then modulates to Eb major, the key of part II, the sonata. The theme and variations, part III, which Reissiger inserts between the development and the recapitulation of the sonata, is in g minor. The expectation is for the recapitulation to be in the tonic key of the sonata, Eb major. But instead, Reissiger's recapitulation, which is partial and contains only the second theme, is in the key of Bb major, the tonic of the beginning of the *Duo*, an exact repetition of the second theme presented in the exposition in the dominant of Eb major. It is interesting to note that Reissiger avoids the tonic key, Bb major, of the *Duo* until the recapitulation. Examples 13-20, below, are the important themes of the *Duo Brillant*.

Intro (mm. 1-15)	Part I (mm. 16-80)		Part II (mm. 81-263)			Part III (mm. 1-97)	Part II (mm. 98-171)
	Binary		Sonata			Theme & Variations	Recapitulation
Moderato	Andantino	Moderato	Allegro Appassionato			Alla Polacca	Allegro
	Section A	Section B	1 st Theme	2 nd Theme	Dev.	2 Variations	2 nd Theme
Bb minor	Bb minor	Gb Major	Eb Major	Dominant	XXXX	G minor	Bb Major
$\frac{3}{4}$			C			$\frac{3}{4}$	C

Figure 9. Harmonic structure of *Duo Brillant*, op. 130.



Example 13. Op. 130 Introduction



Example 14. Op. 130 Andantino theme (Part I)



Example 15. Op. 130 Moderato theme (Part I)

Example 16. Op. 130 Sonata theme. (Allegro appassionato)



Example 17. Op. 130 Sonata, second theme (con espressione)

THEME ORIGINAL

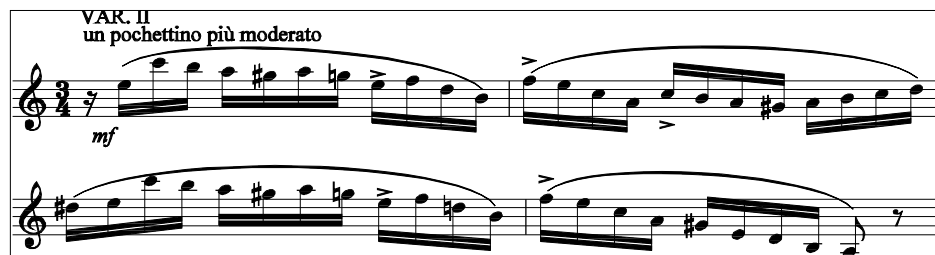
Alla Polacca (♩=100)



Example 18. Op. 130 Polacca theme



Example 19. Op. 130 Variation 1. (Polacca)



Example 20. Op. 130 Variation 2. (Polacca)

Fantasie, op 146

Hofmeister first published the Fantasie for clarinet, op. 146 in Leipzig in 1840.

The Fantasie was dedicated to Johann Gottlieb Kotte, according to an inscription on the front page, written in French, which reads: “son ami Kotte” (to my friend Mr. Kotte).

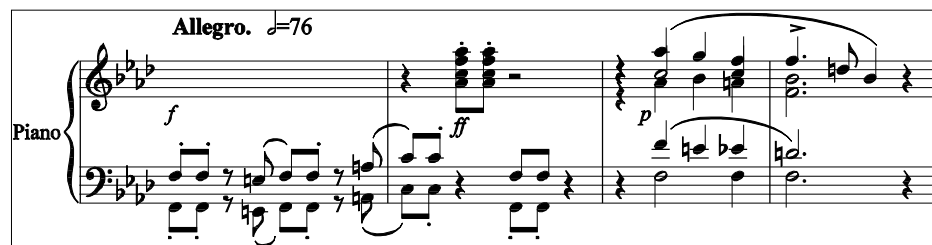
Little has been written about this work, although Pound mentions it briefly in his dissertation. He was familiar with a 1940-copyrighted edition by Carl Fischer, and an edition published by Belwin Mills is currently available. Also, the Album of Famous Pieces for Clarinet Solo, published by Belwin Mills, includes a highly edited version of the Fantasia with variation two removed. In addition to the original Hofmeister edition, Litolf and Carl Fischer have published the Fantasia. The work is scored for clarinet and orchestra with an optional piano accompaniment.

The Fantasia is a three-part form: the first, marked Andante, is rounded binary; the second, marked Andante con espressione, is a theme and four variations; the third, marked Allegro brillante, is binary. The Fantasia is through-composed with each part preceded by a similar introductory/ transition section. Figure 10, below, provides the harmonic structure, form, and meter of op. 146.

Intro/Trans (mm. 1-22)	Part I (23-61)	Intro/Trans (61-92)	Part II (93-199)	Intro/Trans (200-229)	Part III (230-324)
	Binary		Theme & 4 Variations		Binary
Allegro	Andante	Allegro	Andante con espressione	Allegro	Allegro brillante
F minor	F minor	Db Major	Ab Major	Bb major	Eb Major
Cut-time	$\frac{3}{4}$	Cut-time	$\frac{3}{4}$	Cut-time	$\frac{2}{4}$

Figure 10. Harmonic structure of Fantasia, op. 146.

Note that the first introduction/transition section begins in f minor, and each succeeding return occurs a third lower (F minor, Db major, Bb major), outlining a Bb minor triad. Also note that the work progresses from F minor, part I, to Ab major, part II, to Eb major, part III, closing in a key a whole step below where it began. Examples 21-28, below, are the important themes of the Fantasia, op. 146.



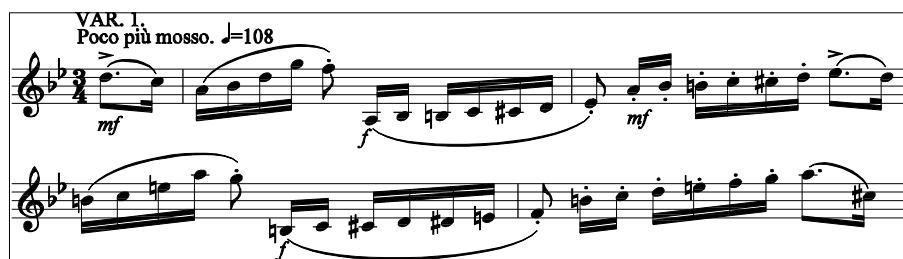
Example 21. Op. 146 Introduction/transition theme (Allegro)



Example 22. Op. 146 Andante theme.



Example 23. Op. 146 Variation theme. (Andantino con espressione)



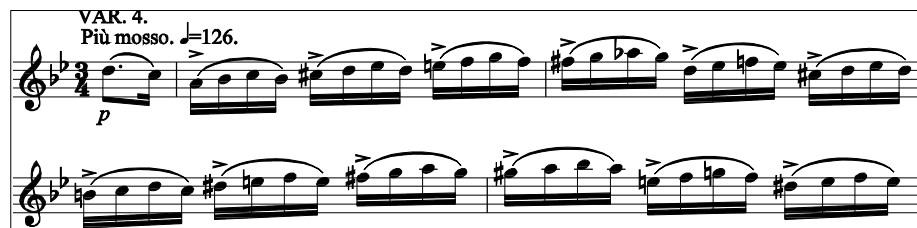
Example 24. Op. 146 Variation 1. (Poco piu mosso)



Example 25. Op. 146 Variation 2. (Piu lento)



Example 26. Op. 146 Variation 3. (Brillante)



Example 27. Op. 146 Variation 4. (Allegro brillante)



Example 28. Op. 146 Closing theme. (Allegro brillante)

Second Fantasia, op 180

Hofmeister first published the Second Fantasia, op. 180 (*L'Attente et l'arrivée*), the only piece with a subtitle, in Leipzig in 1845. It is translated as “longing and fulfillment.” The dedication to J. G. Kotte reads: “*a bon Ami Mr. Kotte*” (To my good friend Mr. Kotte). It is interesting to note that the front page of the Second Fantasia is in French even though the publisher is in Germany. In addition to the Hofmeister edition, there is an edition of the Second Fantasia published by Louis Oertel of Hannover, edited

by Johann Sobeck. Sobeck's version is only a mere suggestion of the original with whole sections deleted and others recomposed.

The Second Fantasie closely resembles Ernesto Cavallini's *Adagio and Tarantella*. It is a multi-sectional work beginning in a slow tempo with each succeeding section increasing in tempo until the last section in 6/8, which resembles a tarantella. It is scored for clarinet and orchestra with an optional piano accompaniment. No modern edition of this work is available.

Reissiger's Second Fantasie is four-part form: Part I, marked Andante, is binary; part II, marked Moderato, is ternary; part III is binary; part IV, marked Vivace, is binary. Part I is preceded by a 31-measure introduction. The work is through-composed with all parts connected by brief transition sections. Figure 11, below, provides the harmonic structure, form, and meter of the Second Fantasie, op. 180. Examples 29-34, below, are the important themes of the Second Fantasie.

Introduction (mm. 1-31)	Part I (32-94)	Part II (95-159)	Part III (160-222)	Part IV (223-289) (290-362)
Allegro	Andante	Moderato		Vivace Brillante
	Binary	Ternary	Binary	Binary
Bb Major	Bb Major	BbM FM BbM	Db Major	Bbm BbM
C	$\frac{3}{4}$	C	C	$\frac{6}{8}$

Figure 11. Harmonic structure of Second Fantasie, op. 180.



Example 29. Op. 180 Introduction (Allegro moderato marziale)



Example 30. Op. 180 First clarinet solo entrance (Allegro moderato marziale)



Example 31. Op. 180 Andante con moto theme.



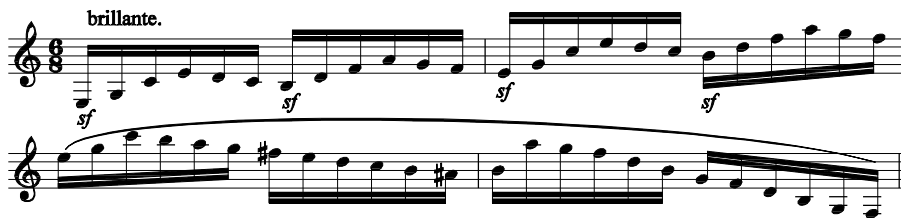
Example 32. Op. 180 Clarinet entrance (Moderato marziale)



Example 33. Op. 180 B theme (Moderato marziale)



Example 34. Op. 180 Vivace theme. (Tarantella)



Example 35. Op. 180 Brillante closing section (Tarantella)

Adagio und Rondo alla polacca, op. 214

Reissiger's last work for clarinet was the *Adagio und Rondo alla polacca, op. 214*, published posthumously in 1861 in Leipzig by Hofmeister and scored for clarinet and orchestra with an optional piano accompaniment. A dedication to the clarinetist Kotte on the front page reads: “[C]omponirt und seinem Freunde Herrn Kammermusikus Kotte zugeeignet” (composed and dedicated to his friend, the chamber musician, Kotte).

Sources list the Hofmeister edition as the only one.

The *Adagio und Rondo alla polacca* is a two-movement work: the first, marked Adagio, is a rondo; the second, marked Tempo di Polacca, is also a rondo. A brief transitional section that ends with a cadenza connects the movements. Figures 12 and 13, below, provide the harmonic structure, form, and meter of op. 214.

Part I Adagio (mm. 1-131)				
Section A	Section B	Section A	Section C	Section A
Ab major	Eb major	Ab major	Db major	Ab major
$\frac{3}{4}$				

Figure 12. Harmonic structure of *Adagio*, op. 214.

Part II Rondo alla polacca (mm. 132-418)					
Section A	Section B	Section A	Section C	Section A	Coda
Eb Major	Bb major	Eb major	Cb major	Eb major	Eb major

$\frac{3}{4}$

Figure 13. Harmonic structure of *Rondo alla polacca*, op. 214.



Example 36. Op. 214 Adagio A theme.



Example 37. Op. 214 Adagio B theme.



Example 38. Op. 214 Un poco più mosso (Adagio)



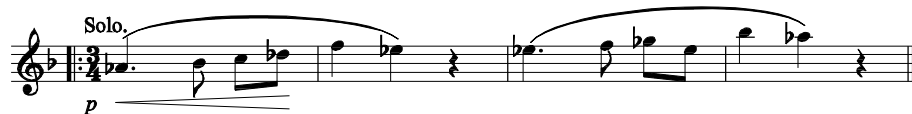
Example 39. Op. 214 Adagio C theme.



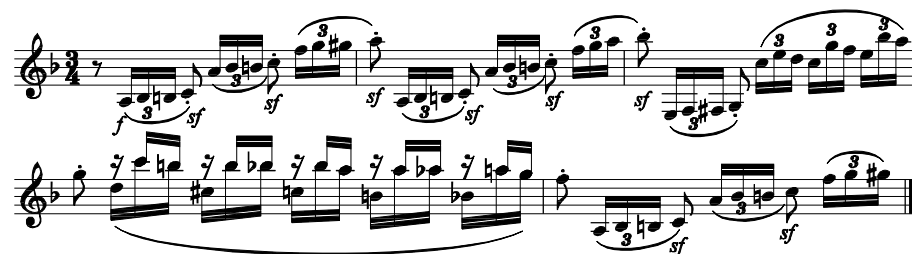
Example 40. Op. 214 Rondo A theme. (Tempo di Polacca)



Example 41. Op. 214 Rondo B theme.



Example 42. Op. 214 Rondo C theme.



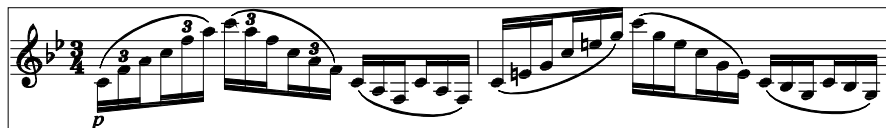
Example 43. Op. 214 Closing section of the Rondo.

Continued Observations

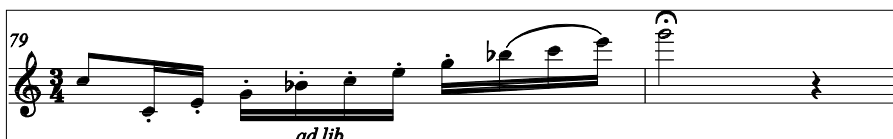
Like all composers, Reissiger uses certain melodic conventions. He particularly likes slow, lyrical melodies in $\frac{3}{4}$. (See examples 8, 14, 22, 23, 30, 35, 36, and 38.) He has a fondness for rapid 16th-note triplet figuration, which appears in all of his works. (See examples 12, 34, 42, 43, and 44.) Reissiger also likes to use rapidly rising arpeggios in all of the works. (See examples 1, 45, 46, 47, 48, and 49.)



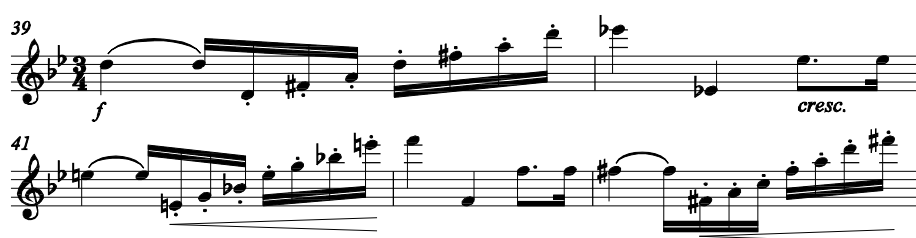
Example 44. Op. 130 Variation 2 (Polacca)



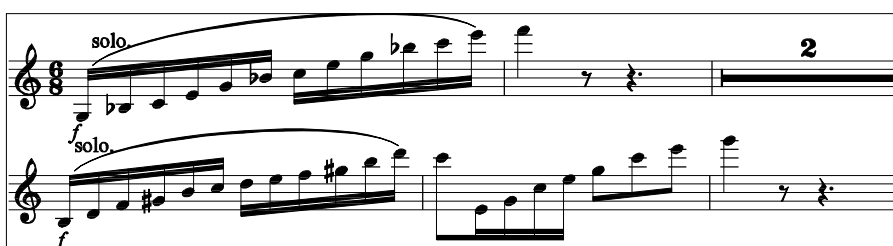
Example 45. Op. 146 Variation 3 (Brillante)



Example 46. Op. 130 mm. 79-80 (Moderato)



Example 47. Op. 146 mm. 39-43.



Example 48. Op. 180 Closing section (Brillante)



Example 49. Op. 214 mm. 33-39.

Almost all of Reissiger's lyrical melodies in $\frac{3}{4}$ begin with a sustained note followed by either eighth or 16th notes. (See Examples 8, 14, 15, 23, 35, 36 and 40.) Examples 1, 2, 3, 4, 16, 17, and 29 exhibit melodies in $\frac{4}{4}$ that begin with a long note, such as a half followed by either quarter, eighth or 16th notes.

Reissiger apparently knew the capabilities of the clarinet and the clarinetists for whom he was writing. He covers the complete range of the instrument from low E to altissimo A in op. 63 (Concertino), low E to altissimo G in op. 130 (*Duo Brillant*), low E to altissimo Bb in op. 146 (Fantasie), low E to altissimo Ab in op. 180 (Second Fantasie), and low E to altissimo F in op. 214 (*Adagio und Rondo alla polacca*). Reissiger writes very idiomatically for the clarinet, and all of his clarinet music is difficult, but accessible. All of his clarinet works are in flat keys, which put the clarinet in keys ranging from C major to Db major, which lie well on clarinet.

CHAPTER 4

CONCLUSION

Carl Gottlieb Reissiger was obviously well respected. The composer Carl Loewe (1796-1869) wrote highly of Reissiger in a letter to his wife from his visit to the “grand capital” (Dresden): “Reissiger is a talented, extremely capable, and gifted man. He has a lot of authority and is properly recognized, and at the same time a wonderful man with perfect manners.”³⁴ He had a good relationship with Robert Schumann and even taught Clara Schumann theory. His best string quartet, op. 173, is dedicated to Schumann.

Albert Kunzelmann wrote in his edition of op. 130:

Reissiger’s compositions reflect the entire bourgeois ideal of music making of his day. His brilliant piano pieces, his chamber music as well as his solo- and part-songs enjoyed the greatest of popularity. His music is easily comprehensible, of first-class craftsmanship, and Schumann described his piano trios as “masterly examples of workmanship.”³⁵

The German clarinetist and repertoire researcher, Dieter Klöcker observes, “Wagner’s warped judgement [sic] on Reissiger’s works has prejudiced the musicologists against him to this day and has stood in the way of an appraisal of his music.”³⁶

Carl Gottlieb Reissiger was indeed a man of great distinction during his lifetime. He was a member of 25 different music societies, including *Musikvereins der Österreich*

³⁴ Kurt Kreiser, “Carl Gottlieb Reissiger: sein Leben,” 109.

³⁵ Albert Kunzelmann, editor’s notes from *Duo Brilliant, op 130*, Lottstetten: Edition Kunzelmann, 1984.

³⁶ Dieter Klöcker, record jacket notes from *Klarinetten-Recital*.

Kaiserstaates, Akademie der Künste zu Berlin, the Akademie der Musik in Stockholm, the Accademia di Santa Cäcilla in Rome, and the Akademie der Tonkunst in Wien. For a composer who was so prolific, well loved by his peers, and recognized by so many societies, his life and music have unfortunately remained in the vast undercurrent of music history. Most of his music may be bound to obscurity, but the five works discussed in this paper can stand on their own as good solid works worthy of renewed interest and performance. They were played by the great players of the day. Richard Mühlfeld, Brahms's favorite clarinetist, even had a Reissiger Fantasie in his repertoire. These works are melodically pleasing, harmonically interesting, rhythmically varied, and technically challenging. For clarinetists looking for something new and interesting to augment their repertoire, the Concertino, *Duo Brillant*, Fantasie, Second Fantasie, and *Adagio und Rondo alla polacca* by Carl Gottlieb Reissiger are viable alternatives.

APPENDIX A
TITLE PAGES

Herrn J.G.KOTTE gewidmet.

CONCERTINO

für die

Clarinete in B

mit Begleitung

des Orchesters oder des Klaviers

componirt von

C.G. REISSIGER.

Op. 63.

Zum praktischen Gebrauche an der
Königl. Musikschule in Würzburg

neu herausgegeben von

ROB. STARK.

Solosflügel mit Piano.

Die Orchesterbegleitung allein

Verlag und Eigenthum
von
C.F. SCHMIDT, MUSIKALIENHANDLUNG
HEILBRONN a/N.

Entered Stationers Hall.

Peter Rieckhof

1868. Druck in der Reichsdruckerei

Prof. Oscar Schindler

26714

FANTASIE

Chaconne

avec Accompagnement de l'Orchestre
(ou de Piano-forte)

son ami Rotté

Chaconne de T. A. de Rotté de Suède

C. G. REISSIGER.

Propriété de l'Édition
L'œuvre est publiée de l'Édition

Ouvrage 1872

Les droits de l'Édition
sont réservés

Leipzig chez F. W. H. Meyer

Paris chez J. B. H. Meyer



Prof. Oskar Schöbert

25799

L'Attente et l'Arrivée

2 LINA

PANTASIE

POUR

la Clarinette

avec Accompagnement de Piano

DE PIANO

composée et dédiée

à son ami M. Schöbert

Premier Clarinette de la Chapelle de M. le Roi de Bavière

PAR

C. F. SCHUBERT

Oeuvre 109

Propriété des Editeurs
Enregistré aux Archives de l'Etat
avec le No. 109

Leipzig: chez Friedrich Hofmeister

Reichstrasse 10, 1. Stock

236.

7

236.

ADAGIO

und

RONDO ALLA POLACCA

FÜR DIE

Clarinetten

mit Begleitung von

2 Violinen, Bratsche, Violoncell, Contrabass, 2 Flöten,
2 Hoboen, 2 Fagotten, 2 Hörnern, 2 Trompeten und Pauken

oder des

PIANOFORTES

componirt und

seinem Freunde

Herrn Kammermusikus Kotte

zugeeignet

VON

C. G. REISSIGER.

Op. 214.

Pr. mit Orchester, 2 Thlr. —
mit Pianoforte, 1 — —

LEIPZIG, FRIEDRICH HOFMEISTER.

5765, 66.



Mus. 4888-0-502



Dem Herrn Kammermusikus Kotte

*12
1861*

Paris, im 1. März 1861





Universität der Künste Berlin

Der Präsident

Bildende Kunst Gestaltung Musik Darstellende Kunst

Universität der Künste Berlin - Postfach 12 05 84 - D-10595 Berlin

Prof.
Charles Coltman
School of Music
Hardin-Simmons University
Abilene, TX
Fax: +1-815-670-5873

Universitätsbibliothek
Abt. Musik und Darstellende Kunst

PD Dr. Wolfgang Rathert
Abteilungsleiter

Fasanenstr. 18
D-10623 Berlin

Zeichen US-MD 1
Telefon (030) 3185-2485
Telefax (030) 3185-2707
wolfgang.rathert@udk-berlin.de
www.udk-berlin.de

Reissiger op. 146
Your e-mail of Jan. 30, 2002

6. Februar 2002
Seite 1/3

Dear Prof. Coltman,

Thank you very much for your inquiry concerning the print of Reissiger's op. 146. As requested, you will find enclosed a reduced copy of the title page of the 1940 Hofmeister print (plate number 2471). Please do not worry about the wrong opus number „180“ handwritten above the correct number „146“. Former librarians had mixed up this work with Reissiger's second clarinet fantasy „L'attente et l'arrivée“ op. 180 which was published in 1845 (plate number 3057) and was dedicated to Kotte as well. This print is also part of our holdings and has the shelfmark RA 9543; for your convenience I have added a copy of the title page of opus 180.

I hope the legibility of the copies will not be worsened too much by the fax transmission. Should there remain any further questions, please do not hesitate to contact me once again.

With best regards,
Yours sincerely

Dr. Wolfgang Rathert
Dept. Head

Encl. (2 copies)

Postbank Berlin
Bankleitzahl 100 100 10
Kontonummer 158 81 06
Technische Universität Berlin
Hinterstr. 1, Udk 811

APPENDIX B
RECORDINGS

RECORDINGS

Romantic Clarinet Concertos, perf. By Dieter Klöcker, clarinet, and the Berlin Radio Symphony Orchestra, conducted by Jesus Lopez-Cobos. Schwann Musica Mundi, VMS 1621.

The Drawing-Room Clarinetist, perf. by Colin Bradbury, clarinet, and Oliver Davies, piano. ASV ACM 2011.

Klarinetten-Recital, perf. by Dieter Klöcker, clarinet, and Werner Genuit, piano. EMI Electrola 151-45 392/93.

REFERENCES

- Altmann, Wilhelm. *Orchester--Literatur--Katalog*, 2 vols., Leipzig: F. E. C. Leuckart, 1936.
- Baumann, Thomas, and Dieter Hartwig. "Dresden," *The New Grove Dictionary of Opera*, 4 vols., ed. by Stanley Sadie. London: Macmillan, 1992, I, 1246-1253.
- Carse, Adam. *The Orchestra from Beethoven to Berlioz*. Cambridge: W. Heffer and Sons, 1948.
- Gehring, Franz. "Karl Gottlieb Reissiger," *Grove's Dictionary of Music and Musicians*, 5th ed., 10 vols., ed. by Eric Blom. London: Macmillan, 1954-61, VII, 118-119.
- Gothel, Folker. "Reissiger, Karl Gottlieb," *Die Musik Geschichte und Gegenwart*, 17 vols., foreword by Friederich Blume. Kassel: Barenreiter, 1954, XI, 210.
- Heim, Norman M. *Clarinet Literature in Outline*. Hayattsville, Maryland: Norcat Music Press, 1984.
- Heyne, Jörg. "Die Ära Reissiger um Hoftheater in Dresden." In *Musik in Dresden. Band 1: Die Dresdner oper im 19. Jahrhundert.* Edited by Michael Heinemann and Hans John. 143-178. (Laaber: Laaber-Verlag, 1995).
- Klöcker, Dieter, record jacket notes for *Romantic Clarinet Concertos*, Dieter Klöcker, clarinetist, and the Berlin Radio Symphony Orchestra, conducted by Jesus Lopez-Cobos. Schwann Musica Mundi, VMS 1621.
- Kohut, A. "R. Wagner und K. G. Reissiger," *Allgemeine Musik-Zeitung*. XXXVII. (1910): 33.
- Ledebur, Carl Freiherrn von. *Tonkünstler-Lexikon*. Berlin: Verlag von Ludwig Rauh, 1861.
- Kreiser, Kurt. "Carl Gottlieb Reissiger: sein Leben nebst einigen Beiträgen zur Geschichte des Konzertwesens in Dresden" Ph. D. dissertation, University of Leipzig, 1918.
- Kunzelmann, Albert, editor's notes, *Duo Brillant, op 130*, Lottstetten: Edition Kunzelmann, 1984.

- Millington, Barry, John Deathridge and Robert Bailey. "Richard Wagner," *The New Grove Dictionary of Opera*, 4 vols., ed. by Stanley Sadie. London: Macmillan, 1992, IV, 1054-1084.
- Pound, Gomer. "A Study of Clarinet Solo Concerto Literature Composed Before 1850: With Selected Items Edited and Arranged for Contemporary Use." 2 vols. Ph.D. dissertation, Florida State University, 1965.
- Reichelt, J. "R. Wagner und sein Kollege Reissiger," *Allgemeine Musik-Zeitung*. XXXVII. (1913): 505.
- Reissiger, Karl Gottlieb. *Concertino in Eb major*, from *Romantic Clarinet Concertos*, perf. by Dieter Klöcker, clarinet, and the Berlin Radio Symphony Orchestra. Schwann: Musica Mundi VMS 1621.
- _____. *Duo Brillant, op. 130*, from *The Drawing-Room Clarinetist*, perf. by Colin Bradbury, clarinet, and Oliver Davies, piano. ASV ACM 2011.
- _____. *Duo Brillant, op. 130*, from *Klarinetten-Recital*, Dieter Klöcker, clarinet, and Werner Genuit, piano. EMI Electrola 151-45 392/93.
- Rendall, F. Geoffrey. *The Clarinet*. New York: W.W. Norton, 1971.
- Review of *Concertino for Clarinet with orchestra accompaniment*, by Carl Reissiger. *Allgemeine musikalische Zeitung*, 47 vols., Leipzig: Breitkopf & Härtel, October, 1831, 708.
- Rutter, John. "Karl Gottlieb Reissiger." *The New Grove Dictionary of Opera*, 4 vols., ed. by Stanley Sadie. London: Macmillan, 1992, III, 1286.
- _____. "Karl Gottlieb Reissiger," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. by Stanley Sadie. London: Macmillan, 1980, XV, 729-730.
- Rutter, John, and Manfred Fensterer. "Carl Gottlieb Reissiger," *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols., ed. by Stanley Sadie. London: Macmillan, 2001, XXI, 170-172.
- Sacchini, Louis Vincent. "The Concerted Music for the Clarinet in the Nineteenth Century." Ph.D. dissertation, The University of Iowa, 1980.
- Schnoor, H., Karl Laux, and Irmgard Becker-Glauch. "Dresden," *Die Musik in Geschichte und Gegenwart*, 17 vols., foreword by Friedrich Blume. Kassel: Barenreiter, 1954, III, 758-794.

- Steude, Wolfram, Ortrun Landmann, Eberhard Kremte, and Mathias Herrmann. "Dresden," *Die Musik in Geschichte und Gegenwart*, 20 vols., foreword by Friedrich Blume. Kassel: Barenreiter, 1994, II, 1522-1561.
- Steude, Wolfram, Manfred Fechner, Hans-Günter Ottenberg, Hans John, Dieter Härtwig and Matthias Herman. "Dresden," *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. by Stanley Sadie, Executive ed. John Tyrrell. London: Macmillan, 2001, 563-584.
- Steude, Wolfram and Ortrun Landmann and Dieter Hartwig. "Dresden," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. by Stanley Sadie. London: Macmillan, 1980, V, 612-627.
- Tuthill, Burnet. "Concertos for Clarinet." *Journal of Research in Music Education*, XX/4 (Winter, 1972): 420-436.
- Weston, Pamela. *Clarinet Virtuosi of the Past*. London: Robert Hale, 1971.
- _____. *More Clarinet Virtuosi of the Past*. London: P. Weston. 1977.
- _____, record jacket notes for *The Drawing-Room Clarinetist*, Colin Bradbury, clarinet, and Oliver Davies, piano. ASV ACM 2011.

Reissiger Editions Cited

- Adagio und Rondo alla polacca*, op. 214, Leipzig: Hofmeister, 1861.
- Concertino, op. 63, ed. by Robert Stark. Heilbron: C. F. Schmidt.
- Duo Brillant*, op 130, Lottstetten: Edition Kunzelmann, 1984.
- Fantasie, op. 146, Melville, New York: Belwin Mills.
- Fantasie, op. 146, from *Album of Famous Pieces for Clarinet Solo*. Melville, New York: Belwin Mills.
- Fantasie, op. 146, Leipzig: Hofmeister, 1840.
- Second Fantasie, op.180, rev. by Johann Sobeck. Hannover: Edition Louis Oertel.
- Second Fantasie, op.180, Leipzig: Hofmeister, 1845.

University of North Texas

College of Music

presents

A Graduate Recital

CHARLES COLTMAN, *clarinet*

assisted by

Ty Young, *violoncello* • Judy Fisher, *piano*

Monday, November 28, 1994

5:00 pm

Recital Hall

Introduction and Variations on a

Swedish Air, Opus 12 Bernhard Henrik Crusell
(1775-1838)

Time Pieces for Clarinet and Piano, Opus 43 Robert Muczynski

Allegro risoluto (b. 1929)

Andante espressivo

Allegro moderato

Introduction: Andante molto - Allegro

Trio for Piano, Clarinet and Violoncello, Opus 114 Johannes Brahms

Allegro (1833-1897)

Adagio

Andantino grazioso

Allegro

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas

College of Music

presents

A Graduate Recital

CHARLES COLTMAN, *clarinet*

assisted by

John Rutland, *violin* • Gary Feltner, *violin*

Jeanie Phelan, *viola* • Jeff Lang, *cello*

Judy Fisher, *piano*

Monday, April 24, 1995

5:00 pm

Recital Hall

Duo Concertante for Clarinet and Piano Darius Milhaud
Vif-Modéré-Vif (1892-1974)

Sonata for Clarinet and Piano, Opus 128 Mario Castelnuovo-Tedesco
Andante con moto (1895-1968)
Scherzo - Mosso, leggero
Lullaby - Calmo e semplice
Rondo alla Napolitana - Rapido e tagliente

Quintet for Clarinet, two Violins,
Viola and Violoncello, Opus 34 Carl Maria von Weber
Allegro (1786-1826)
Fantasia - Adagio
Menuetto capriccio - Presto
Rondo - Allegro giocoso

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas
College of Music

presents

A Doctoral Recital

CHARLES COLTMAN, *clarinet*

assisted by

Celeste Myall, *violin* • Mark Puckett, *piano*

Janet Pummill, *piano*

Monday, April 9, 2001

5:00 pm

Recital Hall

PROGRAM

Introduction and Rondo, Opus 72 Charles-Marie Widor
for Clarinet and Piano (1844-1937)

Abîme des oiseaux Olivier Messiaen
(1908-1992)

Sonata "Undine", Opus 167 bis Carl Reinecke
for Clarinet and Piano (1824-1910)

Allegro

Intermezzo — Allegretto grazioso

Finale — Allegro molto

Contrasts Béla Bartók
for Violin, Clarinet and Piano (1881-1945)

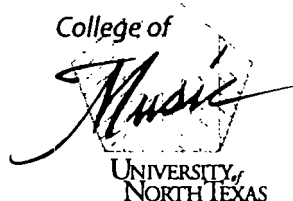
Verbunkos

Pihenő

Sebes

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

The Steinway piano is the instrument of choice for College of Music concerts.



Two hundred ninety-fifth program of the 2001-2002 season.

A Doctoral Lecture Recital

CHARLES COLTMAN, clarinet

accompanied by
Cheryl Lemmons, piano

Monday, March 11, 2002

5:00 pm

Recital Hall

**CARL GOTTLIEB REISSIGER (1798-1859)
FORGOTTEN COMPOSER
FOR THE CLARINET**

PROGRAM

Second Fantasy for Clarinet and Piano,

Op. 180 (1845)..... Carl Gottlieb Reissiger
(1798-1859)

Concertino for Clarinet and Piano, Op. 63 (1830) Carl Gottlieb Reissiger

- I. Allegro moderato
- II. Andante con espressione
- III. Rondo. Allegretto

Presented in partial fulfillment of the degree
Doctor of Musical Arts
MUGC 6954.705

Steinway is the piano of choice for the College of Music.