THE INFLUENCE OF HEINRICH BAERMANN ON THE PERFORMANCE OF THE CLARINET WORKS OF CARL MARIA VON WEBER:
A LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF MUSIC BY POULENC, RIVIER, BRAHMS, WEBER, FINZI, MOZART, BERNSTEIN, BUSONI, BOZZA, AND MILHAUD

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

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Denton, Texas
December, 1981

The dissertation consists of four recitals: one chamber music recital, two solo recitals, and one lecture recital. The repertoire of these programs was chosen with the intention of demonstrating the capability of the performer to deal with problems arising in works of varying types and of different historical periods.

The lecture recital, The Influence of Heinrich Baermann on the Performance of the Clarinet Works of Carl Maria von Weber, examines the extent to which the performance and compositional capabilities of Heinrich Baermann affected Weber in his works for solo clarinet, and the influence that Baermann's own performance practices have exerted on subsequent editions and performances of those works. Baermann's early training and his rise to prominence in the world of musical artistry are discussed, together with the close personal association of Baermann and Weber.
The Concertino, Op. 26, the Concerto No. 1, Op. 73, and the Variations, Op. 33 are examined in detail, emphasizing the stylistic elements of ornaments, articulations, tempos, dynamics, and cadenzas. During the lecture, the Concertino, Op. 26 was performed in its entirety, along with portions of the other works mentioned.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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INTRODUCTION

The dissertation consists of four recitals: one chamber music recital, two solo recitals, and one lecture recital. The repertoire of these programs was chosen with the intention of demonstrating the capability of the performer to deal with problems arising in works of varying types and of different historical periods.

The lecture recital, *The Influence of Heinrich Baermann on the Performance of the Clarinet Works of Carl Maria von Weber*, examines the extent to which the performance and compositional capabilities of Heinrich Baermann affected Weber in his works for solo clarinet, and the influence that Baermann's own performance practices have exerted on subsequent editions and performances of those works. Baermann's early training and his rise to prominence in the world of musical artistry are discussed, together with the close personal association of Baermann and Weber.

The *Concertino*, Op. 26, the *Concerto No. 1*, Op. 73, and the *Variations*, Op. 33 are examined in detail, emphasizing the stylistic elements of ornaments, articulations, tempos, dynamics, and cadenzas. During the lecture, the *Concertino*, Op. 26 was performed in its entirety, along with portions of the other works mentioned.
NORTH TEXAS STATE UNIVERSITY
presents
DAVID PICKTHORN
in
DMA Clarinet Recital
Assisted by
James Gardner, Piano
Barbara Pickthorn, Violoncello

Wednesday, January 24, 1973 8:15 p.m.  Recital Hall

Program

Sonata (1962) ........................... Francis Poulenc
   I. Allegro Tristamente
   II. Romanza
   III. Allegro con fuoco

Concerto (1959) ............................. Jean Rivier
   I. Moderato con spirito
   II. Lento espressivo
   III. Prestissimo

Intermission

Trio in A Minor, Op. 114 .................. Johannes Brahms
   I. Allegro
   II. Adagio
   III. Andantino grazioso
   IV. Allegro

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

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NORTH TEXAS STATE UNIVERSITY

presents

DAVID PICKTHORN

in

DMA Clarinet Recital

assisted by

James Gardner, Piano
John Petersen, Clarinet
Bob Sparks, Bassoon

Monday, October 22, 1973 8:15 p.m. Recital Hall

PROGRAM

Concerto No. 1 in F Minor, Op. 73
Allegro
Adagio ma non troppo
Rondo—Allegro

Five Bagatelles (1945) ........................................... Gerald Finzi
Prelude
Romance
Carol
Forlana
Fughetta

INTERMISSION

Divertimento No. 1 in B-flat, K.A. 229, for
2 Clarinets and Bassoon ......................... W.A. Mozart
Allegro
Menuetto—Allegretto
Adagio
Menuetto
Rondo—Allegro

Sonata (1942) ................................................. Leonard Bernstein
Grazioso
Andantino; Vivace e leggiero

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for the degree Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

DAVID PICKTHORN

in

DMA Clarinet Recital

assisted by
Michael Rickman, Piano
Ron Tarvin, Violin

Monday, July 15, 1974
6:30 p.m. Recital Hall

PROGRAM

Sonata in F minor, Op. 120, No. 1 ..................... Johannes Brahms
  Allegro appassionato
  Andante un poco Adagio
  Allegretto grazioso
  Vivace

Elegie ........................................... Ferruccio Busoni

INTERMISSION

Bucolique ........................................... Eugene Bozza

Suite pour Violon, Clarinette et Piano ............... Darius Milhaud
  Ouverture
  Divertissement
  Jeu
  Introduction et Final

Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

David Pickthorn,
Clarinetist

in a

LECTURE RECITAL

assisted by

Judy Fisher, Pianist

Monday, July 13, 1981 4:00 p.m. Concert Hall

THE INFLUENCE OF HEINRICH BAERMANN
ON THE PERFORMANCE OF THE
CLARINET WORKS OF CARL MARIA VON WEBER

Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts
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THE INFLUENCE OF HEINRICH BAERMANN ON THE PERFORMANCE
OF THE CLARINET WORKS OF CARL MARIA VON WEBER

The repertoire for clarinet has been enriched by the personal association of composers with great clarinet virtuosi of their day. Composer-clarinetist relationships such as Karl Stamitz and Joseph Beer, Mozart and Anton Stadler, Louis Spohr and Simon Hermstedt, and Brahms and Richard Mühlfeld have been responsible for producing some of the most significant works for the instrument.

One such relationship was the intimate friendship of Carl Maria von Weber with one of the greatest clarinetists of his time, Heinrich Baermann. But this particular association went beyond that of composer-performer. Baermann was himself an active composer, performing his own works throughout Europe. It has become apparent, because of the close personal ties between Weber and Baermann, that Baermann not only performed Weber's works but had a hand in composing several of them.

Baermann's son Carl, also a distinguished clarinetist, revised and edited all of Weber's works for clarinet. His editions were based largely on the performance techniques of his father. Examination and comparison of current editions with early editions and Weber's autograph scores reveal a wide disparity in the execution of ornaments,
articulations, tempo markings, and cadenzas. But many of Baermann's performance and compositional techniques have remained influential in current editions and subsequent performances of these works.

Heinrich Baermann was born on February 14, 1784, in Potsdam. His father was a soldier, and both Heinrich and his brother Carl, a bassoonist, were sent to the School for Military Music in Potsdam. At the age of fourteen he became a member of the band of the Second Regiment of Royal Prussian Life Guards. There he was taught by the great virtuoso Joseph Beer. In 1805 Prince Louis Ferdinand, who had become quite impressed by Baermann's talents, sent him to the newly opened Conservatory for Wind Instruments in Berlin. While there he studied with Franz Tausch. So Baermann was fortunate to have studied with the first two great virtuosi on the instrument.\footnote{Pamela Weston, \textit{Clarinet Virtuosi of the Past} (London, 1971), p. 117.}

After a brief period during which he was held as a prisoner of war by Napoleon's army, Baermann made his way to Munich. He was engaged as first clarinetist in the court orchestra, a post he held until his resignation in 1834. His son Carl succeeded him. His reputation as a clarinetist became known by virtue of a series of extensive concert tours which took him to every musical center in Europe, Russia, and England. He was renowned
not only for his technical ability, but, as one contemporary said, for his "perfect equality of tone from high to low and the heavenly tastefulness of execution."\(^2\)

In addition to his talents as a clarinetist, Baermann was an active composer. His published works, numbering to opus thirty-eight, ranged from study pieces for the clarinet to concertos and chamber music involving the instrument. Baermann performed his own works extensively, and they were accepted and played by other clarinetists as well. Although few are available today, they were highly regarded for their technical value and were popular throughout the nineteenth century.\(^3\)

In January, 1811, Baermann visited Darmstadt. It was there that he first met Weber, along with Giacomo Meyerbeer. Weber, having failed to obtain a permanent post, was preparing a final concert before leaving on an extended tour. For this occasion he had composed a duet, *Se il mio ben*, for two contraltos, obbligato clarinet, horn, and strings. He asked Baermann to play the clarinet part. The concert took place on February 6, according to Weber's diary.\(^4\) (The work was subsequently rescored for two sopranos and


\(^3\)Weston, *op. cit.*., p. 125.

piano and published as Number 3 of Three Duets, Op. 31.)

Of Weber's newly found affinity for the clarinet, John Warrack writes:

The reasons for Weber's attraction to the clarinet are not hard to find. As in the case of other instruments, its technical maturity coincided with the appearance of a school of virtuosos; and despite various shortcomings, chiefly of intonation, it was rapidly accepted in other orchestras besides that of Mannheim during the last quarter of the eighteenth century. The great Joseph Beer set the German style—soft, rich and full in tone, in contrast to the shriller and more brilliant French manner—and his immediate pupils and followers won the enthusiasm of a wide circle of composers who explored and extended the new range of sounds...Bärmann had acquired a ten-key clarinet that allowed greater flexibility and smoothness; and in Bärmann'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.  

Weber left Darmstadt on February 14, and Baermann returned to Munich. Weber reached Munich on March 14. Several concerts were arranged, and, having met Baermann again through a mutual acquaintance, Weber composed the Concertino, Op. 26 for Baermann to play. Notes in Weber's diary indicate that the piece was composed in six days, a practice not at all unusual for Weber. It was performed on April 5 before the royal court and met with

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5Weston, op. cit., p. 119.


7Sandner, op. cit., p. 60.
tremendous success. The King immediately commissioned two more works for Baermann. The Concerto No. 1 in F Minor, Op. 73 was completed on May 17, and the Concerto No. 2 in E-flat Major, Op. 74 on July 12. Following his great success in Munich, Weber set off on a vacation to Switzerland in August. While there, he began his Clarinet Quintet, Op. 34. He completed the Minuet in a day and sketched the Allegro in two more days. The work would not be completed for several years. Weber returned to Munich in November, and Baermann immediately suggested a joint tour of northern Germany. Weber eagerly consented, and they set off together on December 1, reaching Prague on December 4. A concert was planned for December 14 at the house of Count Firmian. They were persuaded to perform a duet, and, having nothing but solo pieces between them, they faced the problem of writing a completely new piece. They worked through the night, and the result was the Variations, Op. 33 on a Theme from Sylvana. The new work was performed as promised and was enthusiastically received. 

The remainder of the tour took Weber and Baermann through Leipzig, Gotha, Weimar, Dresden, and Berlin. Despite some disappointments, the tour marked a turning point in Weber's career. Weber's compositions had been relatively unsuccessful up to that time, and Baermann's

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8 Weston, op. cit., p. 120.
9 Ibid., p. 122.
performances brought much needed attention to the composer and his work. Max Maria von Weber, the composer's son, wrote of the relationship between Weber and Baermann:

Baermann’s bright genial character and sterling worth soon won the young Weber's heart. Carl Maria, always ready with his sympathies, attached himself in the warmest friendship to this excellent fellow—a friendship which lasted through their lifetimes. In their communion as artists, or in long years of separation, never was this friendship weakened. 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 laughingly 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."10

The warm friendship between Weber and Baermann thus manifested itself in the five works dedicated specifically to Baermann: the Concertino, the two concertos, the Quintet, Op. 34, and the Variations, Op. 33. A sixth work, the Grand Duo Concertant for Clarinet and Piano, Op. 48, was not dedicated to Baermann, and may have been written for his rival, Johann Simon Hermstedt. A work bearing the title Concerto for Clarinet and String Quartet, supposedly composed by Weber for Baermann in 1815, is said to be "spurious" by John Warrack.11 Recently the work has been found to be the composition of Joseph Küffner.12

10Ibid., p. 121.
Some confusion exists concerning the opus numbers of Weber's works and the dates of their composition. The two concertos, for example, bear the opus numbers 73 and 74, when in fact they were composed before the Variations, Op. 33. Actually, according to Weber's lists, the concertos were numbered 72 and 73. Written in 1811, they were not published until years later (1822). The official numbers adopted for the two works are those found on the first editions, printed by the publisher Schlesinger.\textsuperscript{13} Table I shows the clarinet works of Weber, their dates of composition, and various catalogue numbers which are found.

\textbf{TABLE I}

\textbf{DATES OF COMPOSITION AND CATALOGUE NUMBERS OF WEBER'S WORKS FOR CLARINET}

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DATE OF COMPOSITION</th>
<th>OPUS NUMBER</th>
<th>DATE OF 1st ED.</th>
<th>JÄHNS CAT. NO.</th>
</tr>
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<tbody>
<tr>
<td>Concertino</td>
<td>April 3, 1811</td>
<td>26</td>
<td>1814</td>
<td>109</td>
</tr>
<tr>
<td>Concerto No. 1</td>
<td>May 17, 1811</td>
<td>73 (72)</td>
<td>1822</td>
<td>114</td>
</tr>
<tr>
<td>Concerto No. 2</td>
<td>July, 1811</td>
<td>74 (73)</td>
<td>n.d.</td>
<td>118</td>
</tr>
<tr>
<td>Variations</td>
<td>Dec. 14, 1811</td>
<td>33</td>
<td>1814</td>
<td>128</td>
</tr>
<tr>
<td>Quintet</td>
<td>Sept. 24, 1811-Aug. 25, 1815</td>
<td>34</td>
<td>n.d.</td>
<td>182</td>
</tr>
<tr>
<td>Grand Duo</td>
<td>Nov. 8, 1816</td>
<td>48</td>
<td>n.d.</td>
<td>204</td>
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</table>

\textsuperscript{13}Sandner, \textit{op. cit.}, p. 89.
Concertino for Clarinet and Orchestra, Op. 26

The Concertino, Op. 26 was the first of Weber's six compositions for clarinet. It was composed for Baermann to play at a concert before the royal court on April 5, 1811. Weber himself regarded the Concertino as a significant work. In a letter dated May 17, 1811, to Meyerbeer, he said:

I want to tell you...about nothing more but the Concertino, which I have composed...for Baermann. It begins with Adagio, falls into a warm theme, which is varied through several diverse middle movements, and ends in a happy brilliant 6/8 meter. He considers it his best piece of music, and I don't think it's bad either.\footnote{\textit{Ibid.}, p. 65.}

The first edition of the Concertino was published by Peters in Leipzig in 1814. The autograph score remains in the Deutsche Staatsbibliothek Berlin. It was among the works revised and edited by Carl Baermann and published by Robert Lienau of Berlin. Comparison of the autograph, the first edition, and the Baermann edition reveals a number of differences in several areas of interpretation. The modern performer is fortunate to have the benefit of so many historically significant sources. All are important, and a valid performance must reflect an awareness of both the composer's intent and performance practices of the time.
Friedrich Wilhelm Jähns, in his thematic catalogue of Weber's works (1871), said the following concerning this and other revisions:

At the same time this revision became very important for these works, as it rests on the traditions which the elder Carl Baermann received from his father Heinrich about the execution of the works and about their partly distorted content in the old incorrect edition...\(^\text{15}\)

The Baermann edition apparently does correct several misprints and inconsistencies, but it goes much farther. Dynamics, tempos, ornaments, and articulations are much more elaborate in Baermann's version. Eric Simon, for instance, enumerates several ornaments which were not present in the original edition:\(^\text{16}\)

![Fig. 1--Concertino, Op. 26, measures 23-25 (turn)](image1)

![Fig. 2--Concertino, Op. 26, measures 26-27 (trill on G-sharp).](image2)


\(^{16}\)Ibid.
Fig. 3—Concertino, Op. 26, measures 30-32 (turn)

Var.II
Poco piu vivo

Fig. 4—Concertino, Op. 26, measures 96 and 104 (grace note).

Fig. 5—Concertino, Op. 26, measures 241-249 (scale after the G-trill).

Since these ornaments did not originate with Weber, the modern performer might choose to omit them. But it was still the practice of the time for the performer to introduce ornaments into the music, and it would be a stylistic mistake to ignore this practice. With the exception of Figure 3 (measure 31), the ornaments are logical and totally within the bounds of acceptability.
The Baermann edition also differs from what Weber wrote in the area of tempo markings. Table II shows the tempo markings which are indicated in Weber's autograph score.

**TABLE II**

TEMPO MARKINGS FOR THE CONCERTINO, AS INDICATED IN WEBER'S AUTOGRAPH SCORE

<table>
<thead>
<tr>
<th>MEASURE NUMBER</th>
<th>MUSICAL POSITION</th>
<th>TEMPO MARKING, METER</th>
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<tr>
<td>1</td>
<td>Introduction</td>
<td>Adagio ma non troppo, 3/4 meter</td>
</tr>
<tr>
<td>38</td>
<td>Theme</td>
<td>Andante, alla breve</td>
</tr>
<tr>
<td>96</td>
<td>Variation II</td>
<td>con fuoco (alla breve)</td>
</tr>
<tr>
<td>120</td>
<td>13 measures before Variation III</td>
<td>Morendo (as transition to the slow variation)</td>
</tr>
<tr>
<td>155</td>
<td>Finale</td>
<td>Allegro, 6/8 meter</td>
</tr>
</tbody>
</table>

The following tempo markings, generally seen in current editions, were added later and appear in the Baermann edition: measure 54 (the interlude between the Theme and Variation I)--Poco più vivo; measure 73 (Variation I)--Meno mosso; measure 86 (during Variation I)--poco ritard.; measure 96 (Variation II)--Poco più vivo; and measure 133 (Variation III)--Lento. Only two changes of tempo are indicated in the autograph between the Theme and the Finale, whereas in the Baermann edition, there are five tempo changes in the same space. Weber's markings,
therefore, indicate a much more consistent tempo from the
beginning of the theme all the way to the final Allegro.
Metronome markings present in most current editions were
also introduced in Carl Baermann's edition. Two repeated
phrases often observed today and present in the Baermann
edition also did not originate with Weber: the first
phrase of the theme (measures 38-45); and the first phrase
of Variation II (measures 96-103).

Baermann's influence in the compositions of Weber
was not confined to mere interpretation as a performer.
Wolfgang Sandner records the following remarks from the
diary of Giacomo Meyerbeer, who, like Felix Mendelssohn,
also dedicated works to Baermann:

July 9, 1812: "Visit from Baermann, who brought
me a few written phrases, from which he
would like to see a clarinet-quartet."

July 10, 1812: "Visit from Baermann. I
gathered material for his quartet in his
presence."

July 11, 1812: "Visit from Baermann. I
finished the first part of the first Allegro
of his quartet."

July 13, 1812: "Visit from Baermann. I
finished the Allegro to his quartet down
to the last passage."

So Baermann not only advised the composer on the
technical and musical aspects of performance on the clarinet,
he actually contributed in the compositional process,
suggesting themes and giving the composer melodic fragments

\[17\] Sandner, op. cit., p. 62.
suitable to the clarinet and his own style of playing.

Baermann apparently introduced a cadenza into the Concertino when he performed it. The cadenza, in Baermann's handwriting, exists in the Deutsche Staatsbibliothek Berlin, with a note of identification by Jähns. The cadenza was inserted in the "Grand Pause" just before the Allegro (measure 155), and is built around the two-note motive which is prevalent throughout the composition:

![Musical notation image]

Fig. 6--Concertino, Op. 26: Baermann's cadenza, inserted at measure 154.18

Weber did not include the cadenza in his autograph, and the publisher printed the work without the cadenza as well.19 Simon believed that the insertion of the cadenza

18Ibid., p. 64.  
19Ibid.
destroys the natural motivic connection found between the Allegro (measure 155) and the bars immediately preceding it. But the cadenza itself is based on the two-note motive, and the silent bar, with the fermata, seems to be the ideal place for an additional moment of virtuosity. Furthermore, a performer would not hesitate to include a cadenza at similar points throughout the Classical repertoire. In fact, it was expected.

There are merits in the performance aspects of both the original score and the Baermann edition. It is at this point that the individuality of the performer enters. The clarinetist would benefit from studying the strong elements of both and deciding upon a version which would emphasize the best of each.

**Concerto No. 1 in F Minor, Op. 73**

Weber composed the *Concerto, Op. 73* in the space of a month during the spring of 1811. It was premiered by Baermann on June 13. Two copies of the autograph score exist. One is preserved in the Deutsche Staatsbibliothek Berlin, and the other, apparently Baermann's copy, in the Library of Congress. The work was not published until 1822. It was among the works later edited by Carl Baermann.

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20 Ibid., p. 75.
and published in that version by Robert Lienau. The most outstanding feature of Baermann's edition is the inclusion of a cadenza attributed to his father, Heinrich. The cadenza, which is partially metered and accompanied by the orchestra, is inserted at measure 144:

Fig. 7—Concerto No. 1, Op. 73, Movement I, beginning at measure 140, showing Baermann's cadenza.

Several current editions include the cadenza (e.g., Breitkopf & Härtel), but others do not (Carl Fischer). Justification can certainly be made for the use of the
cadenza, however, by comparing the passage found after measure 197:

Fig. 8—Concerto No. 1, Op. 73, measures 196-224

As in the case of the Concertino, the cadenza adds a significant and interesting dimension to the musical content of the movement.

The Baermann edition also shows a wide range of ornamentation which differs considerably from that shown
in the autograph score. Examples of this can be seen in the first entrance of the clarinet (measures 48-82).

Of particular note are the change of rhythm in the arpeggio in measure 72 and the change of register in measures 80-82.

Fig. 9--Concerto No. 1, Op. 73, measures 48-82, showing Weber's notation.
Fig. 10—Concerto No. 1, Op. 73, measures 42-82, showing ornamentation as seen in Baermann’s edition.

Similar deviations in the use of ornaments occur throughout the movement.

Examination of the above passages reveals Baermann to have been fond of a wide variety of articulations, especially involving different tonguing patterns. The overall effect upon hearing a literal rendition of the work as notated in Baermann's edition is one of tiresome, disjunct technical virtuosity, leaving the listener with a wish for a smoother, more fluid musical line.

Baermann performed the Concerto, Op. 73 many times, but one of the most notable occurred in the spring of 1831.
Weber had died in 1826, but Baermann still felt the loss of his friend. He performed the concerto on this particular occasion as a tribute to Weber. But Baermann displayed his ingenuity in a unique way. During the muted horn phrases in the second movement he added three men's voices to a text by Eduard von Schenk. The text is translated as follows:

He is gone, the creator of these sounds!
The high master, who left from here,
He now teaches songs to the angel choirs;
But his song will live on earth forever!

While the initial effect is very moving, the musical effect must not have been, and critics were quick to say so.21

Variations, Op. 33 on a Theme from Sylvana

The Variations, Op. 33 presents the most obvious example of collaboration between Weber and Baermann, necessitated by the circumstances of its composition. Pamela Weston gives this account of the details:

Some of the local dilettanti, meeting the musicians the evening before [the concert] and finding they had nothing but solo pieces with them, insisted they should perform a duet. What should they do, how [to] get over their difficulty? In vain did Baermann and Weber think up the most ridiculous excuses, and it was past midnight when they left the irritated dilettanti, who had extracted a promise from them to produce a duet for the morrow's concert. They lay down to sleep, and in the grey dawn Weber sprang out of bed with the idea that

21Sandner, Die Klarinette, p. 80.
together they should compose some variations on a theme from his opera Sylvana. They worked feverishly, Baermann supplying an Adagio variation and trimming the clarinet part. By midday they had finished and were rehearsing the Seven Variations op. 33. The new work was given at the concert that night and, their promise fulfilled, they were received with cries of "Bravo! Bravo! Bravo!"22

As the theme for the variations, Weber used a melody from the aria "Weh mir, es ist geschehn!" from the first version of the opera Sylvana. The aria was composed in 1808 but was used, as was one other aria, only in the first performance of the opera (September 16, 1810). For the second performance Weber, having expressed dissatisfaction with the two arias, replaced them with two new ones.23

Weber had already used the theme once before—in the fifth of Six Sonatas for Violin and Piano, Op. 10, composed in 1810. Besides the theme, Weber used Variations I, II, and IV in the new clarinet version. Variation II, for piano solo, is almost completely identical in the two works. The others are changed slightly. This at least partially accounts for the fact that the Variations, Op. 33 was composed in only one day.24

The autograph score to Variations, Op. 33 is lost, but the original edition, by Schlesinger (1814), exists,

22Weston, Clarinet Virtuosi of the Past, p. 122.
24Ibid., p. 103.
with corrections and marginal notes by Jähns. This copy now serves as a substitute for the autograph. Eric Simon, in the Preface to his edition for Schirmer, compares the articulations of the first two measures of the theme in the original edition and in Carl Baermann's subsequent edition:

Original

\[ \text{Fig. 11--Variations, Op. 33, measures 1-2, as seen in the original edition and in Baermann's edition.} \]

Simon goes on to say, "It is apparent that the Baermann version leads to exaggerated phrasing, while the original version is more in keeping with the simplicity of the theme. Similar differences of interpretation are found on every page of Weber's clarinet compositions as edited by Baermann."\textsuperscript{25}

It is a widely accepted fact that Baermann had an active part in the composition of the Variations, Op. 33, and in fact composed Variation III himself. In his notes to the first edition Jähns writes:

Variation III, according to a letter from Carl Bärmann to me, dated October 31, 1864, is composed by his father. As the son says, these Variations were really composed by Weber in collaboration with the father, particularly the third Variation, Adagio. He also states: "As far as I recall my father's story, they composed it one night in Prague on the eve of a big party where it was played for the first time." This is in accordance with an entry in Weber's diary, reading: "1811, Dec. 14, morning; composed Variations in B-flat on a theme from Silvana for clarinet and piano; played it at night at Firmian's."26

Variations, Op. 33 shows a great amount of idiomatic writing for the clarinet, especially in the slow variations. Sweeping arpeggios, wide leaps, elaborate ornaments, and exploitation of tone color in the different registers are ever present. All can be found in the first phrase of Variation III:

\[\text{Variation II} \quad \text{Con grazia} \]
\[\text{Variation III} \quad \text{Poco adagio} \quad f' e \ con \ molto \ espressione \]

\[\text{ossia:} \]

\[\text{p} \]

\[\text{ff} \]

\[\text{26 Ibid.}\]
Some critics have said that Weber did not treat individual instruments idiomatically. This may be the case in his earlier works. But in the Variations, Op. 33 and his other works for clarinet, it is easy to see the inspiration Weber received from his friend, who ranks among the greatest clarinet virtuosi of all time.

Conclusion

Heinrich Baermann was an influential and imposing figure in his day. Having studied with the two greatest virtuosi before him, Beer and Tausch, he assimilated their styles into a combination of brilliance of technical execution and sensitive musical expression. He played solo clarinet in the most celebrated orchestra in Europe and performed in concert before the royal courts in every musical capital. His fame was widespread, and he inspired many composers to write for him.

It is little wonder, then, that Weber was awe-stricken upon meeting Baermann. Immediately the association produced a wealth of exciting, inspired works for solo clarinet. Weber's esteem for his friend is reflected
in a poem he wrote to Baermann on the occasion of his Name's Day in 1811:

Come on then, you violins, trumpets and fifes!
Today you must especially set about
To praise and glorify on this day,
To prevail upon the name of Heinrich Baermann.

Up, up, my Muse! I climb into the stirrup;
Don't be troubled, just run; I give you the reins.
Explain to him through your capacity for prophecy,
How dearly he is loved by man and beast!
   Tears of emotion,
   An anxious moan
   Of joy
   Fills the breast!

Drawing out all my tears
Are not the words of the Prussian King;
No, no, it is those of the big, fat Heinrich,
Of the charming, friendly, kind Baermann.
   O Sun!!
   O day of rapture,
   O Almighty,
   How it bursts inside me!

The wishes tumble over each other inside me
Like fennel, caraway, and coriander;
I don't know what to say first,
I am so beside myself with emotion.
Foremost I wish for him fantastic lungs,
Combined with an untiring tongue,
Lips as durable as an antelope's skin,
Fingers as elastic as a watch-spring.

After all that, health of a special kind,
That is not too boorish or too frail;
Nor should he run too far into old age—
I think he should be happy with a hundred years,
Whereby (always young and sound as a bell)
Never missing a hearty meal.
Money I wish for him only as much as he wants—
About a few million every day,
So he can buy what I forgot to wish for him;
The rest he can use on the young ladies of interest.
   Besides that I wish for him
   A head without aches,
   A breast full of pleasure,
   And a heart without pain.
   A stomach to endure
   The wine
   And the stein.
And something else yet,
I dare not say it—
And something else yet?
Who would ask for everything!
And since every trill must end some day,
So I hurry to the end with my wishes too,
And only wish that he truly remain
The friend of his true friend.

Munich, July 15,
On the Name's Day of the clarinetist-genius.27

Baermann's talents as a virtuoso prompted him to interject his own individuality into his performances. He had a keen sense of ornamentation in the Classical tradition; he expressed his individuality through an elaborate scheme of articulations; and he created special moments of excitement through the use of brilliant cadenzas. Furthermore, his ability as a composer in his own right enabled him to work in close consultation with composers who chose to write for him, providing useful material in many cases.

Historically, the performer was, and still is, obliged to provide an existing work with articulations, ornaments, tempo markings, and dynamics. Cadenzas were expected at the appropriate moments. It is the good fortune of the modern performer to have a record of Baermann's performance features through his personal copies of Weber's scores and, later, the careful reproduction by his son in a new edition. The essential character of Weber's work was not

changed; in most cases it was in fact enhanced. It is important for the modern clarinetist to know and recognize the differences between the original scores and most present editions, between what is Weber's and what is Baermann's. There is an obligation to both the composer and the performance practices of the time. In view of this it seems undeniable that the performance traditions of Heinrich Baermann will remain as irrepresible contributions to the clarinet works of Weber.
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